The ENCYCLOPEDIA of POPULAR MUSIC

Edited by
COLIN LARKIN

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LOUVIN, CHARLIE –
PAUL, CLARENCE

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The ENCYCLOPEDIA *of* POPULAR MUSIC

3rd EDITION

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COLIN LARKIN

VOLUME 5

LOUVIN, CHARLIE - PAUL, CLARENCE

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ALBUM RATINGS

★★★★★
Outstanding
Without fault in every way. A classic and therefore strongly recommended. No comprehensive record collection should be without this album.

★★★★
Excellent.
A high standard album from this artist and therefore highly recommended.

★★★
Good.
By the artist's usual standards and therefore recommended.

★★
Disappointing.
Flawed or lacking in some way.

★
Poor.
An album to avoid unless you are a completist.

Louvin, Charlie

b. Charlie Elzer Loudermilk, 7 July 1927, Rainsville, Alabama, USA. From 1943-63, Louvin sang with his elder brother, Ira, as the **Louvin Brothers**, until differences saw them split to pursue separate careers. After the split, Charlie formed his own touring show. He also toured with other artists, continued to record for **Capitol** and to make regular appearances on the ***Grand Ole Opry***. His solo career received a major boost when his recording of 'I Don't Love You Anymore', became a number 4 country hit in 1964. From then until 1970, his name was regularly in the charts gaining a Top 7 hit with 'See The Big Man Cry' and Top 20 hits with such songs as 'You Finally Said Something When You Said Goodbye', 'Will You Visit Me On Sundays', 'Hey Daddy' and the strangely titled 'What Are Those Things With Big Black Wings'. In the 70s, he not only registered six further solo chart hits, including 'You're My Wife, She's My Woman' but, between 1970 and 1973, he recorded two albums with **Melba Montgomery** which saw them gain six chart hits the biggest placement being a number 18 with 'Something To Brag About'. After leaving Capitol, he moved to Little Darlin' where, in 1979, he had a minor hit with 'Love Don't Care', a duet with **Emmylou Harris**. In the early 80s, he made appearances and recorded a Soundwaves album with bluegrass duo **Jim And Jesse**. Their 1982 recording of 'North Wind' made the Top 60. Louvin's final chart hit (at writing), a number 87, came as a result of a Hal Kat duet recording with **Roy Acuff** of Acuff's 1940 hit 'The Precious Jewel'. In 1988, when Robert Whitstein of the modern bluegrass duo the **Whitstein Brothers**, was unable to tour in Britain, Louvin took his place. Their ability to so accurately recreate the Louvin Brothers' sound proved extremely popular and led to them playing major bluegrass festivals and country venues in the USA. In 1992, they toured in Europe making appearances in several countries including the UK and recorded an album together. Over the years Louvin has released albums on numerous labels and in 1992, he celebrated his 50 years in country music by recording an album for Playback on which he was joined on varying tracks, as a mark of their respect for his input to the music, by **Willie Nelson**, **Waylon Jennings**, **Charlie Daniels**, **George Jones**, **Crystal Gayle** and **Tanya Tucker**. The album was released in Europe on the Cottage label. During his career Louvin also appeared in two films, *Music City USA* (1966) and *Gold Guitar* (1967). In 1998, Louvin was still in demand for public appearances, still continuing his long association with the *Opry* and with the Louvin Museum that he opened at Bell Buckle, Tennessee. After all the years as a solo artist, Louvin has often said 'When I come to the parts where the harmony should be, I instinctively step to the side of the microphone, just as I did for all those years when Ira and I were singing together'. Louvin's long input into country music should surely see him inducted into the **Country Music Hall Of Fame** during his lifetime.

● ALBUMS: *Less & Less/I Don't Love You Anymore* (Capitol 1965)★★★, *Lonesome Is Me* (Capitol 1966)★★★, *Many Moods Of Charlie Louvin* (Capitol 1966)★★★, *I'll Remember Always (A Tribute To Ira Louvin)* (Capitol 1967)★★★, *I Forgot To Cry* (Capitol 1967)★★★★, *Will You Visit Me On Sundays* (Capitol 1968)★★, *Hey Daddy* (Capitol 1969)★★, *Here's A Toast To Mama* (Capitol 1969)★★, *The Kind Of Man I Am* (Capitol 1969)★★★, *Ten Times Charlie* (Capitol 1970)★★★, with Melba Montgomery *Baby, You've Got What It Takes* (Capitol 1971)★★★, with Montgomery *'Something To Brag About* (Capitol 1971)★★★, *It Almost Felt Like Love* (United Artists 1974)★★★, with Montgomery *'Something To Brag About* reissue (Capitol 1975)★★★, *Charlie Louvin* (President 1980)★★★, *Country Souvenirs* (Accord 1981)★★★, *Charlie Louvin* (Audiograph Alive 1982)★★★, *Going To The Gallos* (Phonorama 1982)★★★, *Jim And Jesse And Charlie Louvin* (Soundwaves 1982)★★, *I Forgot To Cry* reissue (Stetson 1989)★★★★, *Charlie Louvin* cassette (Main Tripp 1989)★★, *Then, Now And Forever* (Hal Kat 1990)★★★, *Fifty Years Of Making Music* (Playback 1992)★★★, with Charles Whitstein *Hoping That You're Hoping* (Copper Creek 1993)★★★, *The Longest Train* (Watermelon 1996)★★★.

Lovano, Joe

b. 29 December 1952, Cleveland, Ohio, USA. Lovano grew up to the sounds of jazz, thanks to a father who played tenor saxophone professionally and also owned a large record collection. In 1971, he went to the **Berklee College Of Music**, where he studied with **Gary Burton** and first met with future collaborators **Bill Frisell** and **John Scofield**. Returning to Ohio in the mid-70s, he played tenor saxophone with **Lonnie Liston Smith**, making his recording debut with him on 1974's *Aphrodisiac For A Groove Merchant*, and later toured with another organist, **Brother Jack McDuff**. Lovano moved to New York in 1976 and, after work with Albert Dailey and **Chet Baker**, played with the **Woody Herman** band until 1979. The following year he joined the **Mel Lewis** big band (with which he still works on occasion) and a little later met up with **Paul Motian**, in whose groups he has played and recorded for the last decade, renewing his acquaintance with Frisell in the process. (Motian and Frisell also play on Lovano's own *Worlds*.) In 1987, he toured Europe with **Elvin Jones** and in the late 80s worked with **Charlie Haden**'s Liberation Music Orchestra (*Dream Keeper*) and recorded a duo album with drummer **Aldo Romano**. Reuniting with Scofield, he played on the guitarist's highly-acclaimed **Blue Note Records** debut *Time On My Hands* together with the follow-up *What We Do*, and was signed by the label himself, his *Landmarks* appearing in 1991. Lovano's third album on Blue Note, *Universal Language*, comprised a line-up of **Jack DeJohnette**, Charlie Haden, **Steve Swallow**, **Tim Hagans**, Scott Lee, Kenny Werner and Judi Silverman.
An admirer of **Hank Mobley**, **Sonny Stitt**, **John Coltrane** and **Sonny Rollins**, Lovano's own saxophone playing is distinguished by a lovely tone, fluent line and lucid sense of time - still showcased to best advantage,

perhaps, in the company of Motian and Frisell on recordings such as *One Time Out*, *On Broadway* and *Bill Evans* (all under the drummer's name). Lovano's output with Blue Note during the early 90s is particularly inspiring especially *From The Soul* and *Rush Hour* (Orchestrated by **Gunther Schuller**). He performed the excellent 'Joe Lovano Tango' on **Dave Brubeck**'s *Young Lions & Old Tigers* and recorded with his Wind Ensemble (**Bill Frisell**, Gary Valente, Henry Texier, Paul Motian, Judi Silvano, Tim Hagens in 1995 He now stands in the very top league of tenor players, already rated by many amongst the finest jazz saxophonist of the century.

● ALBUMS: *Tones, Shapes And Colours* (Soul Note 1986)★★★, *One Time Out* (Soul Note 1988)★★★★, *Village Rhythm* (Soul Note 1989)★★★★, with Aldo Romano *Ten Tales* (Owl 1989)★★★★, *Worlds* (1990)★★★, *Landmarks* (Blue Note 1991)★★★★, *Sounds Of Joy* (Enja 1991)★★★★, with Paul Motian, Bill Frisell *Motian In Tokyo* (1992)★★★, *From The Soul* (Blue Note 1992)★★★★, *Universal Language* (Blue Note 1993)★★★, *Tenor Legacy* (Blue Note 1994)★★★★, *Rush Hour* (Blue Note 1995)★★★, *Quartets* (Blue Note 1996)★★★, with the Wind Ensemble *Worlds* (Evidence 1996)★★, *Live At The Village Vanguard* (Blue Note 1996)★★★, *Celebrating Sinatra* (Blue Note 1997)★★★, with Gonzalo Rubalcaba *Flying Colours* (Blue Note 1998)★★.

Love

For many, the doyens of Los Angeles progressive rock in the 60s, brilliantly erratic and producers of one of the finest rock albums ever made: ***Forever Changes***. Love were formed in 1965 as the Grass Roots by Bryan Maclean (b. 1947, Los Angeles, California, USA; guitar/vocals), **Arthur Lee** (b. 1945, Memphis, Tennessee, USA; guitar/vocals), John Echols (b. 1945, Memphis, Tennessee, USA; lead guitar). Don Conka (d. 1973; drums) and Johnny Fleckenstein were soon replaced by Alban 'Snoopy' Pfisterer (b. 1947, Switzerland) and ex-**Surfaris** Ken Forssi (b. 1943, Cleveland, Ohio, USA). They become the first rock band to be signed by the expanding **Elektra Records**, just beating the **Doors** by a whisker. Their debut single was **Burt Bacharach** and **Hal David**'s 'My Little Red Book', in a different form from the way the writers imagined it. Love were an instant sensation on the LA club scene, outrageous, loud, innovative and stoned. The furiously energetic '7 And 7 Is' was released in the summer of 1966 and became their second hit. Although 'The Castle' on *Da Capo* pointed to a new direction, it was *Forever Changes* that put them in the history books. That album, 25 years later, is still found on most critics' recommended lists and no comprehensive record collection should be without it. It is a superlative record, unassumingly brilliant, gentle, biting and full of surprises. It proved to be Arthur Lee's finest work and marked the end of the partnership with Bryan Maclean. A new Love featuring Lee, Frank Fayad (bass), Jay Donnellan (guitar) and the drumming pyrotechnics of George Suranovitch, proved to be the most stable line-up and lasted for two albums. Both records contained rare glimpses of *Forever Changes*, but ultimately they were bitter disappointments. *False Start* featured a few memorable moments, one being a guitar solo from **Jimi Hendrix**. *Reel To Real* is a truly wretched affair. The long-held opinion that Lee had become a casualty of too many chemicals was strengthened throughout the 70s, 80s and 90s with various stories chronicling his erratic and eccentric behaviour. In 1996 the latest rumours to surface were that Lee and former member Johnny Echols were working together again. Later that year it was confirmed that Lee now suffers from Parkinson's disease, followed by the astonishing news that he was awaiting a 12-year prison sentence for threatening behaviour with a firearm. Many attempts to resurrect his career have faltered, although any news of Lee is always greeted with enthusiasm. Like **Brian Wilson**, **Syd Barrett**, and **Skip Spence** he is another wayward genius who took one trip too many.

● ALBUMS: *Love* (Elektra 1966)★★★, *Da Capo* (Elektra 1967)★★★★, *Forever Changes* (Elektra 1967)★★★★★, *Four Sail* (Elektra 1969)★★★, *Out Here* (Blue Thumb 1969)★★, *False Start* (Blue Thumb 1970)★★, *Reel To Real* (RSO 1974)★★, *Love Live* (Rhino 1982)★★, *Love* (1982)★★.

Solo: Bryan MacLean *ifyoubelievein* early demos (Sundazed 1997)★★★.

● COMPILATIONS: *Love Revisited* (Elektra 1970)★★★, *Love Masters* (Elektra 1973)★★★, *Out There* (Big Beat 1988)★★★, *Comes In Colours* (Big Beat 1993)★★★★, *Love Story* (Rhino 1995)★★★★.

● FURTHER READING: *Arthur Lee: Love Story*, Ken Brooks.

Love Affair

Originally formed in 1966, this London-based quintet comprised Steve Ellis (vocals), **Morgan Fisher** (keyboards), Rex Brayley (guitar), Mick Jackson (bass) and Maurice Bacon (drums). Although Ellis was barely 16 years old, the group performed frequently in clubs on a semi-professional basis. Fisher was briefly replaced by Lynton Guest and the following year Ellis, backed by session musicians, recorded a sparkling cover of **Robert Knight**'s 'Everlasting Love' for **CBS Records**. By January 1968, the single unexpectedly hit number 1 in the UK and Love Affair became instant pop stars with Ellis' cherubic looks gracing teen magazines throughout the nation. With Bacon's father Sid overseeing the management, the group resisted the solicitations of more powerful entrepreneurs, yet failed to exploit their potential. Four more hits followed, 'Rainbow Valley', 'A Day Without Love', 'One Road' and 'Bringing On Back The Good Times', but by the end of the 60s the lead singer left to form his own group, Ellis, who released two albums for Epic Records (1972's *Riding On The Crest Of A Slump* and 1973's *Why Not?*). Ellis later sang with **Widowmaker**. Fisher reappeared in **Mott The Hoople**, Bacon became a music publisher and the group name was successively plundered for cabaret/revivalist bookings.

● ALBUMS: *The Everlasting Love Affair* (Columbia

1968)★★★, *New Day* (Columbia 1970)★★.

- COMPILATIONS: *Greatest Hits* (1985)★★★, *Everlasting Hits* (1993)★★★, *Everlasting Love* (Columbia 1996)★★★.

Love And Money

After the break-up of the Glasgow band **Friends Again** in the mid-80s, guitarist James Grant formed the pop/funk-influenced Love And Money, taking with him erstwhile 'Friends', Paul McGeechan (keyboards) and Stuart Kerr (drums), plus Bobby Patterson (bass). The group was named after Grant's personal pledge as to what he wanted to achieve in the coming year. Since then, they have had a string of minor hit singles in the UK, starting with 'Candybar Express' (1986), released on the **Mercury** label, followed by the Fontana-issued 'Love And Money' (1987), 'Hallelujah Man' (1988), 'Strange Kind Of Love', 'Jocelyn Square' (both 1989) and 'Winter' (1991). Stuart Kerr left the group in 1987 and subsequently joined the Glasgow-based **Texas**. Love And Money recorded their second album as a trio. By the time of *Dogs In The Traffic* the line-up was bolstered by the addition of Douglas McIntyre (guitar, vocals) and Gordon Wilson (drums). Seemingly forever on the fringes of success, Love And Money were one of those bands which never achieved that vital major breakthrough. Grant released a strong solo set in 1998.

- ALBUMS: *All You Need Is Love And Money* (Mercury 1986)★★★, *A Strange Kind Of Love* (Fontana 1988)★★★, *Dogs In The Traffic* (Fontana 1991)★★★, *Little Death* (Iona 1994)★★★.

Solo: James Grant *Sawdust In My Veins* (Survival 1998)★★★.

Love And Rockets

This *avant garde* UK rock band formed at Christmas 1985 from the ashes of **Bauhaus**. When David Jay (aka David J) had finished working with the **Jazz Butcher** on the *Sex And Travel* and *A Scandal In Bohemia* albums, he linked up once more with old colleague **Daniel Ash**, who had been working with **Tones On Tail**. Kevin Haskins also came with Ash, forming the band's nucleus of David Jay (vocals, bass, keyboards), Daniel Ash (vocals, guitar, keyboards) and Haskins (drums, keyboards). Early singles included 'Kundiluni Express', concerning Tantric meditation, and a cover of the **Temptations**' 'Ball Of Confusion'. The band's debut, *Seventh Dream Of Teenage Heaven*, was a celebration of the rituals of youth, based loosely on their own experiences of going to rock concerts to see bands such as **Roxy Music**. Like all of the post-Bauhaus projects, the band have failed to cultivate a UK audience to rival their previous standing. However, they had a big hit single in the USA with the hard-rocking 'So Alive', where their work still sells moderately well. Both Ash and David J concentrated on their solo careers, before Love And Rockets returned with *Hot Trip To Heaven*, a bold, dance-oriented record. Following the *Glittering Darkness EP*, the band jettisoned the ambient dance approach for the *Sweet F.A.* album, which featured the moderately successful single, 'Sweet Lover Hangover'. The band were dropped by **Beggars Banquet** in 1997.

- ALBUMS: *Seventh Dream Of Teenage Heaven* (Beggars Banquet 1985)★★, *Express* (Beggars Banquet 1986)★★★, *Earth Sun Moon* (Beggars Banquet 1987)★★★, *Love And Rockets* (Beggars Banquet 1988)★★★, *Hot Trip To Heaven* (American 1994)★★★, *Sweet F.A.* (Beggars Banquet 1996)★★★.

Solo: David J *Etiquette Of Violence* (Situation Two 1983)★★, *Crocodile Tears And The Velvet Cosh* (Glass 1985)★★★, *David J On Glass* (Glass 1986)★★, *Songs From Another Season* (Beggars Banquet 1990)★★★, *Urban Urbane* (MCA 1992)★★★.

Love At First Sting - Scorpions

Youthful delusion persisted in an ageing **Scorpions** camp with what was a quite reckless, strutting declaration of an album. A party atmosphere prevailed throughout the entire record. The same English-as-a-second-language and identikit sexuality reigned, with such dumb gems as 'So give her inches, feed her well' ('Rock You Like A Hurricane') and 'Tie you up and you give it away' ('Bad Boys Running Wild'). However, it is the heartfelt exuberance of their delivery that carries the whole thing along so well. A grand execution much in the style of contemporaries **Def Leppard**, though without their deliberation or formality.

- Tracks: *Bad Boys Running Wild; Rock You Like A Hurricane; I'm Leaving You; Coming Home; Same Thrill, The; Big City Nights; As Soon As The Good Times Roll; Crossfire; Still Loving You.*
- First released 1984
- UK peak chart position: 17
- USA peak chart position: 6

Love Canal

Based in Fort Lauderdale, Florida, USA, Love Canal comprise Chad Phoebus (vocals), Stephen Carroll (guitar), George Fotiadis (bass) and Jody Martin (drums). Melding elements of 80s hard rock with its more alternative 90s variants, the group made its debut with two self-released EPs and several appearances on local Florida various artists compilations. One of these, a *Rock The Vote* compilation on Phisst Records that included their single 'Wormhold', led to Love Canal being signed permanently to that label. Their self-produced debut album, *Embers*, followed in the summer of 1995.

- ALBUMS: *Embers* (Phisst 1995)★★★.

Love Chronicles - Al Stewart

Al Stewart was part of the late 60s bedsitter folkies who went electric scene. **John Martyn**, **Ralph McTell** and **Michael Chapman** are others who spring to mind. Stewart was a credible songwriter with a hint of a camp lisp in his voice. Women loved it, men clearly felt threatened by it. Years before 'Year Of The Cat', Stewart recorded his mammoth track 'Love Chronicles', a sort of up-tempo 'Sad Eyed Lady Of The Lowlands'. Even better was the woeful tale of a young girl falling into prostitution through a series of unlucky circumstances - 'Old Compton Street Blues' is a superb song, well worth your attention as 'the circle it turns and turns and turns so mad little girl'.

- Tracks: *In Brooklyn; Old Compton Street Blues; Ballad Of Mary Foster; Life And Life Only; You Should Have Listened To Al; Love Chronicles.*
- First released 1969
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Love City Groove

The UK's entrants in the 1995 Eurovision Song Contest, dance/rap collective Love City Groove originally entered the competition 'for a bit of a laugh'. Certainly their stylised but effusive distillation of the **Stereo MC's** formula proved an unexpected hit in the qualifying stages. Led by Beanz (b. Stephen Rudden), with fellow rappers Jay Williams, Paul Hardy and 'Reason', the song, a half rapped/half sung affair also titled 'Love City Groove', found favour in the UK charts. It also served to give the competition some unexpected credibility and became a staple of the UK's summer 1995 pop radio schedules. There was some controversy over the single in the press, however, when runners up Dear Jon argued that the single had already been released to club DJ's in January 1995 (though this did not infract standing rules). Speculating on its Eurovision chances, **Jonathon King** commented that the song would 'either win or come last'. It did neither, managing a respectable UK Top 5 placing. Prior to the group's Eurovision success the members had all been struggling fruitlessly as musicians, but now found the opportunity to record their debut album at London's Nomis Studios, with all of the group members contributing to the writing process.

- ALBUMS: *Hard Times* (Planet 1996)★★★.

Love In Las Vegas

(see ***Viva Las Vegas***)

Love Is The Thing - Nat 'King' Cole

Released in the days when albums were not promoted by extracting individual tracks and issuing them as singles, this was the first opportunity that young record-buyers had of hearing **Nat 'King' Cole** sing 'When I Fall In Love' and 'Stardust', songs with which he would forever be identified. Composer **Hoagy Carmichael**, who wrote 'Stardust' with Mitchell Parish, always maintained that this version, complete with the lovely verse, was his personal favourite. Of all the singer's varied albums - jazz, 'soft' country, easy listening - *Love Is The Thing*, which spent 55 weeks in the US Top 40, was the only one that went to number 1, where it stayed for eight weeks.

- Tracks: *When I Fall In Love; The End Of A Love Affair; Stardust; Stay As Sweet As You Are; Where Can I Go Without You; Maybe It's Because I Love You Too Much; Love Letters; Ain't Misbehavin'; I Thought About Marie; At Last; It's All In The Game; When Sunny Gets Blue; Love Is The Thing.*
- First released 1957
- UK peak chart position: did not chart
- USA peak chart position: 1

Love Life

A most unusual show, with music by **Kurt Weill**, and a book and lyrics by **Alan Jay Lerner**, *Love Life* opened at the 46th Street Theatre in New York on 7 October 1948 - just 18 months after ***Brigadoon***, the author's first big Broadway success with **Frederick Loewe**. Contrasting sharply with ***Kiss Me, Kate***, and ***South Pacific***, which both made their debut in the same season, this unconventional show deals with a fantasy situation in which a married couple, Sam and Susan Cooper (Nanette Fabray and Ray Middleton) with their two children, reflect on their lives from the year 1791 until the present day - initially a happy, satisfying relationship, which declines into a pointless cynical arrangement - but without the protagonists aging at all. The individual scenes are linked by vaudeville acts, and no attempt is made to integrate the songs into the plot, such as it is - rather, they provide a commentary on the action that is taking place on the stage. Fabray had 'Green-Up Time' and 'Here I'll Stay' (which became a hit for **Jo Stafford**), and she won the 1949 Tony Award for best actress in a musical. The rest of the score included 'Progress', 'Economics', 'Mr. Right', and 'I Remember It Well', a title that Lerner remembered well enough to use it again in the Oscar-winning film, ***Gigi***, in 1958. Considering the style and tone of the piece, a run of 252 performances seems to have been a reasonable outcome. In 1996, Weill and Lerner's 'vaudeville' received its 'first production outside the USA for 48 years'. The occasion was the show's European premiere at the Grand Theatre Leeds. Caroline Gawn directed an Opera North staging which starred Margaret Preece (Susan) and Alan Oke (Sam), with Geoffrey Dolton in the role of the ***Cabaret***-style MC.

Love Me

This Australian duo, built around a creative core of Tom Kristensen (guitar) and Madeleine King (vocals), formed in 1995 after both partners had experienced varying degrees of success in other bands. As Kristensen told the press, 'We were sitting in our lounge playing songs together when a friend suggested we should get out and do them in public.' Writing principally in a melodic country blues vein, the group signed to MDS Records. In addition to Kristensen and King, the group features three other members, with each participant playing at least three different instruments. This has helped lend Kristensen's songs a crisp, eclectic sound quite unlike anything in their genre. Their self-titled debut album, produced by You Am I guitarist Tim Rogers, was voted album of the year by many Australian roots music critics.

- ALBUMS: *Love Me* (MDS 1996)★★★★.

Love Me Forever - Carlton And His Shoes

One of the purest recordings ever to grace vinyl, Carlton Manning's **Carlton And His Shoes** (the Shoes comprised brothers Donald and Lynford Manning) provided one of reggae music's most popular (and versioned) songs ever, 'Love Me Forever', which was originally released on **Coxsone Dodd**'s Supreme label. The b-side, 'Happy Land', formed the basis of the Abyssinians' anthem, 'Satta Masa Gana', another key work in the history of Jamaican music. Their rocksteady-into-reggae hits are here, and although they never repeated the success of 'Love Me Forever', they continued to record throughout the 70s, and almost all of their output for **Studio One** is here. The album is a beauty and the heart-rending purity of 'Never Give Your Heart Away' still tears apart the listener. Underrated and under-recorded, they remain a legendary outfit.

- Tracks: *Love Me Forever; Never Give Your Heart Away; Love Is All; Sincerely Yours; Just Me; This Feeling; I've Got Soul; Love To Share; Me And You; Forward Jerusalem.*
- First released 1978
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Love Me Or Leave Me

This realistic biopic of the popular 20s and 30s torch singer **Ruth Etting** was produced by Joe Pasternak for MGM in 1955. Daniel Fuchs won an Oscar for his original story which he and Isobel Lennart adapted for the absorbing screenplay. **Doris Day** shrugged off her 'goody-goody' image and gave a fine performance as the singer whose dramatic rise from dancehall hostess to nightclub and Ziegfeld star was masterminded by her gangster husband Martin 'Moe the Gimp' Snyder. **James Cagney** was outstanding as the domineering Snyder, whose response to his wife's relationship with her pianist (Cameron Mitchell) is to shoot him. Although cinematic convention (and box office returns) required a happy ending, there was enough reality left to make this a distinctive film. Most of the songs were authentic Etting favourites, and included 'Ten Cents A Dance' (**Richard Rodgers**-**Lorenz Hart**), 'Shaking The Blues Away' (**Irving Berlin**), 'It All Depends On You' (**De Sylva, Brown And Henderson**), 'You Made Me Love You' (**Jimmy Monaco**-**Joseph McCarthy**), 'Everybody Loves My Baby' (Jack Palmer-Spencer Williams), 'Mean To Me' (**Roy Turk**-**Fred Ahlert**), 'Sam The Old Accordion Man' (**Walter Donaldson**), 'My Blue Heaven' (Donaldson-George Whiting), 'At Sundown' (Donaldson) and the singer's theme song, 'Love Me Or Leave Me' (Donaldson-**Gus Kahn**). One of the new songs, 'I'll Never Stop Loving You', which was written by **Nicholas Brodszky** and **Sammy Cahn**, became a US Top 20 record hit for Doris Day. The strong supporting cast featured Robert Keith, Tom Tully, Harry Bellaver, Claude Stroud, Richard Gaines, Peter Leeds and Audrey Young. Alex Romero was the choreographer and Charles Vidor directed this popular, and sometimes intriguing, film that grossed over $4 million in the USA alone.

Love Me Tender

Elvis Presley's first feature, released in 1956, cast the singer as one of three brothers who rob a bank. Strife over a share of the spoils is compounded by conflicting love interests, culminating with the Presley character's slaying, although he appears as a wraith in the final reel. Although cast as a miscreant, the singer had opted for a more conservatively styled film, a western, rather than embracing contemporary teen subcultures in the manner of *Rebel Without A Cause*. Indeed, he did not enjoy top billing - Richard Egan was the star - but interest naturally focused on Presley's performance. Critics were generally impressed, citing great potential, something tossed to the wind by much of the singer's subsequent film output. Although not a musical, the film's mournful title track gave the singer his third US chart-topper and *Love Me Tender* also featured the well-known 'weepie' 'Old Shep'. Again, by avoiding 'controversial' musical content, the Presley industry showed that, even at this early stage, a wider audience was being courted.

Love Me Tonight

This stylishly adventurous musical which was released by Paramount in 1932, bore many of the hallmarks of **Ernst Lubitsch**. However, it was, in fact, superbly directed by **Rouben Mamoulian** whose innovative work on dramatic films such as *Applause*, *City Streets* and *Dr. Jekyll And Mr. Hyde*, had already marked him out as a master of the medium. The sometimes risqué and satirical screenplay, by Samuel Hoffenstein, Waldemar Young, and George Marion Jnr., was set in France where a simple tailor (**Maurice Chevalier**) is passed off as a baron by the Vicomte de Vareze (Charlie Ruggles) who owes him a great deal of money. Chevalier is eventually paid in full and also wins the hand of Princess Jeanette (**Jeanette MacDonald**). The film is brimful of memorable scenes, such as in the early moments when the city of Paris rouses itself from sleep, and especially the sequence in which one song, 'Isn't It Romantic?', is used to transport the action from place to place - a technique which was, at the time, entirely original. The lyric for that song was inextricably linked to the film's story, referring as it did to Chevalier's occupation as a 'tailor', and its composers, **Richard Rodgers** and **Lorenz Hart**, wrote a new set of words for the number's wider publication. Their score also contained another enduring standard, 'Lover', which was introduced by Jeanette MacDonald, and she had 'The Son Of A Gun Is Nothing But A Tailor', as well as duetting with Chevalier and others on 'A Woman Needs Something Like That', 'Love Me Tonight', and 'Song Of Paree'. Chevalier was his charming self on 'The Poor Apache', and, especially, 'Mimi'. Also among the cast were Charles Butterworth, Myrna Loy, C. Aubrey Smith, Elizabeth Patterson, and George 'Gabby' Hayes, who would eventually become a respected character actor in Western movies. *Love Me Tonight*, which is regarded by film buffs all over the world as one of the most perfect and important films in the history of the cinema, was photographed by Victor Milner and produced, as well as directed, by Rouben Mamoulian.

Love Parade, The

Sometimes called 'the first truly cinematic screen musical in America', *The Love Parade* was released by Paramount in 1929. **Jeanette MacDonald**, who was making her screen debut, co-starred with **Maurice Chevalier** in Ernest Vajda and **Guy Bolton**'s adaptation of the French play, *Le Prince Consort*. The somewhat bawdy story concerned the Queen of Sylvania (Macdonald), who, having heard on the royal grapevine that her emissary-at-large, Count Alfred (Chevalier), is engaging in the wrong kind of foreign affairs, recalls him so that he can devote more of his energies to her. After he has measured up to her exacting standards, they marry, although her domination extends to the marriage certificate which reads 'wife and man'. Among the rest of the cast were British comedian **Lupino Lane**, Lillian Roth, Edgar Norton, Lionel Belmore, Virginia Bruce, and Jean Harlow. The score was written by **Victor Schertzinger** (music) and Clifford Grey (lyrics), and included 'Paris, Stay The Same', 'Dream Lover', 'Nobody's Using It Now', 'The Queen Is Always Right', 'March Of The Grenadiers', and 'Let's Be Common'. Chevalier and MacDonald excelled on 'Anything To Please The Queen' and 'My Love Parade', and the combination of the jaunty boulevardier and the unsophisticated, shrill soprano helped *The Love Parade* to become an enormous box-office winner. Much of the film's success was due to the innovative direction of **Ernst Lubitsch**, whose lavish settings, and consummate skill in the seamless blending of music, dialogue and action is constantly admired.

Love Sculpture

Having recorded as the Human Beans, **Dave Edmunds** (b. 15 April 1944, Cardiff, South Glamorgan, Wales; guitar) and John Williams (bass) formed Love Sculpture in 1967 with Bob 'Congos' Jones (drums). This Cardiff-based trio enjoyed modest airplay with their debut single, 'River To Another Day', before a rousing interpretation of Aram Khachaturian's 'Sabre Dance', initially aired as a radio session by BBC disc jockey **John Peel**, became a surprising hit single. Its success bestowed a novelty tag on a group already hampered by a lack of musical direction and although their debut album offered worthy blues interpretations, the psychedelic tinges on a second set were somewhat anachronistic. This impasse led to a split in the original line-up and Mickey Gee (bass) and Terry Williams (drums, later of **Man** and **Dire Straits**) joined the guitarist for a final flourish. Edmunds then disbanded the group and embarked on a solo career.

- ALBUMS: *Blues Helping* (Parlophone 1968)★★★, *Forms And Feelings* (Parlophone 1969)★★.
- COMPILATIONS: *The Classic Tracks 1968/72* (1974)★★★, *The Dave Edmunds And Love Sculpture Singles As And Bs* (1990)★★★.

Love Spit Love

Formed by singer Richard Butler in the aftermath of **Psychedelic Furs**' demise, Love Spit Love were officially founded in 1992. Butler teamed up with guitarist Richard Fortus (ex-Pale Divine, who formerly opened for the Psychedelic Furs on tour), drummer Frank Ferrer and Butler's brother Tim, also ex-Furs, on bass. They recorded their self-titled debut for Imago Records in 1994. It was produced by Dave Jerden, and owed something of a stylistic debt to another band with whom he had worked, **Jane's Addiction**. However, partly owing to conflict with their record label and lack of promotional push (and generally lukewarm reviews), the album failed commercially. Tim Butler then left to form Feed, and was replaced by Chris Wilson. Disillusioned, the group looked for another contract, and found a sympathetic ear in Maverick Records' Guy Oseary. The release of the group's second album, *Trysome Eatone*, came at a time when the Psychedelic Furs' legacy was undergoing something of a renaissance (their material having been covered by **Live**, **Counting Crows** and **Elvis Costello**), culminating in the release of a new anthology. However, Butler's new compositions for Love Spit Love, notably 'Little Fist' and 'Long Long Time', were the equal of his best mid-80s work and deserved to be heard by a wider audience than the purely nostalgic.

- ALBUMS: *Love Spit Love* (Imago 1994)★★★, *Trysome Eatone* (Maverick 1997)★★★★.

Love To Infinity

UK garage production duo comprising the brothers Andrew and Peter Lee, who have been working together since the late 80s. Both were trained in classical music, while their modern work recalls the heyday of disco, with strings, diva vocals and uptempo rhythms. Peter is responsible for programming, while Andrew acts as engineer. In addition to remixing for the **Other Two**, **Melanie Williams**, **D:Ream** and **Grace Jones**, they have also worked as a band in their own right, notably with Bruce Forest in 1990. They co-wrote with **Boy George**, and released their own album in Japan. They also released a 12-inch for **Big Life**, before eking out a living with engineering work for **Sub Sub** and the **Mock Turtles**. They returned to their own recording work in the early-90s, alongside vocalist Louise Bailey, on singles like 'Somethin' Outta Nothin'' for **Pigeon Pie**.

Love Unlimited

Formed in 1969 in San Pedro, California, USA, under the aegis of singer/producer **Barry White**, the group consisted of Diane Taylor, Linda James and her sister

Glodean James, who married White on 4 July 1974. The trio had an early hit with 'Walkin' In The Rain With The One I Love' (1972), an imaginatively arranged performance which married contemporary soul to the aura of the now-passed girl-group genre, reminiscent of the **Shangri-Las**. Love Unlimited's later releases included 'It May Be Winter Outside (But In My Heart It's Spring)' (1973) and 'Under The Influence Of Love' (1974), both of which White had previously recorded with **Felice Taylor**. The care the producer lavished on such releases equalled that of his own, but despite further R&B hits, 'I Belong To You' (1974) was the trio's final US pop chart entry.

● ALBUMS: *Love Unlimited* (Uni 1972)★★, *Under The Influence Of...* (20th Century 1973)★★, *In Heat* (20th Century 1974)★★, *He's All I Got* (Unlimited Gold 1977)★★, *Love Is Back* (Unlimited Gold 1980)★★.

Love Unlimited Orchestra

This 40-piece orchestra was pieced together by singer **Barry White** to back his girl trio protégées, **Love Unlimited**. The unit also supplied the silky backing to several of White's singles and enjoyed an international hit in 1974 in their own right with 'Love Theme'. Later releases, including 'Rhapsody In White' and 'Satin Soul', were less successful, although they did provide the theme song to the Dino DeLaurentis remake of *King Kong* (1977). One member, saxophonist **Kenny G**, later embarked on a solo career.

● ALBUMS: *Rhapsody In White* (20th Century 1974)★★, *Together Brothers* (20th Century 1974)★★, *White Gold* (20th Century 1974)★, *Music Maestro Please* (20th Century 1976)★, *My Sweet Summer Suite* (20th Century 1976)★, *My Musical Bouquet* (20th Century 1978)★, *Super Movie Themes* (20th Century 1979)★, *Let 'Em Dance* (Unlimited Gold 1981)★, *Welcome Aboard* (Unlimited Gold 1981)★, *Rise* (1983)★.

Love, Clayton

b. 15 November 1927, Mattson, Mississippi, USA. While studying as a medical student at Alcorn, Love formed the Shufflers with some of his fellow students, including Jesse Flowers and Henry Reed, to play clubs and colleges around Vicksburg. His cousin, Earl Reed, had a big band which had recorded for Trumpet Records in Jackson. With his encouragement, Love contacted Lillian McMurray and a session was arranged. 'Shufflin' With Love', released in 1951, was a ragged imitation of bands led by Louis Jordan and Roy Milton that toured the south. Other records, for **Aladdin**, Modern and Groove, followed over the next years. By then, he had met up with **Ike Turner**, a childhood friend from his Clarksdale days. Turner's band, the Kings Of Rhythm, was based in St. Louis and in 1957, with Love as their lead vocalist, the band recorded three singles for Federal, including the regional hit 'The Big Question'. He then joined pianist Roosevelt Marks' group and sang on two singles for Bobbin. Love became a full-time teacher in the 60s and only resumed a musical career on his retirement. In 1990, along with fellow pianists **Johnnie Johnson** and Jimmy Vaughn, he recorded four titles for *Rockin' Eighty-Eights*, including a remake of 'The Big Question' and **Fats Domino**'s 'Goin' Home'.

● ALBUMS: *Strange Kind Of Feelin'* (Acoustic Archives/Alligator 1990/1993)★★★, with Johnnie Johnson, Jimmy Vaughn *Rockin' Eighty-Eights* (Modern Blues Recordings 1991)★★★, with Ike Turner *Trailblazer* (Charly 1991)★★★, with Little Milton *The Bobbin Blues Masters Parts 1 & 2* (Collectables 1995)★★★.

Love, Darlene

b. Darlene Wright, 26 July 1938, Los Angeles, California, USA. A prolific vocalist, Love began her career in 1957 as a founder-member of the **Blossoms**. This influential girl-group not only enjoyed an extensive recording career in its own right, but also appeared on scores of sessions and as the resident singers on US television's *Shindig*. Love also enjoyed a fruitful association with producer **Phil Spector**, and sang lead vocals on the **Crystals**' 'He's A Rebel' and 'Zip-A-Dee-Doo-Dah' by **Bob B. Soxx And The Blue Jeans**. Love completed six singles in her own right for Spector's Philles label, including 'Christmas (Baby Come Home)', '(Today I Met) The Boy I'm Gonna Marry' and 'Wait Til' My Bobby Gets Home', the latter reaching the US Top 30 in 1963. Love subsequently pursued her solo career on a variety of outlets before being reunited with Spector in 1977 for 'Lord, If You're A Woman'. She continued her demanding session-singer schedule and in the 80s branched into acting with film roles in *Lethal Weapon* and *Lethal Weapon 2*, as well as the Royal Shakespeare Company's co-production of Stephen King's horror-novel *Carrie*. In 1990, Love completed the long-awaited *Paint Another Picture*, before touring the USA as a back-up vocalist for **Cher**. Together with **Marianne Faithfull** and **Merry Clayton** she performed a female vocal cabaret as '20th Century Pop' in 1996. In March 1997 she was awarded considerable back-royalties for singing on a number of Spector's records, claiming that she was not rewarded financially because she did not have any formal contract.

● ALBUMS: *Darlene Love* (1981)★★, *Paint Another Picture* (Columbia 1990)★★.

● COMPILATIONS: *Masters* (1981)★★★, *The Best Of Darlene Love* (1992)★★★.

Love, Geoff

b. 4 September 1917, Todmorden, Yorkshire, England, d. 8 July 1991, London, England. Love was a musical director, arranger, composer and one of the UK's most popular easy-listening music personalities. His father, Kid Love, was World Champion sand dancer, and came to the UK from the USA. Geoff Love learned to play the trombone in his local brass band and made his first broadcast in 1937 on Radio Normandy. He moved to the south of England, and played with violinist Jan Ralfini's Dance Orchestra in London and with the Alan Green Band in Hastings. After six years in the army during World War II, he joined **Harry Gold**'s Pieces Of Eight in 1946, and stayed with them until 1949, providing the vocal on their successful record, 'Blue Ribbon Gal'. In 1955, Love formed his own band for the television show *On The Town*, and soon afterwards started recording for **EMI/Columbia** with his Orchestra and Concert Orchestra. He had his first hit in 1958, with a cover-version of **Perez Prado**'s cha-cha-cha 'Patricia', and made several albums including *Enchanted Evenings, Our Very Own* and *Thanks For The Memory (Academy Award Winning Songs).* In 1959, Love started to release some recordings under the pseudonym, **Manuel And His Music Of The Mountains**, which proved be immensly successful. Besides his own orchestral records, Love provided the accompaniment and arrangements on record, and in concert, for many popular artists such as **Connie Francis, Russ Conway, Paul Robeson, Judy Garland, Frankie Vaughan, Johnny Mathis, Des O'Connor, Ken Dodd, Marlene Dietrich** and **Gracie Fields.** In the 70s, he formed yet another group, Billy's Banjo Band, later known as Geoff Love's Banjo Band, while still having hits under his own name with *Big War Themes, Big Western Movie Themes* and *Big Love Movie Themes.* He also capitalized on the late 70s dance fad with several volumes of *Geoff Love's Big Disco Sound*, while retaining his more conservative image with *Waltzes With Love* and *Tangos With Love.* He was consistently popular on radio, and on television, where, besides conducting the orchestra, he was especially effective as a comic foil to **Max Bygraves** on his *Singalongamax*, and similar series. Love's compositions range from the Latin-styled 'La Rosa Negra' to the theme for the hit television situation comedy, *Bless This House.* His prolific album output included mostly film or television themes. His son Adrian, is a well-known and popular radio broacaster.

● ALBUMS: recorded variously under names of the Geoff Love Orchestra, Singers, Sound, Ragtime Band, Big Disco Sound, Big Band Dixieland, Banjos, and Mandolins; They are all of a consistantly good quality: *Banjo Party Time* (1968)★★★, *Big Western Movie Themes* (1969)★★★★, *Great TV Western Themes* (1970)★★★, *Big War Movie Themes* (1971)★★★, *Big Western Movie Themes, Number Two* (1971)★★★, *Big Love Movie Themes* (1971)★★★, *Banjo Movie Parade* (1971)★★★, *In Romantic Mood - Love With Love* (1972)★★★, *Big Concerto Movie Themes* (1972)★★★, *Your Top TV Themes* (1972)★★★, *Big Suspense Movie Themes* (1972)★★★, *Christmas With Love* (1972)★★★, *Sing-Along Banjo Party* (1973)★★★, *Melodies That Live Forever* (1973)★★★, *Somewhere My Love* (1973)★★★, *Showbusiness* (1973)★★★, *The Music Of Ennio Morricone* (1973)★★★, *The Music Of Michael Legrand* (1973)★★★, *Latin With Love* (1973)★★★, *Your Favourite TV Themes* (1973)★★★, *Big Musical Movie Themes* (1973)★★★, *Mandolin Magic* (1974)★★★, *Concert Waltzes* (1974)★★★, *Bridge Over Troubled Water* (1974)★★, *All-Time Orchestral Hits* (1974)★★★, *Ragtime With Love* (1974)★★★, *Sing-Along Minstrel Party* (1974)★★★, *Sing-Along Western Party* (1974)★★, *Sing-Along Banjo Party, Number Two* (1975)★★★, *More Mandolin Magic* (1975)★★★, *The Golden World Of Puccini* (1975)★★★, *The Golden World Of Opera* (1975)★★★, *Big Bond Movie Themes* (1975)★★★, *Close To You* (1975)★★★, *Waltzes With Love* (1975)★★★, *Big Hollywood Movie Themes* (1975)★★★, *Dreaming With Love* (1976)★★★, *Big Terror Movie Themes* (1976)★★★, *The Big, Big Movie Themes* (1976)★★★, *Magic Mandolins* (1976)★★★, *A Jolson Sing-Along* (1976)★★, *Big Band Dixieland* (1976)★★★, *Geoff Love Plays Elton John* (1976)★★, *Dance, Dance, Dance* (1976)★★★, *Take Me Home Country Roads* (1976)★★, *Very Special Love Songs* (1977)★★★, *You Should Be Dancing* (1977)★★★, *Geoff Love Plays The Beatles* (1977)★★★, *Star Wars And Other Space Themes* (1978)★★, *Tangos With Love* (1978)★★★, *Close Encounters Of The Third Kind And Other Disco Galactic Themes* (1978)★★, *South Of The Border* (1978)★★★, *Big Disco Movie Hits* (1978)★★★, *The Biggest Pub Party In The World* (1979)★★★, *Music From Mandingo (Tiger In The Night)* (1979)★★★, *20 Explosive TV Themes* (1979)★★★, *Gold And Silver* (1979)★★★, *We're Having A Party* (1979)★★★, *More Waltzes With Love* (1979)★★★★, *Themes For Super Heroes* (1979)★★★, *Your 100 Instrumental Favourites, Volume One* (1980)★★★, *Your 100 Favourite Love Songs, Volume One* (1980)★★★★, *Your 100 Favourite Love Songs, Volume Two* (1980)★★★★, *Your 100 Instrumental Favourites, Volume Two* (1981)★★★, *Your 100 Instrumental Favourites, Volume Three* (1981)★★★, *Your 100 Favourite Love Songs, Volume Three* (1981)★★★, *Your 100 Instrumental Favourites, Volume Four* (1982)★★★, *Your 100 Favourite Love Songs, Volume Four* (1982)★★★, *Your 100 Instrumental Favourites, Volume Five* (1982)★★★, *Your 100 Favourite Love Songs, Volume Five* (1982)★★★, *A String Of Pearls* (1983)★★★, *Sing-Along Banjo Party, Volume Three* (1983)★★, *Your 100 Instrumental Favourites, Volume Six* (1983)★★★, *Your 100 Favourite Love Songs, Volume Six* (1983)★★★, *Your 100 Instrumental Favourites, Volume Seven* (1983)★★★, *Your 100 Favourite Love Songs, Volume Seven* (1983)★★★, *50 Dancing Favourites* (1984)★★★, *The Best Of British* (1985)★★★, *An Hour Of Geoff Love's Piano Party* (1987)★★★, with Shirley Bassey, Howard Keel, Alma Cogan, *Et Al Geoff Love With Friends* (MFP 1993)★★★.

● FILMS: *It's All Happening* (1963).

Love, Laura

b. 1960, Omaha, Nebraska, USA. Singer-songwriter Laura Love was born to mixed-race parents in Omaha, the daughter of **Preston Love** (sideman to **Count Basie, Lucky Millinder** and **Johnny Otis**) though she did not meet her father until she was 16. Preston also led his own band which at various times included Love's mother Winnie Winston as lead vocalist. However, Winston suffered from depression and was frequently institutionalised, meaning Love and her sister spent much of their youth in foster homes and orphanages. Her first group was the US blues-grunge band Boom GI. During her time with them she was accused of singing misogynist and racist lyrics by a writer for ***Rolling Stone.*** Love took Gillian Garr's words to heart and enrolled at the University of Washington to study race, gender and psychology. As a direct consequence of those courses, she began writing her own lyrics and formed her own band, a three-piece led by Love on bass and vocals. By now her musical influences had also changed, drawing on the Celtic muse of **Four Men And A Dog** and the **Pogues** as well as African artists such as **Ladysmith Black Mambazo** and **Miriam Makeba**. There were also more native influences. 'Somehow or other it got all mixed up, jumbled through hearing bluegrass and Appalachian music', she told *Folk Roots* magazine in 1996. The bluegrass influence came predominantly from Jo Miller of Ranch Romance, the Seattle group who share Love's management. The two mutually admiring artists teamed up to record *Jo Miller And Laura Love Sing Bluegrass And Old-Time Music* in 1996. Previously Love had recorded three solo collections for her own Octoroon Biography label, *Z Therapy* (1990), *Pangaea* (1992) and *Helvetica Bold* (1994). She also appeared on Purumayo World Music Records *I'm A Givin' Way On Shelter: The Best Of Contemporary Singer-Songwriters*. This placed her alongside such artists as **Mary-Chapin Carpenter**, **Nanci Griffith** and **Shawn Colvin**, with whom she also shared a stage at New York's Carnegie Hall.

● ALBUMS: *Z Therapy* (Octoroon Biography 1990)★★★, *Pangaea* (Octoroon Biography 1992)★★★★, *Helvetica Bold* (Octoroon Biography 1994)★★★, *Jo Miller And Laura Love Sing Bluegrass And Old-Time Music* (Purtmayo World Music 1996)★★★.

● COMPILATIONS: *The Laura Love Collection* (Purtmayo World Music 1995)★★★★.

Love, M'Pongo

b. M'Pongo Landu, 5 June 1956, Kinshasa, Zaire, d. 1989. Crippled by polio as a young child, but, determined to become a professional vocalist, Love overcame her disability and began working at the nightclubs in the Zairean capital of Kinshasa in her mid-teens. By the mid-70s she was known throughout the country as La Voix Du Zaire, and in 1977 was invited to represent her country at the pan-African arts and culture festival, FESTAC, in Lagos, Nigeria, where she appeared alongside **OK Jazz**. She released her first album, *L'Afrique Dance*, the same year. On the 1980 set *La Voix Du Zaire* she was accompanied by a galaxy of stars including Jules Kamga, Vicky Edimo and Eko Roosevelt - some of whom were also featured on the follow-up *Femme Commercante*. In 1984, she drafted in **Les Quatre Etoiles**' Bopol and **Wuta May** for the superb *Basongeur*. Later that year, she toured widely in Europe, supporting fund-raising activities for the International Year Of The Child. She died unexpectedly in 1989, following the release of the critically-acclaimed *Partager*.

● ALBUMS: *L'Afrique Dance* (African Sonodisc 1977)★★★★, *La Voix Du Zaire* (DPX 1980)★★★★, *Femme Commercante* (SAS 1982)★★★, *Basongeur* (SAS 1984)★★★★, *Une Seule Femme* (NK 1985)★★★, *Mokili Complique* (Rhythmes Et Musique 1986)★★★, *Partager* (Syllart 1988)★★★★, *Remercients* (1989)★★★.

Love, Monie

b. Simone Johnson, 2 July 1970, Battersea, London, England. Monie Love is a female rapper who has lived in New York since 1989. Her first recordings were with childhood friend **MC Mell 'O'**, Sparki and **DJ Pogo**, under the banner Jus Bad Productions, who formed in 1987. They released a solitary single 'Freestyle'. Love started recording solo with DJ Pogo in 1988, releasing 12-inch singles on obscure underground labels which were eventually spotted by DJ Tim Westwood, who asked them to do a single for his Justice label. There were several delays in releasing it, so instead they approached **Cooltempo** with 'I Can Do This', which became a hit in early 1989. Love has since worked with many other rap groups including the **Jungle Brothers**, who she met at a London gig in September 1988. They subsequently introduced her to the **Native Tongues Posse**, while Afrika Baby Bambaataa would produce her debut album. There have also been collaborations with Andy Cox and David Steele of the **Fine Young Cannibals** on the summer 1990 single 'Monie In The Middle', and with the band True Image, who are best known for performing the theme to the *Cosby Show*. They featured on Monie's Christmas 1990 single, 'Down To Earth'. Previous hits included 'I Can Do This', 'Grandpa's Party' (a tribute to the original **Afrika Bambaataa**), and her biggest hit, the **Spinners**' cover - 'It's A Shame (My Sister)'. In 1991 she teamed up with **Adeva**, as well as working with **Queen Latifah** and Almond Joy on the Bold Soul Sisters feminist project. Tracks on her debut album like 'RU Single' were intelligent attacks on the expectations and stereotypes of black women. Despite maturity beyond her years, she recognised that this phase of her career was still an apprenticeship; 'To me, rap is a school. The heads are split between **Public Enemy** and **KRS-1**'s **Boogie Down Productions**. The students are me, Jungle Brothers, **De La Soul**... but the best thing about it is that the classroom is open to all'. She would go on to appear in Forest Whittaker's Harlem film, *Strapped*.

● ALBUMS: *Down To Earth* (Warners 1990)★★★, *In A Word Or 2* (Cooltempo 1993)★★.

Love, Preston

b. 26 April 1921, Omaha, Nabraska, USA. He inherited an alto saxophone from his older brother 'Dude' and obtained his first professional job in 1940, after which he took lessons from **Illinois Jacquet**'s brother Julius. Inspired further by **Count Basie**'s **Earle Warren**, Love played with Lloyd Hunter, Nat Towles and Snub Mosely before replacing Warren in Basie's band briefly in 1943. He worked with **Lucky Millinder** in 1944 and rejoined Basie for a longer spell from 1945-47, after which he played on-and-off in the band of his friend, **Johnny Otis**. Love also led his own orchestra (recording for his own Spin label and Federal Records) until 1962. Moving to California in 1962, he became a top session-player until he joined **Ray Charles**' band in 1966, going on to become the west coast house bandleader at **Motown**. Today, he lectures in African-American music at colleges and writes for local newspapers while maintaining a healthy touring schedule, including frequent trips to Europe.

● ALBUMS: *Omaha Barbeque* (60s)★★, *Strictly Cash* (1982)★★★.

Love, Willie

b. 4 November 1906, Duncan, Mississippi, USA, d. 19 August 1953, Jackson, Mississippi, USA. A musician from an early age, Love's career was spent almost entirely in and around the Mississippi Delta country. In the 40s and 50s, he was a regular performer on the famous radio show *King Biscuit Time*, but his music is known now only because of a handful of records issued on the Trumpet label in the mid-50s. These are tough, down-home blues, on which he demonstrated considerable proficiency on the piano, as well as an effective singing voice. 'Nelson Street Blues', in which he describes the street of that name in Greenville, Mississippi, is particularly notable for its strong and fascinating evocation of time and place. Among his accompanists were **Elmore James**, **Little Milton** and Joe Willie Wilkins.

● COMPILATIONS: *Clownin' With The World* (1990)★★★, *Delta Blues 1951* (1990)★★★, *A Good Man Is Hard To Find* (Orleans 1995)★★★.

Love/Hate

This Los Angeles, California-based quartet, formerly known as Data Clan, originally comprised Jizzy Pearl (lead vocals), Jon E. Love (guitar), Skid Rose (bass) and Joey Gold (drums). Proudly dubbing themselves the 'stoopidest band in the world', the new name was first invoked in 1986. With a streetwise attitude and a highly talented frontman, their debut album, produced by Tom Werman, was released to widespread critical acclaim. A hybrid of **Guns N'Roses** and **Mötley Crüe**, their songs dealt with the well-worn themes of sex, drugs, drink and rock 'n' roll. It was in a live setting that the band truly excelled, however, playing with genuine commitment and generating real intensity with their brand of funk-infused, jitterbug rock. The visual spectacle of a cross constructed from empty Budwiser cans also appealed. *Wasted In America* confirmed their fans' faith in them and recruited many new converts, but nevertheless saw them dropped by **Columbia**. They regrouped for *Let's Rumble*, with Love replaced by Darren Housholder, but by this point some of the earlier momentum, if not their native talent, had dispersed. *I'm Not Happy* was a prophetic title, with the band bereft of any new chords.

● ALBUMS: *Blackout In The Red Room* (Columbia 1990)★★★, *Wasted In America* (Columbia 1992)★★★★, *Let's Rumble* (1993)★★, *I'm Not Happy* (SPV 1995★★.

Lovebug Starski

b. Kevin Smith, 13 July 1961, New York, USA. One of the pioneering forefathers of hip-hop culture, Starski has seen commerce move rap away from what he originally envisioned. Still remembering the days in the Black Spades when 'we used to push refrigerator-size speakers through the blocks', his role in the developmental parties was pivotal. At the age of 13 he began spinning records on the playground of the Forrest Housing Project (at which time he also adopted his stage name, from the popular television show *Starsky & Hutch*). The *modus operandi* would be to set up two turntables in the South Bronx parks, or mix live at parties. He was among the first to begin 'rapping' over the records he played. Although technically too young, Starski would sneak into a West Bronx club, 371, where his friends **DJ Hollywood** and **Peter 'DJ' Jones** worked, initially under the guise of roadie. From there his reputation brought him prestige placements at upmarket venues like Dancetaria and Stardust Ballroom, before eventually being offered a residency at Disco Fever - rap's first proper home. In 1981, he released his first single, 'Positive Life', followed by 'Funky Pledge', a typical Lovebug message rap preaching the virtues of education, responsibility and self-respect. By 1983, with hip-hop showing signs of moving overground, Starksi cut his first proper record deal with Fever Records, owned by Sal Abatiello, the manager of Disco Fever. 'You Gotta Believe', on which he collaborated with producer **Larry Smith** (**Whodini** etc) would go on to sell nearly a million copies. It also became the theme for WABC-television's *Big Break Dance Contest*. It was followed by the masterful 'Do The Right Thing' (produced by **Kurtis Blow**) and the title theme for the movie, *Rappin'*. In 1986 he enjoyed crossover hits with 'House Rocker' and 'Amityville'. For a period in the mid-80s it looked as though Starski would truly break through, signing an album deal with Epic. Unfortunately, the resulting record sunk without trace, and Starski became another hip-hop pioneer to fall by the wayside. He slid into cocaine dependency and returned to the streets until he was busted for possession in 1987. He was finally released in December 1991. He returned, fittingly, to his old haunt, Disco Fever.

● ALBUMS: *House Rocker* (Epic 1986)★★★, *Lovebug* (Epic 1987)★★.

Loved Ones

Formed in Melbourne, Australia in 1965. The raucous Gerry Humphries was the vocal and focal point of this group, and with a good-time band behind him the Loved Ones had success in the Australian charts with their first two singles 'The Loved One' and 'Everlovin' Man'. The five-piece band, which also comprised Rob Lovett (guitar), Ian Clyne (piano), Kim Lynch (bass) and Gavin Anderson (drums), was formed by musicians from traditional jazz bands including the successful Red Onion Jazz Band. It was probably this jazz background which gave the group a more distinctive sound than that of many in the post-**Beatles** beat groups explosion. An EP and two more singles were successful and then in 1967 an album was released. This album has proven to be something of an evergreen, being released several times and still being available today. The band petered out by the year's end and Humphries moved into management. Humphries re-formed the band in 1972, as the Joy Band and managed briefly to recapture the atmosphere of the original band. Despite Humphries' inconsistency, on a good night he could enthrall a rowdy public hotel audience in a fashion that few of his contemporaries could match. Many critics regard the Loved Ones as Australia's finest 60s band surpassed only by the **Easybeats**.

- ALBUMS: *Magic Box* (1967).

Lovedrive - Scorpions

The **Scorpions**' unruly history of album artwork continued with the cover of this album. Gone was the implied fellatio with a Doberman pinscher, or the naked photograph of a pre-pubescent girl; *Lovedrive* featured a couple seated in the back of a car, the man's hand pulling what looked like a yard of bubble gum from the woman's right breast. Thankfully not a concept album, *Lovedrive*'s musical content was not, unlike its cover, left wanting. Their ramshackle, if faint-hearted, misogyny was still intact, but their musical elegance - 'Coast To Coast', 'Always Somewhere', 'Loving You Sunday Morning' - still shone brilliantly through.

- Tracks: *Loving You Sunday Morning; Another Piece Of Meat; Always Somewhere; Coast To Coast; Can't Get Enough; Is There Anybody There?; Lovedrive; Holiday.*
- First released 1979
- UK peak chart position: 36
- USA peak chart position: 55

Loveless - My Bloody Valentine

'The last word in noise-pop' was how this release was reviewed on release in 1991, but that is a somewhat simplistic response. **Creation Records** must have been relieved, having invested some £200,000 over three years indulging their notoriously workshy recluses. The results are well worth the price, at least in artistic terms. Eighteen sound engineers are credited on the LP sleeve and the group's huge, luminous soundscapes now involved everything from guitars to bagpipes. At one turn the **Jesus And Mary Chain**, at others **Philip Glass** or the **Beach Boys**, *Loveless* is a colossal achievement, and by necessity one constructed by the most ambitious studio band of their generation.

- Tracks: *Only Shallow; Loomer; Touched; To Here Knows When; When You Sleep; I Only Said; Come In Alone; Sometimes; Blown A Wish; What You Want; Soon.*
- First released 1991
- UK peak chart position: 24
- USA peak chart position: did not chart

Loveless, Patty

b. Patricia Ramey, 4 January 1957, Pikeville, Kentucky, USA. The youngest of eight children, she began to write songs and sing in local venues with her brother Roger, after the family relocated to Louisville. When she was 14 years old they visited Nashville, where her singing and songwriting so impressed the **Wilburn Brothers** (although they felt she was not mature enough to record), that they offered her the opportunity to work on their shows. She combined singing and schooling, but in 1973, after marrying Terry Lovelace, who played drums with the Wilburns, she relocated to North Carolina, and for a time, finding the current country music did not suit her more traditional preferences, she left the music scene. During this time her marriage ended and a second marriage to a rock musician also floundered in the mid-80s, seemingly because he told her to give up country. Eventually, she resumed her singing career (even singing some rock 'n' roll in local clubs) and, using the name Loveless to avoid being confused with porn actress Linda Lovelace, she moved to Nashville in 1985. She became a staff writer at **Acuff-Rose** and her brother Roger (acting as her manager) persuaded his friend Emory Gordy Jnr., a producer and musician at MCA, to record her. She made her chart debut in 1985 with 'Lonely Days, Lonely Nights' and her career was firmly established by her debut album, *Patty Loveless*, in 1987. In 1988, she had her first Top 10 successes with 'If My Heart Had Windows', which **George Jones** had first charted 21 years earlier, and her version of **Steve Earle**'s 'A Little Bit Of Love'. Loveless established herself with UK audiences by her fine performances at the 1987 and 1988 Wembley Festivals. She became a member of the ***Grand Ole Opry*** in 1988 and in 1989, she married Emory Gordy Jnr. She continued to record chart-making songs, enjoying number 1s with 'Timber, I'm Falling In Love' and 'Chains'. In 1992, she recorded a successful duet, 'Send A Message To My Heart', with **Dwight Yoakam**. Also late in 1992, she underwent surgery for a leaking blood vessel on her vocal cords, and in spite of some initial concern, she soon recovered. Believing that it was time to make some changes, she reluctantly dispensed with her brother's management and moved to the Epic label. She is quoted as saying, 'The goal was to find a real good style and just have a lot of fun with it'. She quickly gained a number 1 country hit, 'Blame It On Your Heart', which also nudged the pop charts. There seems little doubt that her vocal stylings will see her achieve continued success. Indeed, her 1995 hit, 'Here I Am', reinforced her approach; adhering to her belief in hard country music, she says, 'You're gonna hear that old bluegrass style, those blues licks when I sing. It's who I am - and I can't leave that behind. What we sang growing up was more old mountain style music, white man's blues, and that'll always be in there'. Although she never mentioned the fact when she was struggling to make her name, she is actually a cousin of **Loretta Lynn**, **Crystal Gayle**, **Peggy Sue** and **Jay Lee Webb**. Cousin Loretta finally broke the news one day on live television. A further number 1 came in March 1996 with 'You Can Feel Bad'. Loveless was voted Best

Female Vocalist at the 1997 CMA awards.

- ALBUMS: *Patty Loveless* (MCA 1987)★★, *If My Heart Had Windows* (MCA 1988)★★, *Honky Tonk Angel* (MCA 1988)★★, *On Down The Line* (MCA 1990)★★★, *Up Against My Heart* (MCA 1991)★★★★, *Only What I Feel* (Epic 1993)★★★★, *When Fallen Angels Fly* (Epic 1994)★★★, *The Trouble With The Truth* (Epic 1996)★★★, *Long Stretch Of Lonesome* (Epic 1997)★★★.
- COMPILATIONS: *Greatest Hits* (MCA 1993)★★★★.
- VIDEOS: *You Don't Even Know My Name* (Sony 1995).

Lovelites

An R&B female group from Chicago, Illinois, USA. The Lovelites epitomized a Chicago approach to soul music that married teenage voices to bright-sounding horn arrangements and mid-tempos. The architect of the group was Patti Hamilton, who was the principal songwriter and whose emotive lead voice helped immeasurably ensure the success of the Lovelites. She formed the original group in 1967, with herself, her sister Rozena Petty, and Barbara Peterman. Ardell McDaniel replaced Peterman in 1968, who in turn was replaced by Rhonda Grayson in 1971. Petty was replaced by Joni Berlmon in 1970. The trio had two magnificent hits, 'How Can I Tell My Mom And Dad' (number 15 R&B) from 1969, and 'My Conscience' (number 36 R&B) from 1971. Their one album, *With Love From The Lovelites*, only yielded one national hit, yet was loaded with fine songs that were frequently played in many locales. The group broke up in 1973.

- ALBUMS: *With Love From The Lovelites* (Uni 1970)★★★.

Lovens, Paul

b. 6 June 1949, Aachen, Germany. Self-taught Lovens grew up listening to his sister's **Elvis Presley** records and BFR hit parades. While at school he played drums in dixieland and dance groups. His earliest jazz influences included **Chris Barber**, **Art Blakey** and **Thelonious Monk**. In 1969, he met German improvisers **Manfred Schoof** and **Alexander von Schlippenbach**. Thereafter, he established himself as one of the leading percussionists in improvised music. Lovens has toured worldwide, making numerous collaborations and recordings; most notably with Schlippenbach's trio, quartet and **Globe Unity Orchestra**, and duos with Paul Lytton, Toshinori Kondo, Urs Voerkel and the influential pianist, **Cecil Taylor**. In 1976, he founded the Po Torch label with Lytton. His playing is likely to veer, without a moment's notice, from unrestrained tumult to the most delicate use of a horsehair bow drawn across tiny cymbals.

- ALBUMS: with the Globe Unity Orchestra *Live In Wuppertal* (1973)★★★★, with Paul Lytton *The Fetch* (1980)★★, with Toshinori Kondo *The Last Supper* (1980)★★★, with the Alexander von Schlippenbach Trio *Detta Fra Di Noi* (1981)★★★★, with Cecil Taylor *Regalia* (1988)★★★, with Urs Voerkel *Goldberg* (1989)★★★.

Lover Speaks, The

This acoustic duo featuring David Freeman (vocals/lyrics) and Joseph Hughes (various instruments) rose to prominence by supporting the **Eurythmics** in 1986 at a series of large arenas, after they had been 'discovered' by **Dave Stewart** on an early demo. He played this demo tape to producer **Jimmy Iovine**, who was in London recording material with the **Pretenders**. The result was a debut album and the single 'No More I Love You's', although other singles 'Terrible Dancing', 'Every Lover's Sign' and 1987's 'I Close My Eyes And Count To Ten' failed to match that song's impact. The future for the band seemed bright with dates lined up to work with **Alison Moyet** on album tracks and production work with **Maria Vidal** and others. However, the partnership dissolved soon after. While Hughes gave up the music business in favour of carpentry, Freeman continued to write songs at Dave Stewart's studio, recording some ten album's worth of material. However, with one or two exceptions these compositions remained unreleased. In 1991 he did release *Balance*, a 1,000-copy pressing credited to Free-Man-Creese. A cassette credited to The Lover Speaks, but actually solely the work of Freeman, titled *Under A Tall Tree*, was also given a limited (500 copy) release. However, with **Annie Lennox** reaching number 2 in 1995 with a cover version of 'No More I Love You's', the group was once again the subject of some interest. Freeman used the resultant publicity to search for a major recording contract and pieced together a 'greatest hits' selection from his unissued archive recordings.

- ALBUMS: *The Lover Speaks* (A&M 1986)★★.

Loverboy

Loverboy were formed in Toronto, Canada, in 1980, by Mike Reno (vocals), Paul Dean (guitar), Doug Johnston (keyboards), Scott Smith (bass) and Matthew Frenette (drums). Reno was formerly with Moxy, and Dean and Frenette had been members of Sweetheart, a melodic AOR/heavy rock band. With this pedigree, Loverboy were signed by **CBS Records** as soon as they were formed. Producer Bruce Fairbairn helped them to record a self-titled album that was to set Loverboy's standard for years to come. It was an American-styled melodic hard rock collection that also dipped into reggae and jazz moods. With the hit singles 'Turn Me Loose' and 'The Kid Is Hot Tonite', *Loverboy* went platinum. After touring, the group re-entered the studio in 1981, with Fairbairn again producing, to record the follow-up, *Get Lucky*. The album lived up to its name by selling over two million copies, helped by the singles chart progress of 'Working For The Weekend'. The only territory where the band had failed to take off was Europe. After further touring Fairbairn produced the multi-platinum *Keep It Up* in 1983, from which 'Hot Girls In Love' charted. Loverboy's inviting blend of melodic AOR had been honed to a fine art, the album's success keeping the band on the road for nearly two years. On *Lovin' Every Minute Of It* they were joined by Tom Allom, best known for his work with **Judas Priest**. The result was a musically tougher album that proved to be the band's least successful, though it still sold well over a million copies. The title track, released as a single, was written by **Def Leppard** producer Robert John 'Mutt' Lange. Fairbairn had by now made his name as the producer of **Bon Jovi**, but returned to the helm for Loverboy's *Wildside*, released in 1987, and their most complete album to date. **Bryan Adams**, Richie Sambora and **Jon Bon Jovi** all co-wrote various tracks. 'Notorious' also proved the band's most successful single, achieving platinum status three times over. This was followed by a marathon two-year tour, their longest yet. They did, however, take a break for two months to record tracks with producer Bob Rock before supporting Def Leppard on their European tour in the spring of 1988. Afterwards, Loverboy returned home to Canada and an uncertain future. Dean and Reno announced plans to record solo and this left the rest of the band in limbo. In 1989 a compilation album was released by Columbia, *Big Ones*, which also contained three new tracks that had been recorded with Bob Rock. Later that year, Dean released a solo effort assisted by Loverboy drummer Frenette and Jon Bon Jovi on harmonica. The parent band, meanwhile, have remained inactive.

● ALBUMS: *Loverboy* (Columbia 1980)★★★, *Get Lucky* (Columbia 1981)★★★, *Keep It Up* (Columbia 1983)★★★, *Lovin' Every Minute Of It* (Columbia 1985)★★★, *Wildside* (Columbia 1987)★★★.

Solo: Paul Dean *Hard Core* (Columbia 1989)★★.

● COMPILATIONS: *Big Ones* (Columbia 1989)★★★.

Lovers Rock

Although love songs have always been staple fare in reggae, and other musics, lovers rock as a genre did not emerge until the mid-70s, chiefly in London. Mixing Philly soul with sweet skanking rhythms, it was the antithesis of the roots reggae movement and provided non-Rasta reggae fans with something with which to identify in an era otherwise dominated by **dub**. Early exponents such as **15-16-17**, **Brown Sugar** (who featured **Caron Wheeler**, later of **Soul II Soul**) and **Carroll Thompson**, all sold incredibly well. The critics reviled them for their sickly, barely trained harmonies and schoolgirl voices, but this truly working-class music was to be found in teenagers' bedrooms in every British city centre. There were few lovers chart hits, one exception being **Janet Kay**'s 'Silly Games' (number 2 in 1979), but the music thrived away from the mainstream music business, and some records, such as **Louisa Mark**'s 'Caught You In A Lie' and 'Six Sixth Street', were real artistic successes, albeit largely unheralded ones. Throughout the 80s and early 90s lovers rock has remained a largely underground music, while artists such as Winsome, the **Investigators**, the **Instigators**, **Deborahe Glasgow** and **Sandra Cross** have built huge followings. One international success has been **Maxi Priest**, who combined lovers with **ragga**, roots and soul to produce that long-awaited breakthrough fusion.

● COMPILATIONS: various artists *Fashion Revives Classic Lovers* (Fashion 1989)★★★, *Pure Lovers Volume 2* (Charm 1992)★★★, *Lovers For Lovers Volume 6* (Business 1992)★★★.

Lovett, Lyle

b. 1 November 1957, Houston, Texas, USA. Singer-songwriter Lovett grew up 25 miles north of Houston in the rural Klein community (an area largely populated by farmers of German extraction), which was named after his grandfather, Adam Klein. During his teenage years, as Houston's borders expanded, Lovett was exposed to more urban influences, and attended Texas A&M University where he studied journalism and then German. During this period (late 70s), he began writing songs; his early heroes included **Guy Clark** (who later wrote a dedication on the sleeve of Lovett's first album), **Jerry Jeff Walker** and **Townes Van Zandt**. Having visited Europe (to improve his German) in the late 70s, he met a local country musician named Buffalo Wayne (who apparently took his name from his favourite western heroes), and remained in touch after returning to Texas - when Wayne was organizing an event in Luxembourg in 1983, he booked Lovett, and also on the bill was an American band from Phoenix whose members included Matt Rollings (keyboards) and Ray Herndon (guitar), who were later involved with Lovett's albums. Lovett worked the same Texas music circuit as **Nanci Griffith**, singing on two of her early albums, *Once In A Very Blue Moon* (1984, which included one of his songs, 'If I Were The Woman You Wanted') and *Last Of The True Believers* (1985), on the cover of which he is pictured. When Guy Clark heard a demo tape by Lovett in 1984, he passed it on to Tony Brown of MCA Records, and by 1986, Lovett had signed to MCA/Curb. His self-titled debut album was idiosyncratic, to say the least, including both the song covered by Griffith and 'Closing Time', which was covered by **Lacy J. Dalton**, as well as a fine song he co-wrote with fellow singer-songwriter **Robert Earl Keen Jnr.**, 'This Old Porch'. However, his acceptance was slow in US country music circles, and Lovett first received substantial critical acclaim when the album was eventually released in Europe. The follow-up, *Pontiac*, was released in 1987 after Lovett had successfully toured Europe backed only by cellist John Hagen. The album made it clear that Lovett was rather more than a folk or country artist, with such songs as the surreal 'If I Had A Boat' and 'She's Hot To Go', while guests on the album included **Emmylou Harris**. By this time, Lovett was talking about both recording and touring with what he called His Large Band, with several saxophone players and a female backing singer, Francine Reed, as well as a regular rhythm section, and his third album, released in 1989, was indeed titled *Lyle And His Large Band*. Including an insidiously straight cover version of the **Tammy Wynette** standard 'Stand By Your Man', and a version of the R&B oldie 'The

Glory Of Love', this again delighted critics by its very humour and eclecticism, but further confused record buyers, especially in the USA, who were unsure whether this was a country or jazz record or something quite different. At this point Lovett moved away from Nashville, where he was regarded as too weird, and as a result, his fourth album, produced by Los Angeles heavyweight George Massenburg, was not released until early 1992. Its title, *Joshua Judges Ruth* (three consecutive books in the Old Testament, but meaning something very different if read as a phrase), was symptomatic of Lovett's intelligence, but perhaps equally so of his idiosyncratic approach. As usual, critics loved it, although it included hardly any traces of country music, and seemed to portray him as a **Tom Waits**-like figure - ultra-sophisticated, but somewhat off the wall. In 1992, Lovett was chosen as the opening act for many of the dates on the first world tour during the 90s by **Dire Straits**. This exposed him to a huge international audience, but seems to have done little to extend his cult following. In the same year, Lovett met the Hollywood actress Julia Roberts on the set of *The Player*, a high-grossing film, in which Lovett played the role of a detective. They married in June 1993; the following year their marriage was floundering, and by 1995 it appeared to be over. Presumably Lovett will now resume his career as one of the sharpest and wittiest songwriters to come out of America in recent times. He performed 'You've Got A Friend In Me' with **Randy Newman** for the soundtrack of the hugely successful movie *Toy Story*. *The Road To Ensenada* mixed Lovett's razor wit with pathos. Long-standing observers of Lovett's lyrics will read much into this album and pontificate for hours about their relevance to his relationship with Roberts.

● ALBUMS: *Lyle Lovett* (MCA/Curb 1986)★★★★, *Pontiac* (MCA/Curb 1987)★★★★, *Lyle Lovett And His Large Band* (MCA/Curb 1989)★★★, *Joshua Judges Ruth* (MCA/Curb 1992)★★★, *I Love Everybody* (MCA/Curb 1994)★★★★, *The Road To Ensenada* (MCA/Curb 1996)★★★.

Lovich, Lene

Vocalist Lovich was one of several acts launched by the **Stiff** label in 1978. The former horror-film soundtrack screamer joined new signings **Mickey Jupp**, **Rachel Sweet** and **Jona Lewie** on the *Be Stiff* national tour, of which this charismatic performer emerged as the undoubted star. Her arresting, gypsy-like appearance, and warbled intonation was matched by a sense of pop's dynamics, as evinced by her UK Top 3 hit, 'Lucky Number'. Shaven-head guitarist Les Chappell provided a visual and compositional foil to a singer who enjoyed further, albeit minor, hits with 'Say When', 'Bird Song' (both 1979) and 'New Toy' (1981). Lovich also entered the album charts with *Stateless*, which derived its title from the air of mystery the artist cultivated about her origins. Subsequent releases fared less well and her 1982 single, 'It's You Only You (Mein Schmerz)', provided Lovich with her final chart entry. Problems within Stiff undermined the progress of a singer who sadly failed to maintain her early promise. Eight years later a new album appeared from Lovich and Chappell, but their music showed scant sign of any artistic progress.

● ALBUMS: *Stateless* (Stiff 1979)★★★, *Flex* (Stiff 1980)★★, *No Man's Land* (Stiff 1982)★★, *March* (Pathfinder 1990)★★.

● COMPILATIONS: *The Stiff Years: Volume One* (Great Expectations 1990)★★★.

Lovin' Spoonful

Few American pop groups have gathered as much universal affection over the years as the brilliant and underrated Lovin' Spoonful. Their back catalogue of hits is constantly repackaged and reissued as their stature increases. They were formed in 1965 by **John Sebastian** (b. 17 March 1944, New York, USA; vocal/guitar/harmonica/autoharp) and **Zalman Yanovsky** (b. 19 December 1944, Toronto, Canada; guitar/vocals) following their time together in the **Mugwumps** (as eulogized in the **Mamas And The Papas** hit 'Creeque Alley'). The band were completed by Steve Boone (b. 23 September 1943, Camp Lejeune, North Carolina, USA; bass) and Joe Butler (b. 19 January 1943, Long Island, New York, USA; drums/vocals). Their unique blend of jug-band, folk, blues and rock 'n' roll synthesized into what was termed as 'electric good-time music', kept them apart from every other American pop group at that time. In two years they notched up 10 US Top 20 hits, all composed by John Sebastian. From the opening strum of Sebastian's autoharp on 'Do You Believe In Magic?' the party began; from the evocative 'You Didn't Have To Be So Nice', to the languid singalong 'Daydream'; from the punchy and lyrically outstanding 'Summer In The City': 'Hot town summer in the city, back of my neck getting dirt and gritty', to the gentle romanticism of 'Rain On The Roof'; 'You and me and the rain on the roof, caught up in a summer shower, drying while it soaks the flowers, maybe we'll be caught for hours', their four regular albums were crammed full of other gems in addition to the hits. Additionally Sebastian wrote the music for two films, Woody Allen's *What's Up Tiger Lily* and Francis Ford Coppola's *You're A Big Boy Now*, the latter featuring the beautiful 'Darling Be Home Soon'. Sadly the non-stop party came to an end in 1968 following the departure of Yanovsky and the arrival, albeit briefly, of Jerry Yester. The quality of Sebastian's lyrics and melodies makes him one of the finest American songwriters.

In 1991, Steve Boone, Joe Butler and the Yester brothers announced the re-formation of the band for a tour - however, without Yanovsky and Sebastian, the 'magic' cannot be present.

● ALBUMS: *Do You Believe In Magic* (Kama Sutra 1965)★★★★, *Daydream* (Kama Sutra 1966)★★★★, with others *What's Shakin'* (Elektra 1966)★★★★, *What's Up Tiger Lily* film soundtrack (Kama Sutra 1966)★★, *Hums Of The Lovin' Spoonful* (Kama Sutra 1966)★★★★, *You're A Big Boy Now* film soundtrack (Kama Sutra 1967)★★, *Everything*

Playing (Kama Sutra 1968)★★★, *Revelation: Revolution* (Kama Sutra 1968)★.

● COMPILATIONS: *The EP Collection* (See For Miles 1988)★★★★, *Collection: Lovin' Spoonful, 20 Hits* (1988)★★★★, *The Very Best Of The Lovin' Spoonful* (1988)★★★★, *Go To The Movies* (1991)★★, *Summer In The City* (Spectrum 1995)★★★, *The Very Best Of* (Camden 1998)★★★★.

Lovindeer

(see **Fabulous Five Inc.**)

Loving You - Elvis Presley

Elvis Presley's first film, ***Love Me Tender***, included music as an afterthought, but music was the priority in his next, *Loving You.* Four of the seven songs were hits, while 'Mean Woman Blues' has been recorded by **Jerry Lee Lewis, Roy Orbison** and many others. '(Let's Have A) Party' at 90 seconds is the shortest single ever to make the charts, a peculiar achievement as Presley has an additional verse in the film. Fans used to send Elvis Presley teddy bears, hence the song of the same name. **Jerry Leiber** and **Mike Stoller** wrote one of their finest ballads with 'Loving You', a song comparable to **Cole Porter**'s 'True Love' which, in turn, completed this 8-track, 10-inch album. In the USA, the album was issued in 12-inch format and the four additional tracks were released on an EP in the UK.

● Tracks: *Mean Woman Blues; (Let Me Be Your) Teddy Bear; Got A Lot O' Livin' To Do; Lonesome Cowboy; Hot Dog; (Let's Have A) Party; Blueberry Hill; True Love; Don't Leave Me Now; Have I Told You Lately That I Love You?; I Need You So; Loving You.*

● First released 1957

● UK peak chart position: 24

● USA peak chart position: 1

Low

Based in Duluth, Minneapolis, USA, Low consist of Alan Sparhawk (vocals/guitar), his wife Mimi Parker (drums/vocals) and Zak Scalley (bass), who joined in time for the group's second album. Formed in 1993, Low were initially influenced by **Brian Eno** and **Joy Division** and 'the boredom of living in Duluth'. A demo tape was subsequently passed to underground producer/artist **Kramer**, who invited the band to his New York studio to record their debut album. This revealed a band who specialise in a uniquely uncommercial songwriting process, 'We just wanted to annoy people by building up all this tension and not giving them any release.' However, over the course of a full album, they mellowed, with their minimal instrumentation similar to the slow-burning power of **Morphine.** Similarly, Low conducted themselves without recourse to conventional formats - Parker's drum kit consisting merely of one snare and a cymbal. By the second album they had dispensed to some degree with the reverb-dominated sound, although this was still not music for the faint-hearted, with the band opting for a moribund but hypnotic groove. The band spent part of 1995 touring with **Spectrum**, before beginning work on *The Curtain Hits The Cast.*

● ALBUMS: *I Could Live In Hope* (Vernon Yard/Virgin 1993)★★★★, *Long Division* (Vernon Yard/Virgin 1995)★★★, *The Curtain Hits The Cast* (Vernon Yard/Virgin 1996)★★★, *Songs For A Dead Pilot* (1997)★★★.

Low - David Bowie

The first (***Heroes*** and *Lodger* would follow) of **David Bowie**'s three Berlin albums. Living there as a semi-recluse for three years, he worked with svengali/producer **Brian Eno** and the results of their collaborations helped change the face of the European mainstream. Artists such as **Gary Numan, Ultravox** and **OMD** were indebted to the sound Bowie had created with the synthesizer to build a somewhat terse wall of sound. Critically acclaimed, but a relative commercial failure, apart from the surprise 'Sound And Vision' hit single, it remains as a pertinent reminder of Bowie's ability to surprise and enlighten.

● Tracks: *Speed Of Life; Breaking Glass; What In The World; Sound And Vision; Always Crashing In The Same Car; Be My Wife; A New Career In A New Town; Warszawa; Art Decade; Weeping Wall; Subterraneans.*

● First released 1977

● UK peak chart position: 2

● USA peak chart position: 11

Low-Life - New Order

New **Order** evolved from the rump of **Joy Division** following the death of vocalist Ian Curtis. The course they followed contrasted with that of their former incarnation, exploring a heady mix of techno-styled dance tracks and melodic soundscapes. *Low-Life* captured the quartet in eclectic mood, taking an electronic muse through diffuse material. It boasts two of New Order's finest ever songs, the ballad-styled 'Love Vigilantes' and the lush 'The Perfect Kiss', while elsewhere the quartet explore different facets of their sound without losing cohesion. This acclaimed release finally confirmed New Order as an act in its own right.

● Tracks: *Love Vigilantes; The Perfect Kiss; This Time Of Night; Sunrise; Elegia; Sooner Than You Think; Sub-Culture; Face Up.*

● First released 1985

● UK peak chart position: 7

● USA peak chart position: 94

Lowe, Frank

b. 24 June 1943, Memphis, Tennessee, USA. Although originally categorized as a 'new thing' (the US 60s free-jazz movement) player, Lowe has grown into one of the most distinctive and thoughtful of contemporary tenor saxophonists. Growing up in Memphis, one of his first jobs was at the Satellite record shop and its offshoot label, **Stax.** A liking for the records of **Gene Ammons** developed into a fascination with the newer musics of **John Coltrane, Ornette Coleman** and the AACM. He attended the University of Kansas, then moved to San Francisco and studied with Rafael Garrett, **Sonny Simmons** and Bert Wilson. Moving to New York in the mid-60s, he worked with **Sun Ra** then, after a spell at the San Francisco Conservatory, he settled in New York, playing with numerous musicians from the jazz *avant garde*, including **Rashied Ali** (*Duo Exchanges*), **Alice Coltrane** (*World Galaxy*) and **Don Cherry** (*Relativity Suite*, *Brown Rice*), while his own debut as leader - *Black Beings* - had **Joseph Jarman** guesting. In the mid-70s he formed a group with **Joe Bowie** and **Charles 'Bobo' Shaw**, recording *Fresh* (which also featured **Lester Bowie**) and *The Flam* (with **Leo Smith**). While in San Francisco, he had met **Lawrence 'Butch' Morris**, who has become one of his most frequent collaborators (*Current Trends In Racism In Modern America*), as has **Billy Bang**, with whom he plays in the collective quartet Jazz Doctors (*Intensive Case*) and in the violinist's own group (*Valve No 10*). Always open to new ideas, Lowe has played with leftfield rock musicians such as **Eugene Chadbourne** and seems as comfortable with New York's 80s *avant garde* downtown scene as he does with 60s jazzers such as Cherry and **Charles Moffett**: indeed, his own recordings feature a diverse array of artists, from **John Zorn** (*Lowe And Behold*) to **Geri Allen** and **Grachan Moncur III** (*Decision In Paradise*). As he told *Cadence* magazine, 'I've always tried to go in *and* out', though adding that even when playing in, he likes to 'experiment with time and colours'.

● ALBUMS: *Black Beings* (ESP 1973)★★★, *Fresh* (Freedom 1975)★★★, *The Flam* (Black Saint 1976)★★★★, *Lowe And Behold* (1977)★★★, *The Other Side* (1977)★★★, *Tricks Of The Trade* (1977)★★★★, *Doctor Too-Much* (1977)★★★, *Don't Punk Out* (1977)★★★, *Skizoke* (1981)★★★, *Exotic Heartbreak* (Soul Note 1982)★★★, with the Jazz Doctors *Intensive Care* (1984)★★, *Decision In Paradise* (Soul Note 1985)★★★, *Inappropriate Choices* (ITM Pacific 1991)★★★.

Lowe, Jez

b. 14 July 1955, County Durham, England. Having played on the folk circuit, with various groups from 1973, Lowe also worked for a time with Ged Foley, who was later to join the **House Band**. In 1979, Lowe, performing mainly traditional songs, turned professional. His first release, in 1980, was on Fellside Records, and included three Lowe originals. He was supported on *Jez Lowe* by Jim Barnes (cittern, guitar) and Sylvia Barnes (whistle, vocals). Both had previously been members of the **Battlefield Band**. From 1981, he pursued a largely solo career, but performed at festivals and concerts, both at home and in the USA and Europe, with Jake Walton (hurdy gurdy). However, Lowe continued to record with Fellside, releasing *Old Durham Road* and the highly acclaimed *Galloways*, which contains the much covered Lowe composition 'Old Bones'. Subsequent releases contained more Lowe originals, and, following the release of *Bad Penny*, he formed Jez Lowe And The Bad Pennies, taking on Bev Sanders (vocals, percussion, whistle) and Rob Kay (vocals, keyboards, melodeon, recorder, percussion) who was in turn replaced in 1991 by Bob Surgeoner (bass, accordian, banjo, keyboards). They recorded *Briefly On The Street*, which contained the excellent 'The Famous Working Man' and 'Davis And Golightly'. Lowe has had songs recorded by artists such as **Gordon Bok** and **Mary Black** among others, and he continues to be a popular figure on the folk circuit. Billy Surgeoner (fiddle, whistle, keyboards, bass) joined in 1991. *Tenterhooks* and *The Parish Notices* were two exceptional albums.

● ALBUMS: *Jez Lowe* (1980)★★★★, *The Old Durham Road* (1983)★★★, *Galloways* (1985)★★, with Martin Carthy, Roy Harris *The Penguin Book Of English Folk Songs* (1985)★★★★, with Jake Walton *Two A Roue* (1986)★★★, *Bad Penny* (1988)★★★★, with the Bad Pennies *Briefly On The Street* (1990)★★★, with the Bad Pennies *Bede Weeps* (1993)★★★, with the Bad Pennies *Tenterhooks* (Green Linnet 1995)★★★, with the Bad Pennies *The Parish Notices* (Green Linnet 1998)★★★.

● COMPILATIONS: *Back Shift* (1992)★★★.

Lowe, Mundell

b. 21 April 1922, Laurel, Mississippi, USA. Guitarist Lowe began playing at the age of six and seven years later, left home and headed for New Orleans, Louisiana. He listened and learned at many of the city's clubs before he was found by his Baptist minister father and taken back home. He soon made another try for an early career in music, this time visiting Nashville where he played in the **Pee Wee King** band. Taken home again he graduated from school in 1940 and promptly joined the **Jan Savitt** band. Drafted for military service, Lowe was posted to a camp near New Orleans. At a nearby camp the entertainments officer was **John Hammond Jnr.** and their meeting helped Lowe establish his career after the war. Hammond introduced him to **Ray McKinley** who was leading the postwar **Glenn Miller** band and thereafter the guitarist worked with **Benny Goodman**, **Wardell Gray**, **Fats Navarro** and **Red Norvo** among many leading jazz musicians. During the late 40s and early 50s, Lowe worked mostly in New York, playing club dates and recording sessions with a remarkable array of top-flight artists, including **Lester Young**, **Buck Clayton**, **Charlie Parker** and **Billie Holiday**. During the 50s Lowe played in the NBC studio orchestra, was musical director on the *Today* show on television, acted on and off Broadway and continued to play and record with such well-known jazz musicians as **Georgie Auld**, **Ruby Braff**, **Ben Webster**, **Carmen McRae** and **Harold Ashby**.

Since 1965, Lowe has been based in Los Angeles, again working in television and radio and also establishing himself as a writer of scores for films and television. He also became active as an educator but despite his busy schedule found time to continue his recording career, accompanying such musically diverse artists as **Sammy Davis Jnr.**, **Tony Bennett**, **Bill Berry**, **Richie Kamuca** and many others. In the early 80s he formed a small band he named TransitWest, in which he was joined by Sam Most, **Monty Budwig** and **Nick Ceroli**, which made its first major appearance at the 1983 **Monterey Jazz Festival**. A quietly elegant player with a cool but surging swing, Lowe's playing style, with its deceptively sparse exploration of the often-overlooked subtleties of many standards from the jazz and popular song repertoires, is in the great tradition of jazz guitar. Nevertheless, his experimentations with 12-tone compositions have also put him in the forefront of jazz-guitar thinking.

● ALBUMS: *The Mundell Lowe Quartet* (Original Jazz Classics 1955)★★★★, *Guitar Moods* (Riverside 1956)★★★★, *The Mundell Lowe Trio* (1956)★★, *New Music Of Alec Wilder* (1956)★★★, *A Grand Night For Swinging* (1957)★★, *Porgy And Bess* (RCA 1958)★★, with Donald Byrd and others *TV Themes* (1959)★★, *The Mundell Lowe All Stars* (1960)★★★, *Mundell Lowe And His Orchestra* i (1961),★★★ *Mundell Lowe And His Orchestra* ii (1962)★★★, *California Guitar* (1974)★★, *Guitar Player* (1976)★★★, with Richie Kamuca *Richie* (Concord 1977)★★, with Bill Berry *Shortcake* (Concord 1978)★★★, *TransitWest* (1983)★★★, *Souvenirs A Tribute To Nick Carroll* (Jazz Alliance 1992)★★.

Lowe, Nick

b. 24 March 1949, Walton-On-Thames, Surrrey, England. Lowe has for many years been held in high esteem by a loyal band of admirers aware of his dexterity as a producer, musician, vocalist and songwriter. His early apprenticeship as bass player/vocalist with **Kippington Lodge**, which evolved into **Brinsley Schwarz**, made him a seasoned professional by the mid-70s. He then started a career as a record producer, making his debut with the **Kursaal Flyers**' *Chocs Away*, followed by **Dr. Feelgood**'s *Malpractice*. He also owns up to being responsible for an appalling novelty record, 'We Love You', a parody of the **Bay City Rollers**, recorded under the name the Tartan Horde. He formed **Stiff Records** with Jake Riviera and Dave Robinson in 1976 and was an early pioneer of punk music. His own singles were unsuccessful, but he was critically applauded for the catchy 'So It Goes', backed with the prototype punk song, 'Heart Of The City'. He was an important catalyst in the career of **Elvis Costello**, producing his first five albums and composing a modern classic with 'What's So Funny 'Bout (Peace Love And Understanding)'. Lowe became a significant figure in the UK, producing albums for the **Damned**, **Clover** and **Dave Edmunds**. In 1977, Lowe co-founded **Rockpile** and also managed to join the legendary 'Live Stiffs' tour. His own debut, ***Jesus Of Cool*** (US title: *Pure Pop For Now People*), was a critics' favourite and remains a strong collection of unpretentious rock 'n' pop. The hit single, 'I Love The Sound Of Breaking Glass', is still a disc jockey favourite, although the equally impressive 'Little Hitler' failed miserably. In 1979 he produced another important single, 'Stop Your Sobbing', by the **Pretenders**, and released another excellent collection, *Labour Of Lust*, which contained the sparkling 'Cruel To Be Kind' and 'Cracking Up'. Lowe was indeed cracking up, from a surfeit of alcohol, as his brother-in-arms Dave Edmunds intimated in the UK television documentary *Born Fighters*. Towards the end of a hectic year he married **Carlene Carter**. In the early 80s, as well as continuing his work with Costello, he additionally produced albums with **John Hiatt**, **Paul Carrack**, Carlene Carter and the **Fabulous Thuderbirds**. His own recordings suffered and were rushed efforts. In 1986 he reunited with Costello for ***Blood And Chocolate***, although his own albums were virtually ignored by the public. He returned in 1988 with *Pinker And Prouder Than Previous*, with contributions from Edmunds, but once again it was dismissed, making his catalogue of flop albums embarrassingly large, a fact that Lowe observes with his customary good grace and humour. In 1992 Lowe formed a loose band with **Ry Cooder**, Jim Keltner and **John Hiatt**, known as Little Village, whose debut album received a lukewarm response. Much better was *The Impossible Bird* with some of his best lyrics in years, notably 'Lover Don't Go' and 'Love Travels On A Gravel Road'. He followed this renaissance with the equally strong *Dig My Mood*, a dark and forboding lyrical odyssey of infidelity and sadness. At times, on this album, he sounds like a 50s lounge singer and this in turn demonstrates how his voice has actually developed and improved in recent years.

● ALBUMS: *Jesus Of Cool* aka *Pure Pop For Now People* (Radar 1978)★★★★, *Labour Of Lust* (Radar 1978)★★★★, *Nick The Knife* (F-Beat 1982)★★★, *The Abominable Showman* (F-Beat 1983)★★★, *Nick Lowe And His Cowboy Outfit* (RCA 1984)★★★, as Nick Lowe And His Cowboy Outfit *Rose Of England* (RCA 1985)★★★, *Pinker And Prouder Than Previous* (Demon 1988)★★★, *Party Of One* (Reprise 1990)★★★, *The Impossible Bird* (Demon 1994)★★★★, *Dig My Mood* (Demon 1998)★★★★.

● COMPILATIONS: *16 All Time Lowes* (Demon 1984)★★★★, *Nick's Knack* (Demon 1986)★★★, *Basher: The Best Of Nick Lowe* (Demon 1989)★★★★, *The Wilderness Years* (Demon 1991)★★★.

● FILMS: *Americation* (1979).

Lown, Bert

b. 1903, USA, d. 1962, Portland, Oregon, USA. Founded in New York City, New York, USA, in the early 20s, Bert Lown's dance band included musicians **Adrian Rollini**, Chauncey Gray, Tommy Fulline, Irving Kaufman, Paul Mason, Johnny Costello, Rudy Adler, **Miff Mole**, Frank Cush, **Eddie Farley**, Ward Lay, Stan King, Merrill Kline and Elmer Fedlkamp. The featured vocalists were **Smith Ballew** and Scrappy Lambert as well as the Biltmore Rhythm Section. Essentially a hotel band, the orchestra achieved more widespread prominence through remote broadcasts conducted primarily at the Biltmore. Their theme tune was 'Bye Bye Blues', though other originals such as 'You're The One I Care For', 'By My Side' and 'Tired' were released on labels including Harmony, Bluebird, **Victor** and **Columbia Records**. Lown helped **Rudy Vallee** get his start as a bandleader, but gave up his own group in the mid-30s. During World War II he returned to music and took part in many fundraisers and relief work. He became Regional Field Manager for the Committee for Economic Development after the end of the war.

Lowrell

(see **Lost Generation**)

Lowther, Henry

b. 11 July 1941, Leicester, England. As a child Lowther learned trumpet from his father and took private violin lessons before going on to study with Manoug Parakian at London's Royal Academy of Music. From the mid-60s on he worked with **Mike Westbrook**, the **New Jazz Orchestra**, **Keef Hartley**, **John Mayall**, **Manfred Mann**, **Michael Garrick**, **Norma Winstone** (in *Edge Of Time*), **John Dankworth**, **Art Themen**, **Alan Jackson** (in the superb *Kinkade*), **Barbara Thompson** (*Jubiaba*), **John Stevens**, **Kenny Wheeler**, **Mike Gibbs**, **Tony Coe**, **John Surman**, **Gordon Beck**, **Gil Evans**, **John Taylor**, the BBC Symphony Orchestra and the London Brass Virtuosi as well as his own groups, Quarternity and Group Sounds Five. That list is in itself a testimony to his versatility and craftsmanship. As well as playing trumpet, flügelhorn, cornet and violin he has composed for jazz and orchestral groups. Influenced by sources as varied as Indian music, Karlheinz Stockhausen, **Joe 'King' Oliver**, **Weather Report** and the **Average White Band**, Lowther is still playing with as much freshness and directness as ever, touring in the early 90s with Kenny Wheeler and **Barry Guy**'s **London Jazz Composers Orchestra**.

● ALBUMS: see also Keef Hartley Band; *Child Song* (Deram 1970)★★★★.

LTJ Bukem

b. 1969, Croydon, Surrey, England. During the 90s Bukem played a significant part in the development of drum 'n' bass. He grew up around Harlesden and then Watford where he learned the piano and listened to the **Jam**, the **Police** and the 2-Tone bands. He later became interested in rare groove, soul, funk and jazz and in the mid-80s began DJing with the Sunshine Sound System; he subsequently became interested in dance music and made his DJing breakthrough in 1990 when he played at Raindance in Essex. His first release was 'Logical Progression' on Vinyl Mania in 1991 which was followed by 'Demon's Theme', 'Bang The Drums' (featuring Tayla) (both 1991), 'Return To Atlantis' (1992) and 'Music' (1993), on his own label **Good Looking Records**. 'Demon's Theme' introduced the strings and mellow ambience which characterizes much of Bukem's work and was one of the first records to feature the sound that became known as drum 'n' bass. Rather than sampling old breakbeats like much jungle and hardcore artists of the time, Bukem preferred to create his own rhythm tracks in this style thereby creating a more varied beat for his recordings. In 1993 with Fabio he brought his sound to a wider audience with the launch of the club Speed in central London, which featured such DJs as Adam F., **Alex Reece**, Deep Blue, **Goldie** and lead to widespread media coverage of this new English cultural phenomenon. His success continued with a remix of **Jodeci**'s 'Feenin" (1995) and the development, along with Tony Fordham, of Good Looking. He has since presented his touring club Logical Progression and its associated albums, and the *Earth* compilations. In 1997 Bukem contributed a version of 'Thunderball' to David Arnold's album of *James Bond*-theme remakes, *Shaken And Stirred.*

● ALBUMS: *Mixmag Live Vol 21* (MML 1996)★★★, *Presents: Earth Volume One* (Good Looking 1996)★★★, *Presents: Earth Volume Two* (Earth 1997) ★★★.

Lubinsky, Herman

b. 30 August 1896, USA, d. 16 March 1974. Lubinsky formed Savoy Records in 1942 in Market Street, Newark, New Jersey after running a record shop on the site for many years. He had previously been responsible for operating New Jersey's first radio station in 1924. Savoy scored a number 1 hit from its first recording session and, bolstered by this success, went on to build a peerless jazz, gospel and R&B roster in the late 40s with top-selling records by such artists as, on the jazz roster: **Charlie Parker**, **Lester Young**, **Dexter Gordon**, **Erroll Garner**, **J.J. Johnson**, **Fats Navarro**, **Miles Davis**, **Leo Parker**, **Eddie 'Lockjaw' Davis**; gospel: the Kings Of Harmony and the Deep Tones (on the King Solomon subsidiary); and R&B: Dusty Fletcher, **Paul Williams**, **Wild Bill Moore**, **Hal Singer** and **Brownie McGhee**. In 1948, Savoy opened a successful west coast office under **Ralph Bass** who continued in Savoy's excellent tradition of recording the finest R&B and bebop, having big hits with **Johnny Otis**/Little **Esther Phillips** and **Big Jay McNeely**. In the 50s, Savoy largely eschewed rock 'n' roll, concentrating on its jazz and ever-expanding gospel catalogue - the latter of which now included **Clara Ward**, the Drinkard Singers, the Davis Sisters, the Selah Jubilee Singers and, later, Alex Bradford and **Jimmy Cleveland**. This catalogue would prove to be the company's 'bread and butter' through the 60s and 70s. However, they continued to enjoy R&B success with **Nappy Brown**, Big Maybelle and **Varetta Dillard**, as well as making several brilliant territorial forays into the Atlanta and New Orleans musical communities and purchasing important smaller independents labels such as National. Lubinsky remained a strong character, fronting Savoy until just a few months before his death from cancer in March 1974. Savoy Records was purchased by **Arista** in 1975, and a large-scale reissue programme was commenced.

Lubitsch, Ernst

b. 28 January 1892, Berlin, Germany, d. 30 November 1947, Bel Air, Los Angeles, California, USA. A celebrated film director who took Hollywood by storm after moving to America in 1923. His reputation was based on a series of sophisticated comedies, first with silents, and then with talkies such as *Trouble In Paradise* (1932). In the early 30s, he did grace several immensely successful Paramount musicals - all of which starred **Maurice Chevalier** - with his highly individual, innovative and delightfully risqué 'Lusbitsch touch'. These were ***The Love Parade***, *Paramount On Parade* (co-directed), ***Monte Carlo***, ***The Smiling Lieutenant***, ***One Hour With You***, and *The Merry Widow* (1934). For a time during the 30s Lubitsch was the director of production at Paramount, and he continued work as a director on a variety of films into the 40s. The sole musical among them was 20th Century-Fox's *That Lady In Ermine*, starring **Betty Grable**, Douglas Fairbanks Jnr., and Cesar Romero. Sadly, it had to be completed by Otto Preminger after Lubitsch's death from a heart attack in 1947. A year earlier he had received a special Academy Award for 'his distinguished contributions to the art of the motion picture'.

● VIDEOS: *The Lubitsch Touch* (Universal Home Video/Image Entertainment 1997).

Lucas

b. *c.*1970, Copenhagen, Denmark. His mother an artist and his father a writer, Lucas moved around the world from an early age, finding his most permanent port of call in New York. There he immersed himself in the prevailing hip-hop culture on the Lower East Side, rubbing shoulders with old school crews like Kid Crush as he became a breakdancer, a DJ, and finally a rapper. By 1990 he was signed to **Uptown Records** as part of **Key West**, billed as the label's 'first white artist'. When that band fell from favour Lucas worked briefly with **Chubb Rock** and **Kool Keith** (**Ultramagnetic MCs**), DJing for The Lifers Project, before leaving New York for England. His debut single for **WEA**, 'Wau Wau Wau'/'Work In Progress', revealed the experience he had gained. While the a-side was an easily likeable jazz-tinged affair, distinguished by a sample left on his answerphone by a drunken kid, the b-side cut, featuring the vocals of Fay Simpson (**Nu Colours**) and Junior Dangerous, spanned rap, soul and ragga. Lucas also became prominent in UK hip-hop circles for his production skills (**Nu Colours, Shara Nelson**).

● ALBUMS: *Living In A Sillicone Dream* (WEA 1994)★★★, *Lucacentric* (WEA 1994)★★★.

Lucas, Al

b. Albert B. Lucas, Windsor, Ontario, Canada, d. 19 June 1983. Born into a musical family, he was taught first by his mother and also took advice from his bass-playing father. Before he was in his teens he had chosen the bass as his principal instrument and while still only in his mid-teens he was living and playing in New York. He spent almost a decade with the Sunset Royal Orchestra and then joined **Coleman Hawkins**. Between 1943 and the end of the 40s he played with numerous front-rank jazz musicians including **Oran 'Hot Lips' Page**, **Duke Ellington**, **Eddie South**, **Erroll Garner**, **Mary Lou Williams** and **Illinois Jacquet**. He had also played with **Eddie Heywood** during this period and rejoined him for a long spell in the 50s, playing also with Hawkins, Williams, Jacquet, **Teddy Wilson**, **Ruby Braff** and **Charlie Byrd**. Lucas continued to play jazz gigs in the 60s and 70s but was mostly to be found engaged in studio work. A strong and rhythmic player, Lucas extracted a full, rich sound from his instrument adding pleasing texture to the ensembles of which he was a member.

Lucas, Carrie

b. Carmel, California, USA. This sensuous soul and disco stylist started as a backing singer with the **Whispers** and did backing vocals on record for D.J. Rogers. She also wrote songs recorded by R&B acts the Whispers, the Soul Train Gang and South Shore Commission before joining the Soul Train label in 1976. Her first chart record and biggest hit was the disco smash 'I Gotta Keep Dancin'', released simply under the name Carrie in 1977. Two years later 'Dance With You' on Solar, (formerly Soul Train) also made the lower reaches of the Top 100 and gave her a UK Top 40 entry. Over the next six years she registered four US Top 200 album entries and a further five R&B chart singles, the biggest of these being her revival (with the Whispers) of **Barbara Lewis**'s 'Hello Stranger', which reached the Top 20 in 1985 on Constellation Records. Lucas, who is married to Solar Records head Dick Griffey, has now put her singing career on ice.

● ALBUMS: *Simply Carrie* (Soul Train 1977)★★★, *Carrie Lucas In Danceland* (Solar 1979)★★, *Portrait Of Carrie* (Solar 1980)★★, *Still In Love* (Solar 1982)★★★.

Lucas, Clyde

b. USA. Clyde Lucas And His California Dons were formed in the early 30s. Lucas led the band from the front with his singing, sometimes alongside a vocal quartet named 'Four Men Only'. The band was arranged with four saxophones, two trumpets and four rhythm players, and violins were occasionally included as well. Often musicians doubled up on different instruments to provide further flexibility. Their theme song was 'Dance Mood', and they recorded sparsely for **Vocalion** and **Columbia Records**. Most of their engagements were at hotels in California before they expanded their itinerary to take in the rest of America. Lucas also found extensive employment in the film industry, scoring and playing background music in some of the earliest films. By the late 40s, the group's popularity was on the wane, as was the case with so many of the dance bands, and they ceased performing.

Lucas, Dick

Rarely gaining the recognition as an innovative, intelligent singer-songwriter with a strong social conscience that his work deserves, Lucas started his career as a teenager in anarcho-punks the **Subhumans** in the early 80s. During this initial period, it became clear that his lyrics and musical ambitions stretched beyond the usual punk rut. The 1983 mini-album *Time Flies But Aeroplanes Crash* included the melancholy 'Susan', a moving tale of a young girl resorting to suicide in order to escape from the restrictions of conventional life. It was something most of the Subhumans' contemporaries would never have dreamed of attempting. With his own record label - Bluurg - now established within the alternative scene, Lucas moved on to the upbeat tempo of ska, mixed with reggae references and punk politics. The vehicle for this was Culture Shock, arguably the most interesting and entertaining underground group of the late 80s, providing welcome relief from the usual uniformity and drabness of so-called 'political punk'. With Culture Shock, Lucas produced three fine albums, the best of which was undoubtedly *Onwards And Upwards*. On this excellent collection listeners were treated to lyrics on personal, emotional and socio-political subjects without ever devolving into empty rhetoric or personal deification. The stand-out tracks, 'You Are Not Alone' and 'Don't Worry About It', showed an extraordinary gift for tapping into the minds of isolated young listeners, marking Lucas as a **Morrissey** for the 'crusty' generation. Lucas decided to start the 90s with a new project, named Citizen Fish, embracing his philosophy that anarchists and libertarians are free-flowing souls trapped by the rules of civilization. *Free Souls In A Trapped Environment* confirmed this stance, as Lucas struggled with the dilemma of expressing strong political views in an exciting way without losing the fun by being too rhetorical or burying the meaning with flippancy. A heavy dose of thrashing guitars/drums, offset by rootsy ska/dance tones, proved to be the perfect solution. The lyrics, of course, were as astute as ever: 'Just to know that every up and down must balance out somehow/And there's a smile to end a conversation that was full of frowns/And here's a major chord to lift the minors up and dance around/And if the song seems far too long then tune in to another sound.' *Wider Than A Postcard* continued the social theory and skanky music, while the music press, whenever they deigned to actually write about them, compared Citizen Fish with the much-vaunted **Manic Street Preachers** - 'these are the REAL Generation Terrorists!'

● ALBUMS: As Subhumans: *The Day The Country Died* (Spiderleg 1981)★★★, *Time Flies . . . But Aeroplanes Crash* (Bluurg 1983)★★★, *From The Cradle To The Grave* (Bluurg 1984)★★★, *Worlds Apart* (Bluurg 1985)★★★, *EP-LP* (Bluurg 1986)★★★, *29:29 Split Vision* (Bluurg 1987)★★★. As Culture Shock: *Go Wild!* (Bluurg 1987)★★★, *Onwards And Upwards* (Bluurg 1988)★★★, *All The Time* (Bluurg 1989)★★★. As Citizen Fish: *Free Souls In A Trapped Environment* (Bluurg 1990)★★★, *Wider Than A Postcard* (Bluurg 1992)★★★, *Thirst* (Lookout 1996)★★★.

Lucas, Nick

b. 22 August 1897, Newark, New Jersey, USA, d. 28 July 1982. Lucas was a vocalist/guitarist/banjoist whose easy-going style made him a massive record seller in the late 20s and early 30s. Initially in vaudeville, he played clubs before becoming banjoist with the Dan Russo-**Ted Fio Rito** Oriole Orchestra in the early 20s and was known as the 'Singing Troubador'. Lucas signed to **Brunswick** and had his first hit with 'My Best Girl' in 1925. This was followed by a string of best-sellers through to 1931, including 'Brown Eyes Why Are You Blue', 'I'm Looking Over A Four Leaf Clover', 'Tiptoe Through The Tulips' and 'Painting The Clouds With Sunshine'. He appeared in the Broadway musical *Showgirl* in 1929 along with **Ruby Keeler**, **Jimmy Durante** and the **Duke Ellington** Orchestra. That same year he featured in two early 'talkies' ***Gold Diggers Of Broadway*** and *Show Of Shows*. During the 30s he settled in Hollywood making movie shorts and playing clubs. In 1934, he headed a dance band for a while and by 1937 was resident on the Al Pearce radio show. He became inactive in the 50s and 60s apart from the occasional one-off show, but **Tiny Tim**'s late 60s version of 'Tiptoe Through The Tulips' rekindled interest in Lucas and in 1974 he sang on the soundtrack of the film *The Great Gatsby*.

● ALBUMS: *Painting The Clouds With Sunshine* (1957)★★★.

● COMPILATIONS: *The Singing Troubador* (1983)★★★.

Lucas, Robert

b. 1962, Long Beach, California, USA. A 13-year-old Lucas watched **Jimi Hendrix** play 'Hear My Train A-Comin'' in the documentary about his life and asked his local record store for more acoustic blues. He was sold **Robert Johnson**'s *King Of The Delta Blues Singers* and a compilation of **Leroy Carr/Scrapper Blackwell** recordings. His hands were too small to properly learn the guitar, so he took up the harmonica instead. By the age of 20, he was playing harmonica and guitar with the Bernie Pearl Blues Band behind such bluesmen as **Big Joe Turner**, **George Smith**, **Lowell Fulson**, **Pee Wee Crayton** and **Percy Mayfield**. In 1983 he joined the Confessors, an R&B band with whom he stayed for three years. He then formed his own band, Luke And The Locomotives, but also performed solo gigs at which he demonstrated a comprehensive slide guitar technique. His first solo release in 1989 was a self-produced cassette on Delta Man Music, *Across The River*, which was followed a year later by the first of a series of albums on Audioquest which combined solo and small group recordings. *Luke And The Locomotives* cut out the acoustic playing and featured amplified blues. Having dispensed with the band, Lucas has returned to playing solo. On *Layaway* he expanded his musical horizons by featuring keyboards and a horn section.

● ALBUMS: *Across The River* (Delta Man Music 1989)★★★, *Usin' Man Blues* (Audioquest 1990)★★★, *Luke And The Locomotives* (Audioquest 1991)★★, *Built For Comfort* (Audioquest 1992)★★★, *Dodgin' The Dirt* (Roadrunner

1993)★★★, *Layaway* (Audioquest 1994)★★★, *Completely Blue* (Audioquest 1997)★★.

Lucas, Trevor

b. 25 December 1943, Bungaree, Victoria, Australia, d. 4 February 1989. Lucas began as a singer-songwriter, performing contemporary folk songs, in the cafes and clubs of Melbourne, Australia. He recorded one obscure album before moving to the UK in 1964, where he established himself on the folk circuit, as a duo with fellow Australian Kerilee Male. They formed one of the first electric folk groups, **Eclection**, in 1967 and later formed **Fotheringay** with **Sandy Denny**, whom he married. Lucas then became a producer at **Island Records** for 18 months until he joined **Fairport Convention** in 1972. He left the band in early 1976 to take up production work again. He returned to Australia in 1978, after Sandy Denny's death. His time fully engaged in the production of such bands as **Paul Kelly**, **Bushwackers**, **Goanna**, and **Redgum**, plus film documentaries and children's dramas. He died in Sydney, Australia of a suspected heart attack.

- ALBUMS: *See That My Grave Is Kept Clean* (mid-60s)★★, *Overlander* (1966)★★★.
- COMPILATIONS: with Sandy Denny *The Attic Tracks 1972 - 1984* (Special Delivery 1995)★★★★.

Lucas, William 'Lazy Bill'

b. 29 May 1918, Wynne, Arkansas, USA. Bill Lucas's first instrument was a guitar, financed by selling a pig, but he really wanted a piano. Living on a farm with five siblings it seemed like a dream when his father actually bought him one in 1932. However, when the family moved to Cape Girardeau, Missouri, the piano was left behind. Lazy Bill had no real contact with the blues until he met **Big Joe Williams** in St. Louis in 1940. Converted, he moved to Chicago in 1941 and turned back to the piano after playing guitar in support of many of the famous artists of the day. He was one of Little Hudson's Red Devils and recorded with his own Blue Rhythms for the Chance label in 1954. Experiencing difficulties due, in part, to the nervous condition that had rendered him virtually blind since childhood, he moved to Minneapolis, Minnesota, in 1964 where he continued to play, appearing at festivals and recording for his own Lazy label in 1970 and later for the Philo label.

- ALBUMS: *The News About The Blues* (Wild 1970)★★★, *Lazy Bill And His Friends* (Lazy 1971)★★★, *Lazy Bill Lucas* (Philo 1974)★★★.

Lucca, Papo (and Sonora Ponceña)

b. Enrique Arsenio Lucca Jnr., 1946, Ponce, Puerto Rico. A remarkable pianist (he also plays percussion, vibes, tres, synthesizer and flugelhorn), gifted soloist and innovative arranger, Lucca is musical director, arranger and producer of Puerto Rico's oldest active band, Sonora Ponceña. In 1944, his father, Enrique 'Quique' Lucca, founded the two trumpet, rhythm section and voices band, Orquesta Internacional, which was entirely composed of musicians from Ponce. They specialized in the typical Cuban song-and-dance form called son, and Quique played guitar with the band. Out of deference to the internationally famous Cuban band, Sonora Matancera, they were renamed Sonora Ponceña (Son Orchestra of Ponce) for their 1954 recording debut. A third trumpet was added to their line-up during the 50s, and in the 60s they had a four-trumpet front-line. Papo was a child musical prodigy. He started playing congas at the age of four. When he was six years old he began formal musical education at the Free School of Music in Ponce, run by the famous Puerto Rican music teacher Don Julio Alvarado. Lucca commenced intensive piano, clarinet, saxophone and theoretical tuition, and within his first month, he performed a classical piece on the local radio station. Attending the school at the same time were singer **Héctor Lavoe** and trumpeter/arranger José Febles.

Lucca first performed with Sonora Ponceña at the age of eight. In the mid-50s, he played solo piano on the television show of Ruth Fernández (b. Ponce, Puerto Rico). Ruth was blessed with a rich golden voice and recorded with Obdulio Morales, Orquesta Panamericana and **Machito**. Lucca made his recording debut at the age of 11 when the band accompanied bolero singers, Felipe Rodríguez and Davilita (Pedro Ortiz Dávila) on *Al Compás de Las Sonoras*, released on the Marvela label. His first arrangement for the band was transcribed from the record of **Tito Puente**'s hit 'Caramelos' (contained on *Pachanga Con Puente*). Papo graduated from the University of Puerto Rico and studied at Puerto Rico's Conservatory of Music. Sonora Ponceña recorded for the Marvela and Inca labels. They remained with the latter into the 90s. The band's career really took off after Inca was sold to Jerry Masucci, co-founder (with **Johnny Pacheco**) of the Fania Records label. Masucci did a great deal to promote them, and Latin music in general. They became especially popular with the Latino audience in New York. Success boosted their confidence and inspired others, demonstrating that it was possible to make a living from the music.

In the late 60s, Sonora Ponceña had big hits with interpretations of a couple of **Arsenio Rodríguez** classics: 'Hachero Pa' Un Palo' and 'Fuego En El 23'. The original recordings are still available on the 1975 compilation *Lo Mejor De Sonora Ponceña*. Bandleader/pianist **Larry Harlow** produced the band's albums between 1972 and 1975. Ponceña had returned to a three-trumpet section, comprised of José A. (Joe) Rodríguez, Ramón A. (Tony) Rodríguez and Delfin 'El del Café' Pérez , for *Desde Puerto Rico a Nueva York* (*From Puerto Rico To New York*) in 1972. Lead vocals were provided by the raw and earthy voice of Luis Guillermo 'Luigui' Texidor (b. 1940, Puerto Rico; joined Ponceña in the mid-60s), and Humberto Luis 'Tito' Gómez (b. 1948, Juana Díaz, Puerto Rico; joined Ponceña in 1968), the latter whose voice has a haunting, melancholic timbre. Both singers were ex-members of Conjunto Antoanetti.

Trumpeter Joe Rodríguez left to lead La Terrifica, taking Tito Gómez and percussionist Miguel 'Mikey' Ortiz with him. They debuted on the Larry Harlow produced *Terrifica* in 1974. Gómez split from La Terrifica, did a brief stint with **Ray Barretto** and recorded as a solo artist, ie. *Para Gozar Borinquen* (1977), produced by Harlow. Miguel A. Ortiz 'Miguelito', who possesses a high-pitched voice, filled Gómez's vacancy on Ponceña's 1974 release *Sabor Sureño.* Conga player Vicente Rivero 'Little Johnny' joined the band on 1975's *Tiene Pimienta.* In 1976, Lucca made his debut as producer, in association with **Louie Ramírez**, on *Musical Conquest/Conquista Musical.* The album contained the smash hit 'El Pio Pio', composed by the Mexican duo Lobo y Melón (Angel Luis Silva). That year, Lucca and Texidor participated in the first Puerto Rico All Stars album. In 1977, Papo assisted Ramírez with the production of *El Gigante Del Sur.* The hit track 'Boranda', was about Puerto Rico's then frequent droughts, and commented on the migration of the country people (jibaros) and abandonment of the land. Yolanda Rivera joined Ponceña as a third lead vocalist on this album; formerly a member of La Terrifica, she had appeared on their *Sabor A Pueblo* in 1976. Texidor left to join **Bobby Valentín** on his *Musical Seduction* (1978), on which he sang the hit 'Naci Moreno' (Born Brown), an affirmation of the racial mixture that is Puerto Rico's identity. Texidor later recorded as a solo artist and with Tito Puente and El Combo Del Ayer. He has now retired from the business.

Although intimated on earlier albums, Ponceña's present bright, mellow, laid-back, yet relentlessly swinging style noticeably started to coalesce on *Explorando* in 1978. A further trumpet was added, and with his arranger's pen, Lucca began developing a unique, well-blended four-trumpet sound of elaborate, interweaving lines. Lucca told UK salsa broadcaster Tomek, in May 1991, that he had got the idea for four trumpets from Conjunto Casino, a popular Cuban band of the 40s and 50s. 'I'm honest', he said. Lucca was the sole producer on *Explorando* and all Ponceña's subsequent recordings. Tito Gómez returned to fill Texidor's vacated slot and sang lead on the hit track 'Moreno Soy' (I Am Brown), which was Lucca's arrangement of 'Naci Moreno'. Gómez sang in the chorus on *La Orquesta De Mi Tierra* in 1978, before leaving to work with Tito Valentín, La Amistad (see **Nati**) and Grupo Niche. In 1979, Sonora Ponceña teamed up with **Celia Cruz** for *La Ceiba.* That year, Jeremy Marre's television film *Salsa,* featured a tantalizing glimpse of the band backing Celia, with Yolanda Rivera in the chorus. Also in 1979, Texidor and Lucca reunited in the context of the Fania All Stars to perform a 'live' version of 'Naci Moreno' on *Habana Jam,* recorded in Cuba. In 1980, Alberto Antonio Ledeé 'Toñito' (b. Salinas, Puerto Rico) joined Yolanda and Miguelito as a third lead singer on Ponceña's *New Heights.* Their second release in 1980, *Unchained Force,* was dedicated to longstanding members Tony 'El Cordobes' Rodríguez, Delfin Pérez and bassist Antonio Santaella (Tato).

Yolanda departed after 1982's *Determination* and relocated to Miami, USA, where she sang coro (chorus) with **Gabino Pampini** and Fuerza Noble. She sang lead vocals with bandleader/trombonist Rubby Haddock, on *Otra Vez!* (1988) and *Salsa Tropical* (1990), and also performed as a solo artist in 1990 with the Hermanos Rivera Orchestra. Her vacancy was filled by another ex-La Terrifica member, Héctor 'Pichy' Pérez, on *Future* in 1984. Yet another former La Terrifica member, Manuel Martínez Roldan 'Mannix', replaced Miguelito Ortiz on Ponceña's 30th anniversary release *Jubilee,* which contained an updated version of their 60s hit 'Fuego En El 23'. 1988's *On The Right Track* contained a tribute poem and song to Toñito Ledeé, a devoted family man, who was tragically killed in a car crash on 28 May 1986. After a 15-year tenure, conguero Johnny Rivero walked out on Ponceña following a row with Quique, while the band were at the airport waiting for a flight to Tenerife in 1990 - something he apparently later regretted. Lucca and the band made a foray into salsa romántica territory on *Into The 90's.* He has described the popular style as 'salsa monga' - a term coined by **Willie Rosario** - which politely translates as 'flaccid salsa'. The album was partly recorded in their own Pianissimo Studios in Ponce. In 1990, Pichy Pérez left to join **Tommy Olivencia**'s band. He was replaced by Luisito Carrión, who worked previously with Julio 'Gunda' Merced's Salsa Fever, La Terrifica, Bobby Valentín and Don Perignon. In 1976, Lucca replaced Larry Harlow as the pianist with the Fania All Stars and made his UK debut with them the same year. He continued to gig and record with them into the 90s. Lucca and Sonora Ponceña made their UK debut in May 1991 with an outstanding concert at London's Empire Ballroom.

● ALBUMS: by Sonora Ponceña, unless otherwise stated: *Hachero Pa' Un Palo* (1968)★★★, *Fuego En El 23* (1969)★★★, *Algo De Locura* (1970)★★★, *Navidad Criolla* (1971)★★★★, *Desde Puerto Rico a Nueva York* (1972)★★★, *Sonora Ponceña* (1972)★★★★, *Sabor Sureño* (1974)★★★, *Tiene Pimienta* (1975)★★★, *Musical Conquest/Conquista Musical* (1976)★★★, with Celia Cruz, Johnny Pacheco, Justo Betancourt and Papo *Recordando El Ayer* (1976)★★★★, *El Gigante Del Sur* (1977)★★★, *Explorando* (1978)★★★, *La Orquesta De Mi Tierra* (1978)★★★, Ponceña with Celia Cruz *La Ceiba* (1979)★★, *New Heights* (1980)★★★, *Unchained Force* (1980)★★★, *Night Raider* (1981)★★, *Determination* (1982)★★★, with Ismael Quintana and Papo *Mucho Talento* (1983)★★★, *Future* (1984)★★★, *Jubilee* (1985)★★★, *Back To Work* (1987)★★, *On The Right Track* (1988)★★★, *Into The 90's* (1990)★★.

● COMPILATIONS: *Lo Mejor De Sonora Ponceña* (1975)★★★, *Energized* (1979)★★★.

Luciano

b. Jepther McClymont, 1974, Davey Town, Jamaica, West Indies. Luciano was one of the most promising new singer-songwriters to emerge in 1993. He began singing in his local parish church before assuming the name of Stepper John and migrating to Kingston in April 1992. There he voiced his debut tune for **Herman Chin-Loy** at Aquarius, then half an album with Pressley for Mau Mau producer Sky High. Homer Harris of Blue Mountain had by that time changed McClymont's name to Luciano. His first Jamaican hit, 'Give My Love A Try', was for Castro Brown and a clutch of ballads and self-penned reality songs soon followed, initially for Brown's New Name label. **Philip 'Fatis' Burrell** produced his first two UK hits, 'Chant Out' and 'Poor And Simple', in the summer of 1993 on **Exterminator**, and was later to release his debut solo album *Moving Up*. Singles for Exterminator, Blacka Dread ('Time Is The Master') and Sly **And Robbie**'s Taxi label helped to establish Luciano's fast-growing reputation before he joined **Freddie McGregor**'s Big Ship organization. 'Shake It Up Tonight' became his first UK reggae number 1 and led to a well-received album of the same name. He earned a contract with **Island Records**, and his association with Burrell continued with the critically acclaimed *Where There Is Life*, which featured the Jamaican chart-topper 'It's Me Again Jah'.

● ALBUMS: with Pressley *Luciano Meets Pressley* (Sky High 1992)★★★, *Moving Up* (RAS/Exterminator 1993)★★★★, *Shake It Up Tonight* (Big Ship 1993)★★★, *Back To Africa* (Xterminator 1994)★★★, *One Way Ticket* (Xterminator 1995)★★★, *Where There Is Life* (Island 1995)★★★, *The Messenger* (Xterminator 1996)★★★.

Lucky People Center

Proclaiming themselves 'dance terrorists', the samples used on this Swedish trio's debut album built on the traditions of **Test Department** and others by using speeches from world leaders, in this case marrying George Bush and Saddam Hussein to a backbeat on 'It's Still Cloudy In Saudi Arabia'. The group were formed in 1992 by Johan Söderburg (percussion), Lars Åkerlund (samples) and Sebastian Öberg (electric cello). The relentless barrage of samples were adopted in a vein more prevalent within hip-hop than the dance scene, though Lucky People Center are firmly placed in the latter by the dominance of rhythm over lyrics.

● ALBUMS: *Welcome To Lucky People* (MNW 1993)★★★.

Ludus

Founded in 1978, this Manchester, England-based quartet was consistently fronted by the enigmatic lyricist/vocalist Linder (b. Linda Mulvey, 1954, Liverpool, England). The backing was provided by Arthur Cadmon (b. Peter Sadler, Stockport, England), formerly of Manicured Noise and originally the musical genius behind the group. The line-up was completed by bassist Willie Trotter (b. 1959, Manchester, England) and drummer Phil 'Toby' Tolman (ex-Ed Banger And The Nosebleeds). With their jazz-influenced forays and Linder's strong, sloganeering, elliptical feminist lyrics, the group were one of the most interesting of the Manchester new wave of the late 70s. The departure of Cadmon and later Trotter, replaced by Ian Devine (Ian Pincombe), saw the group change direction, though the jazz influence remained. Linder, a former girlfriend of the **Buzzcocks' Howard Devoto**, later became a well-publicized confidante of **Morrissey**. In spite of some inspired moments, the group almost wilfully avoided the mainstream. As manager Richard Boon concluded: 'Ludus were totally improvisational and their set list would read: "bass, drums, voice, next number". There was something self-limiting about Linder. Any time she seemed on the brink of a breakthrough, even if that meant selling 50 extra records, she would retreat, just like the poet Stevie Smith'. Ian Devine teamed up in 1989 with ex-**Weekend** singer Alison Statton to form **Devine And Statton**.

● ALBUMS: *Pickpocket* (New Hormones 1981)★★★.

Lukather, Steve

b. USA. Perhaps best known for his accomplished guitar work with AOR supremos, **Toto**, Lukather started out as a session player. Indeed, the first Toto album was originally intended to be a one-off project and brought together the talents of some of the most notable Californian session musicians. Such was the success of the project that the arrangement soon became permanent and Toto went on to record many albums. Later albums saw varying musical styles and fluctuating commercial success. In 1989, Lukather released his first solo album. The album saw him joined by a whole host of guest players including fellow guitar maestros **Eddie Van Halen** and Steve Stevens, **Richard Marx** on vocals and **Jan Hammer** on keyboards. Lukather's recent live work with Toto has seen them once again adopt a heavier musical stance.

● ALBUMS: *Lukather* (1989)★★★, *Candyman* (Columbia 1994)★★, *Luke* (Miramar 1997)★★.

Luke, Robin

b. 20 March 1942, Los Angeles, California, USA. Luke was a rockabilly-style singer who had one Top 5 success, 'Susie Darlin'', in 1958. His family moved frequently, and in 1953 settled in Hawaii, where he learned to play guitar and ukulele. He was discovered by entertainer Kimo McVay, who introduced him to Bob Bertram, who then recorded Luke in his own Bertram International studio. The simplistic 'Susie Darlin'', named after Luke's younger sister, was recorded using a great deal of echo, with Bertram singing behind him and percussion created by simply banging two pens on a box (Bertram later reported that some 75 takes of the song were recorded). The single was issued on the Bertram International label and became a local favourite. It was then picked up by the larger **Dot Records** and began its 1958 ascent to number 5 (a few other singles were issued on Bertram while the Dot contract was already in effect). In 1959, Luke moved to California and continued to record, now backed by top session musicians such as **Glen**

Campbell and **Barney Kessel**. Luke remained with Dot until 1962, but never had another hit, possibly because the more elaborate productions lacked the charm of the minimal Bertram record. In the early 60s, Luke moved to Missouri to complete his education and he subsequently became a university tutor. His only recording after leaving Dot was a remake of 'Susie Darlin" for **K-Tel Records** in the 70s.

- ALBUMS: *Susie Darlin'* (Dot 1958)★★★.
- COMPILATIONS: *Susie Darlin'* (Bear Family 1984)★★★.

Lukie D

b. Michael Kennedy, 1972, Cockburn Pen, Kingston, Jamaica, West Indies. Kennedy began his career performing on various local **sound systems**, building a solid reputation as a **dancehall** singer. His influences included local heroes **Frankie Paul**, **Tenor Saw** and ragga DJ **Supercat**. His popularity led to recording sessions that produced his biggest hit, 'Centre Of Attraction', alongside combination hits with **Lieutenant Stitchie** ('Don't Deny Me') and **Beenie Man** and Black Pearl ('Bag It Up'). Lukie D joined the Firehouse Crew, noted for fostering the careers of **Luciano** and **Sizzla**. While with the Firehouse crew he released his debut, *Centre Of Attraction*, featuring combinations with **Mikey Spice** and DJ **Determine**. He also released a series of hits, including 'I Won't Let You Go', 'Lonely Nights', 'Let Me Love You Now', 'Heavy Load' and 'You've Got It Going'. His success allowed him to commute between Jamaica and the USA, where he became acquainted with more diverse musical influences, resulting in the broadening of his repertoire. In 1997 he released a 20-track compilation featuring, unconventionally, versions of **AC/DC**'s 'You Shook Me' and **Queen**'s 'We Will Rock You'. His alternative approach garnered attention in the USA, but alienated the partisan dancehall crew.

- ALBUMS: *Centre Of Attraction* (VP 1995)★★★, *The Place To Be* (Down Sound 1997)★★.

Lullabys, Legends And Lies - Bobby Bare

When RCA gave **Bobby Bare** the freedom to make an album on his own terms, he decided to showcase the talents of one songwriter, **Shel Silverstein**. Silverstein, noted for his hit songs for **Dr. Hook**, gave Bare his best material - the shaggy dog story of 'The Winner', the whimsical story based around the Irish potato famine, 'The Wonderful Soup Stone', and the eight-minute saga of 'Rosalie's Good Eats Cafe' (the full lyric, reprinted in *Playboy*, runs to 40 verses!). Perhaps the album could have been a little more melodic, and perhaps the sentimentality should have been curbed, but, all in all, Shel had his 'Sure Hit Songwriters Pen' with this album and Bobby Bare, with his laconic, laid-back delivery, has never sounded better.

- Tracks: *Lullabys, Legends And Lies; Paul; Marie Laveau; Daddy What If; The Winner; In The Hills Of Shiloh; She's My Ever Lovin' Machine; The Mermaid; Rest Awhile; Bottomless Well; The Wonderful Soup Stone; True Story; Sure Hit Songwriters Pen; Rosalie's Good Eats Cafe.*
- First released 1974
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Lulu

b. Marie MacDonald McLaughlin Lawrie, 3 November 1948, Lennox Castle, Glasgow, Scotland. Lulu was originally a beat group vocalist with her own backing group the Luvvers, who comprised Ross Nelson (guitar), Jim Dewar (rhythm guitar), Alec Bell (keyboards), Jimmy Smith (saxophone), Tony Tierney (bass) and David Miller (drums). The 15-year-old singer first came to prominence with a rasping version of the **Isley Brothers**' 'Shout' in 1964. Under the tutelage of manager Marian Massey she survived a stormy couple of years during which only two of her eight singles charted. Abandoning the Luvvers along the way, she switched record labels from **Decca** to **EMI/Columbia Records** and found a new hitmaker in the form of **Mickie Most**. A cover of **Neil Diamond**'s 'The Boat That I Row' saw an upsurge in her career during 1967, which was punctuated by an acting part in the movie *To Sir With Love*. The theme tune from the film gave her a million-selling US number 1, and in the UK it reached number 6, despite being relegated to b-side of the inferior 'Let's Pretend'. Further UK hits followed, notably 'Me, The Peaceful Heart', 'Boy' and 'I'm A Tiger'. Having established herself as an entertainer of wide appeal, Lulu was granted her own television series and later represented Britain in the Eurovision Song Contest. The painfully trite 'Boom-Bang-A-Bang' tied for first place and provided her highest UK chart placing at number 2. Her brief marriage to Maurice Gibb of the **Bee Gees** was followed by another switch of labels and musical styles when she worked with famed producer **Jerry Wexler** on two albums. A lean period of flop singles ended when **David Bowie** intervened to produce and arrange her hit version of 'The Man Who Sold The World'. During the 70s, she concentrated increasingly on stage work and developed her career as an all-round entertainer, a spin-off of which was becoming the long-standing model/endorser for the Freeman's mail-order catalogue. Appearances in *Guys And Dolls*, *Song And Dance* and the television programme *The Secret Diary Of Adrian Mole* distracted her from the studio but a disco re-recording of 'Shout', in 1986, repeated the Top 10 success of 22 years before. In 1993, Lulu released *Independence*, an album of 'modern disco-pop with a flavour of classic soul and R&B'. Co-produced by **Bobby Womack** and **London Beat**, the title track registered strongly in the UK and US charts, and was followed by another single, 'I'm Back For More', on which Lulu duetted with Womack. She was, by then, creating some of her own material, and one of her songs, 'I Don't Wanna Fight Any More', written with her brother, Billy Laurie, was recorded by **Tina Turner**.

- ALBUMS: *Something To Shout About* (Decca 1965)★★★★, *Love Loves To Love Lulu* (Columbia 1967)★★★, *Lulu's Album* (Columbia 1969)★★★, *New Routes* (Atco 1970)★★, *Melody Fair* (Atco 1971)★★, *Don't Take Love For Granted* (Rocket 1979)★★★, *Lulu* (Alfa 1981)★★★, *Take Me To Your Heart Again* (Alfa 1982)★★★, *Shape Up And Dance With Lulu* (Life Style 1984)★, *The Man Who Sold The World* (Start 1989)★★★, *Independence* (Dome 1993)★★★.

● COMPILATIONS: *The World Of Lulu* (Decca 1969)★★★★, *The World Of Lulu Volume 2* (Decca 1970)★★★, *The Most Of Lulu* (MFP 1971)★★★★, *The Most Of Lulu Volume 2* (MFP 1972)★★★, *The Very Best Of Lulu* (Warwick 1980)★★★★, *Shout* (MFP 1983)★★★, *I'm A Tiger* (MFP 1989)★★★, *From Crayons To Perfume: The Best Of ...* (Rhino 1995)★★★, *Supersneakers* (Sundazed 1997)★★★.

● FILMS: *Gonks Go Beat* (1965).

Lulu Belle And Scotty

Lulu Belle (b. Myrtle Eleanor Cooper, 24 December 1913, Boone, North Carolina, USA) and Scott Wiseman (b. 8 November 1909, Spruce Pine, near Ingalls, North Carolina, USA, d. 31 January 1981). Lulu Belle learned to play the guitar and sing mountain songs as a child, but after the family relocated to Evanston, Illinois, in 1929, she first worked as a clerk. In 1932, she successfully auditioned at WLS television company Chicago and was given a spot on the ***National Barn Dance*** programme, where she initially worked with **Red Foley**. Wiseman grew up on the family farm and developed his first musical skills by learning to play a home-made banjo. He became interested in a musical career after seeing **Bradley Kincaid** perform and by working in his school holidays, he bought himself a guitar. In 1927, he made his radio debut, singing and playing in a manner that showed a distinct Kincaid influence, on WRVA Richmond. Initially doubtful that he could make his living by music, he decided to study for a teaching career. From 1929-32, he attended the Teachers College at Fairmont, West Virginia and obtained a degree. During these years, he wrote songs and, appearing as Skyland Scotty, was regularly featured on WMMN Fairmont. In 1933, he joined the *National Barn Dance*, where he began to work with Lulu Belle. He made his first recordings (solo) in December 1933, when, playing his guitar for one of the few times on record, he cut four songs for **RCA-Victor**. One of the songs was 'Home Coming Time In Happy Valley', which soon became a popular song for the duo. They were married on 13 December 1934, by which time they had become a very popular act. On stage, Scotty wore plain, casual attire and played banjo, while Lulu Belle dressed in old gingham styled dresses, pantalettes and usually wore pigtails. Their simple harmony singing, interspersed with comedy and novelty songs, endeared them to the network audience and gained them the nickname of the Sweethearts of Country Music. In 1936, Lulu Belle was voted the most popular woman on American radio and between 1938 and 1944, their national popularity saw them appear in seven films including *Shine On Harvest Moon*. They remained stars of the WLS *National Barn Dance* from 1933-58 but also had a spell on the *Boone County Jamboree* (later the *Midwestern Hayride*) on WLW Cincinnati, as well as playing on the *Grand Ole Opry* and the *Ozark Jubilee*. They were also regulars on WNNBQ-TV Chicago from 1949-57. Over the years, they recorded for various labels including Conqueror, Vocalion, and Bluebird. They popularized many songs including 'Mountain Dew' (written by Scotty with Bascombe Lunsford), 'Remember Me', 'My Heart Cries For You', 'Tying The Leaves' and 'Does Your Spearmint Lose Its Flavour On The Bed Post Overnight?' (a UK pop hit for **Lonnie Donegan** with 'Chewing Gum' substituted for 'Spearmint' in 1959). Perhaps their best-known song is one that originated at a time when Scotty was hospitalized with appendix trouble. During a visit, Lulu Belle said 'Have I told you lately that I love you' and it inspired him to write a song. **Gene Autry** recorded it in November 1945 and in 1946, it was a Top 5 US country hit for Autry, **Tex Ritter**, **Red Foley** and Foy Willing. It went on to become a country standard and has been recorded over the years by many artists, including **Bing Crosby** with the **Andrews Sisters**, **Jim Reeves**, **Van Morrison** and **Elvis Presley**. In 1958, after Scotty had obtained an MA Teaching degree at Northwestern University at Evanston, they semi-retired from the entertainment business. They moved back to Spruce Pine, where Scotty taught people with speech problems at the college. They also bought a cattle farm but still made a few concert appearances and recorded for the Starday label in the 60s. At one time, they presented their *Breakfast In The Blue Ridge* radio show supposedly live from their home, but in reality, it was taped in Chicago. They appeared at the 1975 *Fan Fair* in Nashville and on the *Opry*, but generally during the 70s, Scotty continued to teach and they restricted themselves to local appearances. In 1971, his many songs saw him elected to the Nashville Songwriters' International Hall of Fame. Lulu Belle became interested in politics and in 1974, she was elected to the North Carolina House of Representatives. Scotty died following a heart attack when driving home from Gainsville, Florida. Lulu Belle remarried in 1983 (Ernest Stamey, an old family friend) and in 1986, she recorded a solo album for the Old Homestead label.

● ALBUMS: *Lulu Belle & Scotty* (Super 1963)★★★, *The Sweethearts Of Country Music* (Starday 1963)★★★★, *Down Memory Lane* (Starday 1964)★★★, *Lulu Belle & Scotty (Sweethearts Still)* (Starday 1965)★★★, *Just A Closer Walk With Thee* (Birch 1974)★★, *Have I Told You Lately That I Love You* (Old Homestead 1974)★★.

Solo: Lulu Belle *Snickers & Tender Memories* (Old Homestead 1986)★★.

● COMPILATIONS: *Early And Great Volume 1* (1985)★★★, *Country & Western Memories, Volume 3: Lulu Belle & Scotty* (1986)★★★, *Tender Memories Recalled Volumes 1 & 2* (1989)★★★, *Tender Memories Recalled Volume 3* (1991)★★.

Luman, Bob

b. Robert Glynn Luman, 15 April 1937, Blackjack, near Nacogdoches, Texas, USA, d. 27 December 1978, Nashville, Tennessee, USA. Luman's father, Joe, a school caretaker, bus driver and gifted musician, taught his son country music, but Luman's first love was baseball, which he played on a semi-professional basis until 1959. He was influenced by seeing **Elvis Presley** in concert, later saying, 'That was the last time I tried to sing like **Webb Pierce** or **Lefty Frizzell**'. His band then won a talent contest sponsored by the Texas Future Farmers of America and judged by **Johnny Horton**. In 1955, Luman recorded the original version of 'Red Cadillac And A Black Moustache' and also a scorching 'Red Hot' for **Imperial Records**. He joined ***Louisiana Hayride*** as replacement for **Johnny Cash** and came into contact with guitarist **James Burton** and bass player James Kirkland, whom he recruited for his band. Unfortunately for Luman, **Ricky Nelson** was so impressed by Luman's musicians that he made them a better offer. After a brief, unsuccessful period with **Capitol Records**, Luman moved to **Warner Brothers**, who released 'Class Of '59' and 'Dreamy Doll', both featuring **Roy Buchanan**. He had a transatlantic hit with **Boudleaux Bryant**'s satire on 'death discs' such as 'El Paso' and 'One Of Us (Will Weep Tonight)' in 'Let's Think About Living'. 'If we keep losing our singers like this,' he concluded, 'I'll be the only one you can buy.' He failed to repeat his success, despite such clever novelties as 'The Great Snowman' and 'Private Eye'. After spending part of the early 60s in the army due to the draft laws, he became a member of the ***Grand Ole Opry*** in 1964 and made many country records for the Hickory label, including **John D. Loudermilk**'s witty 'The File'. He became a big-selling US country artist via his Epic recordings, 'When You Say Love', 'Lonely Women Make Good Lovers' and 'Neither One Of Us Wants To Be The First To Say Goodbye', subsequently a pop hit for **Gladys Knight And The Pips**.

In 1976, he underwent major surgery and then, prompted and produced by Johnny Cash, he recorded *Alive And Well.* Despite the title, he collapsed and died shortly after an appearance at the *Grand Ole Opry.* In recent years, Luman's work has been reassessed with retrospectives and, like **Johnny Burnette**, it is his early, rockabilly work that most interests collectors. To quote one of his country hits, 'Good Things Stem From Rock 'n' Roll.'

● ALBUMS: *Let's Think About Living* (Warners 1960)★★★★, *Livin' Lovin' Sounds* (Hickory 1965)★★★, *Ain't Got Time To Be Unhappy* (Epic 1968)★★★, *Come On Home And Sing The Blues To Daddy* (Epic 1969)★★★, *Getting Back To Norman* (Epic 1970)★★★, *Is It Any Wonder That I Love You?* (Epic 1971)★★★, *A Chain Don't Talk To Me* (Epic 1971)★★★, *When You Say Love* (Epic 1972)★★★, *Lonely Women Make Good Lovers* (Epic 1972)★★, *Neither One Of Us* (Epic 1973)★★, *Red Cadillac And A Black Moustache* (Epic 1974)★★★, *Still Loving You* (Epic 1974)★★, *A Satisfied Mind* (Epic 1976)★★, *Alive And Well* (1977)★★, *Bob Luman* (Polydor 1978)★★, *The Pay Phone* (Polydor 1978)★★, *Try Me* (Rockstar 1988)★★.

● COMPILATIONS: *The Rocker* (Bear Family 1984)★★★, *More Of That Rocker* (Bear Family 1984)★★★, *Still Rockin'* (Bear Family 1984)★★★, *Carnival Rock* (Bear Family 1988)★★★, *Wild-Eyed Woman* (Bear Family 1988)★★★, *American Originals* (Columbia 1989)★★★★, *Let's Think About Living* (Castle 1994)★★★.

● FILMS: *Carnival Rock* (1957).

Lumpy Gravy - Frank Zappa

Was it that **Frank Zappa**'s music was so far ahead of its time, or was it just not what we thought a weirdo genius like him should be doing? Either way, since his death, his stature as a serious composer has grown. *Lumpy Gravy* missed most by a mile because it was the first of Zappa's 'challenging' orchestral pieces, and not what his audience had come to expect. Performed by the Abnuceals Emuukha Electric Symphony Orchestra & Chorus, it was a lengthy instrumental suite broken up by equally 'challenging' dialogue. On the back cover, Zappa looks out and asks, 'is this phase 2 of *We're Only In It For The Money*?'. No, we don't think so.

● Tracks: *Part One: The Way I See It Barry; Duodenum; Oh No; Bit Of Nostalgia; It's From Kansas; Bored Out 90 Over; Almost Chinese; Switching Girls; Oh No Again; At The Gas Station; Another Pickup; I Don't Know If I Can Go Through This Again; Part Two; Very Distraughtening; White Ugliness; Amen; Just One More Time; A Vicious Circle; King Kong; Drums Are Too Noisy; Kangaroos; Envelops The Bath Tub; Take Your Clothes Off.*

● First released 1968

● UK peak chart position: did not chart

● USA peak chart position: 159

Luna

Singer/guitarist Dean Wareham (b. New Zealand), a graduate of Harvard University, left his previous band, **Galaxie 500**, in 1991. Luna effectively became his solo venture, with contributions from former members of the **Feelies** and the **Chills**. Luna's debut album, *Lunapark*, revisited Wareham's famously brittle songwriting, but added more rhythmic propulsion to the material, particularly on 'Slide'. The same track also headed Luna's 1993 EP, which included several cover versions alluding to Wareham's more obvious influences (notably a version of the **Dream Syndicate**'s 'That's What You Always Say'). *Bewitched* was a comparative disappointment, with the inappropriate production reducing Wareham's power as a natural lyricist. Produced by Wareham with Pat McCarthy and Mario Salvati, *Penthouse* pushed the group towards more mainstream approval with songs such as 'Double Feature' and '23 Minutes In Brussels'. In 1996 Luna contributed a version of **Donovan**'s 'Season Of The Witch' to the soundtrack of a new film about Andy Warhol, *I Shot Andy Warhol.* The dark and hypnotic *Pup Tent* was another well-received album.

● ALBUMS: *Lunapark* (Elektra 1992)★★★, *Bewitched*

(Elektra 1994)★★, *Penthouse* (Elektra 1995)★★★, *Pup Tent* (Beggars Banquet 1997)★★★.

Lunachicks

Legend has it that New York's Lunachicks were rescued from a life of street gangs, drinking, idolatry and terrorism against humanity by being discovered by **Sonic Youth**, who recommended the all-female band to Blast First Records so vociferously that the Lunachicks' debut, *Babysitters On Acid*, was barely recorded before it was let loose upon an unsuspecting public. The 'not-at-all-nice-girls' turned their rebellious behaviour into a stage act. Becky (drums), Squid Sid (bass), Gina (lead guitar) and Sindi (guitar) were the musicians with a taste for excessive volume; Theo was the singer with a predilection for blood-splattered wedding gowns. The Lunachicks can only be described as 'different'. *Binge And Purge* was a marked (and listenable) improvement over their debut. With new drummer Chip on board the band took a backward step with *Jerk Of All Trades*, which lacked the inventiveness of the previous album.

● ALBUMS: *Babysitters On Acid* (Blast First 1990)★★, *Binge Purge* (Blast First 1993)★★★, *Jerk Of All Trades* (Go Kart 1995)★★★, *Pretty Ugly* (Go Kart 1997)★★★.

Lunceford, Jimmie

b. 6 June 1902, Fulton, Mississippi, USA, d. 12 July 1947. At school in Denver, Colorado, Lunceford studied under Wilberforce Whiteman, father of **Paul Whiteman**. He later read for a degree in music at Fisk University, where his studies included composition, orchestration and musical theory and he also developed his precocious ability as a performer on many instruments although he preferred alto saxophone. After leaving Fisk, he worked briefly in New York in bands led by **Elmer Snowden** and others before taking up a teaching post at Manassas High School in Memphis, Tennessee. He formed a band at the school which included Moses Allen (bass) and **Jimmy Crawford** (drums). Later, **Willie Smith** and pianist Eddie Wilcox were added before Lunceford took the band on tour. They became very popular and after several such tours Lunceford decided in 1929 to make the band his full-time activity. For the next few years, with the same nucleus of musicians, he toured and broadcast throughout the mid-west. In 1933, the band reached New York and quickly established a reputation. More broadcasts, national tours and, eventually, some successful records made Lunceford's one of the most popular black bands of the swing era. The band's arrangers were originally Wilcox and Smith but later additions were **Eddie Durham** and **Sy Oliver**. It was the arrival of Oliver that set the seal on Lunceford's greatest period. Thanks to excellent charts, brilliantly performed by a meticulously rehearsed reed section (credit due largely to Smith), biting brass and a powerful rhythm section sparked by Crawford, the band became one of the best of the period. In addition to the band's sound they also looked good on stage. The Lunceford band was chiefly responsible for the showmanship which crept into many subsequent big band performances, but although many copied, none ever equalled the *élan* of Lunceford's band, especially the members of the trumpet section who would toss their horns high into the air, catching them on the beat. Apart from Smith, the band had good soloists in tenor saxophonist **Joe Thomas** and trombonist **Trummy Young** who gave the band a hit recording with his own composition, 'Tain't What You Do (It's The Way That You Do It'. Oliver's departure in mid-summer 1939 to join **Tommy Dorsey** was a blow but the band continued to use his arrangements. How long this state of affairs could have continued is debatable because the band's days were numbered. Lunceford's personal behaviour was distressing many of his long-serving sidemen. Their dismay at the manner in which he spent money (on buying airplanes for example), while refusing to meet what they saw as reasonable pay demands led, in 1942, to a mass walk-out. The band continued with replacements but the flair and excitement had gone. Although recordings over the next few years show a new promise any further improvement was forestalled when Lunceford died suddenly in July 1947. Although often overlooked in surveys of swing era big bands, during its glory days Lunceford's was one of the best in its precision playing of superbly professional arrangements, it had no betters and very few equals.

● COMPILATIONS: *Jimmie Lunceford And Louis Prima 1945* (1979)★★★★, *The Golden Swing Years* (1981)★★★★, *Jimmie Lunceford (1935-41)* (1982)★★★, *Strictly Lunceford* (Jasmine 1983)★★★, *The Complete Jimmie Lunceford (1935-41)* (Jasmine 1986)★★★★, *Oh Boy* (Happy Days 1987)★★★, *Runnin' A Temperature* (Affinity 1986)★★, *Oh Boy!* (1987)★★, *Stomp It Off Vol 1 1934-1935* (Decca 1992)★★★★, *Jimmie Lunceford And His Orchestra Vol. 1 1934 - 1939* (Black And Blue 1993)★★★★, *For Dancers Only* (Charly 1993)★★★.

Lunch, Lydia

b. Lydia Koch, 1959, Rochester, New York, USA. The provocative Lydia Lunch was a pivotal figure in New York's 'no wave' scene of the late 70s and has worked with an array of talent since then. After spells with **Teenage Jesus And The Jerks** and Beirut Slump (the latter were restricted to one US single, 'Try Me'), Lunch opted for the freedom of solo work with 1980's acclaimed *Queen Of Siam* on the Ze label. Her next project, Eight-Eyed Spy, toyed with funk and R&B while retaining her uncompromising vocal style and violent, experimental musical approach. Then came *13:13* on the Ruby label, which benefited from a harder production and more co-ordinated sound. In 1982 she shared a 12-inch EP with the **Birthday Party** on **4AD Records**, *The Agony Is The Ecstasy*, revealing her increasing fascination with the baser instincts of human nature. Members of the Birthday Party also backed her on 'Some Velvet Morning', while **Einsturzende Neubauten** joined her for 'Thirsty'. This marriage of the New York and Berlin undergrounds was further developed on 'Der Karibische Western', on Zensor with Die Haut. Lunch continued her collaborative ventures in 1983, working with Danish band Sort Sol. 1984's *In Limbo*, a mini-album for **Cabaret Voltaire**'s Doublevision label, reintroduced her to solo work, and she soon founded Widowspeak Productions in 1985 as an outlet to document her work, starting, appropriately, with the *Uncensored Lydia Lunch* cassette. This included 'Daddy Dearest' - a document of the abuse she suffered at the hands of her father. After a project with Michael Gira (Swans), entitled *Hard Rock* (a cassette on Ecstatic Peace), Lunch teamed up with New York art rock pranksters **Sonic Youth** for 'Death Valley '69', a menacing record concerning the Manson killings, which launched Blast First Records in the UK. An equally sinister solo offering, *The Drowning Of Lady Hamilton*, was followed by a 10-inch EP recorded with No Trend, *Heart Of Darkness*. The next release for Widowspeak was a limited edition box set, *The Intimate Diaries Of The Sexually Insane*, containing a cassette of chronic case histories, a magazine and a book, *Adulterers Anonymous*, co-written by Lunch. The remixed and remastered double album retrospective, *Hysterie*, summarized her work from 1976-86, before she paired with the man behind **Foetus** and Clint Ruin, Jim Thirlwell, for the awesome Stinkfist project in 1989. That year also witnessed Harry Crews, an all-female, wall-of-guitar-sound group in which Lunch was joined by Sonic Youth bassist Kim Gordon. She spent 1993 working on a film script, *Psychomenstruum*. Lunch, in conjunction with her soul mate Thirlwell, has also become known as an avid opponent of censorship. Her own work is uncompromisingly confrontational and lurid, including videos featuring highly explicit sexual activity. The politics of outrage remain her gospel. *Rude Hieroglyphics* was a provocative collaboration with X singer Cervenka.

● ALBUMS: *Queen Of Siam* (Ze 1980)★★★, with 8 Eyed Spy *Live* cassette only (ROIR 1981)★★★, with 8 Eyed Spy *8 Eyed Spy* (Fetish 1981)★★★, *13:13* (Ruby 1982)★★★, with Michael Gira *Hard Rock* cassette only (Ecstatic Peace 1984)★★★, *In Limbo* mini-album (Doublevision 1984)★★★, *The Uncensored Lydia Lunch* cassette only(Widowspeak 1985)★★★, with Lucy Hamilton *The Drowning Of Lucy Hamilton* mini-album (Widowspeak 1985)★★★, *Honeymoon In Red* (Widowspeak 1987)★★★, *Oral Fixation* (Widowspeak 1989)★★★, with Harry Crews *Naked In Garden Hills* (Widowspeak 1989)★★★, *Conspiracy Of Women* (Widowspeak 1991)★★★, with Rowland S. Howard *Shotgun Wedding* (UFO 1991)★★★, with Exene Cervenka *Rude Hieroglyphics* (Rykodisk 1995)★★★, *The Uncensored ... Oral Fixation* (Atavistic 1996)★★★.

● COMPILATIONS: *Hysterie (1976-1986)* (Widowspeak 1986)★★★, *Crimes Against Nature* 3-CD set (Triple X)★★★.

● VIDEOS: *Lydia Lunch: The Gun Is Loaded* (1993).

● FURTHER READING: *Incriminating Evidence*, Lydia Lunch.

Lund, Art

b. Arthur London, 1 April 1915, Salt Lake City, Utah, USA, d. 2 June 1990, Salt Lake City, Iowa, USA. An actor and singer, with a fine, strong baritone voice and rugged good looks, Lund sang with Jimmy Joy's Band, before attracting the attention of a far more famous clarinet leader, **Benny Goodman**, in the late 30s. During his two spells with Goodman in the 40s, which were separated by a four-year stint with the US Navy in the South Pacific, he duetted with **Peggy Lee** on a recording of 'Winter Weather', and also sang on other band sides such as 'Don't Be A Baby, Baby', 'I Don't Know Enough About You' and the immensely popular 'Blue Skies'. When he went solo in 1947, Lund immediately had a US number 1 with **Mack Gordon** and Edmund Goulding's lovely ballad, 'Mam'selle', which he followed, through until 1953, with other hits such as 'Peg O' My Heart', 'And Mimi', 'But Beautiful', 'Love Is So Terrific', 'Hair Of Gold' (with the Crew Chiefs), 'You Call Everybody Darling', 'On A Slow Boat To China', 'I've Got My Love To Keep Me Warm', 'Mona Lisa', 'Cincinatti Ding Dong', and 'Crying In The Chapel'. During the early 50s Lund appeared in a number of provincial productions of musicals such as ***Wonderful Town***, ***Fiorello!***, and ***No Strings***, as well as various straight plays. In 1956, he created the role of Joey in **Frank Loesser**'s hit musical, ***The Most Happy Fella***, on Broadway. He also appeared in the 1960 London production, starred in two New York City Center revivals. Lund's other Broadway musicals, *Donnybrook!* (1963), in which he played a prizefighter with a conscience, and *Sophie* (1963), a celebration of the life of **Sophie Tucker**, both flopped. From the 50s onwards, he appeared on US television in programmes such as *Gunsmoke*, *Little House On The Prairie*, and *The Rockford Files*, and in the late 60s he began to appear in feature films. In later years, Lund sang at Swing Era nostalgia nights, and was reported to be working in cabaret shortly before he died.

● ALBUMS: *This Is Art* (Brunswick 50s)★★, and Original Cast Recordings.

● FILMS: *The Molly Maguires* (1970), *Bucktown* (1975), *The Last American Hero* (1973).

Lundberg, Victor

b. 1923, Grand Rapids, Michigan, USA. Victor Lundberg provided the inevitable response to the protest recordings of the mid-60s, 'An Open Letter To My Teenage Son'. Lundberg was a former news reporter and radio announcer who owned a company which created radio and television commercials when, in 1967, he sought to address the current 'generation gap' with his patriotic spoken-word 'letter' addressing the youth of America on how to 'straighten up and fly right'. Whether his words of advice were observed by the kids or their parents, enough copies of the single, on **Liberty Records**, sold to push it into the US Top 10.

● ALBUMS: *Open Letter To My Teenage Son* (1967)★★★.

Lundy, Ted

b. Teddy Joe Lundy, 26 January 1937, Galax, Virginia, USA, d. 23 June 1980. It was hardly surprising that Lundy had a great interest in music. His great-uncle, Emmett Lundy, was a famous old-time fiddler and both his parents played instruments. He first played guitar aged eight, but after hearing **Earl Scruggs**' new style of banjo playing, as opposed to the more common old-time clawhammer style, he adopted the banjo as his main instrument. After playing on local radio in 1951, he joined Jimmy Williams' Shady Valley Boys, with whom he played at WHIS Bluefield, West Virginia and WCYB Bristol, Tennessee. After relocating to Delaware, he played on a part-time basis with several artists, including Rome Johnson. He recorded for Starday with Alex Campbell in the early 60s, before forming his own Southern Mountain Boys, which included his cousin Jerry Lundy (fiddle), Fred Hannah (mandolin) and **Bob Paisley** (guitar). They recorded a few sides for New River in 1962 but did not release an album until 10 years later. After one album for the German-owned GHP label, they moved to **Rounder Records**. The band continued to play the circuits and appeared at festivals through to 1980, although there were several changes of personnel, including Paisley, who formed his own group in 1979. The Southern Mountain Boys disbanded after Lundy committed suicide in 1980.

● ALBUMS: *Ted Lundy & The Southern Mountain Ramblers* (GHP 1972)★★★, *The Old Swinging Bridge* (Rounder 1973)★★★. As Ted Lundy And Bob Paisley And The Southern Mountain Boys *Slipping Away* (Rounder 1976)★★★, *Lovesick & Sorrow* (Rounder 1978)★★★.

Lunn, Robert

b. Robert Rainey Lunn, 28 November 1912, Franklin, Tennessee, USA, d. 1966. Little is known of Lunn's early life, probably because of the fact that he apparently expected writers to pay for interviews. He may well have worked in vaudeville before he arrived on the ***Grand Ole Opry*** in 1930, with an act that included comedy and ventriloquism, but mainly the gimmick that led to him acquiring the pseudonym of 'the Talking Blues Man'. A left-handed guitarist, he used a heavy guitar vamp as a backing, while he talked his way through recitations that sometimes contained countless verses (the practice had previously been used in the 20s by a vaudeville artist called Chris Bouchillon, whom Lunn may have seen). It is unlikely that comedy numbers such as 'Tooth Picking Time In False Teeth Valley' would ensure stardom today, but by the mid-30s, with his band the Talking Blue Boys, he was a very popular *Opry* act and remained so for many years (he also worked on occasions with **Roy Acuff** and his talking blues style was used later by folk-singer **Woody Guthrie**). A noted practical joker, Lunn would sometimes stand at the stage door and audition any would-be *Opry* members, who wrongly assumed him to be the stage manager, in the street. Apart from a break during military service in World War II, he remained on the *Opry* until 1958 and toured with Acuff to Australia and Hawaii in 1959. He very rarely sang and his recording career consisted of a single Starday album. Lunn died following a heart attack in 1966.

● ALBUMS: *The Original Talking Blues Man* (Starday 1962)★★★.

Lunny, Donal

Sometimes referred to as 'Ireland's **Quincy Jones**', Donal Lunny is his nation's most respected traditional music producer and performer. A specialist in the bouzouki and keyboards, Lunny originally worked alongside **Christy Moore** as co-founder of **Planxty**, a band more responsible than any other for making traditional Irish music relevant and engaging to contemporary musicians and audiences. Following an equally productive spell with the **Bothy Band**, Lunny also worked with Moore in **Moving Hearts**, another innovative group who combined folk with rock music to great effect. However, since that group's demise in 1984 Lunny has continued to enjoy a peripatetic existence, collaborating with musicians from almost every ethnic tradition and musical style. Arguably his best work of the late 80s and early 90s, however, has been with artists who share his heritage - notably Christy Moore's solo work, and albums by **Mary Black**, **Capercaillie** (whose Manus Lunny is his brother) and Maire Brennan (of **Clannad**). His interest in contemporary styles has been invigorated by his son Oisin's involvement in the radical hip-hop politics of **Marxman**.

By 1995 Lunny had appeared on more than 100 albums as a session player, producer, arranger or as a member of Planxty, Bothy Band or Moving Hearts. Among the most notable have been **Paul Brady**'s *Welcome Here Kind Stranger* (1978), **Kate Bush**'s ***The Dreaming*** (1982), **Van Morrison**'s *A Sense Of Wonder* (1983), Capercaillie's *Sidewalk*, **Elvis Costello**'s ***Spike*** and **Altan**'s *Horse With A Heart* (1989) and Bill Whelan's *The Seville Suite* (1991).

In 1996 he served as arranger for the French entry in the Eurovision Song Contest - a Breton folk song performed by Capercaillie's Karen Matheson, and narrated a 13-part Irish television series featuring performances by traditional and modern acts such as **Mark Knopfler**, **Robert Plant** and **Jimmy Page**, and Michael O Suilleabhain. He also corralled some of his former friends and collaborators together in order to record the 1996 set, *Common Ground*. This featured performances from Bono and Adam Clayton of **U2** (a new version of their 'Tomorrow'), Neil and **Tim Finn** of **Crowded House** ('Mary Of The South Seas'), Kate Bush, Elvis Costello and Maire Brennan.

● ALBUMS: *Common Ground* (EMI Premier 1996)★★★.

Lupino, Stanley

(see **Lane, Lupino**)

LuPone, Patti

b. 21 April 1949, Northport, New York, USA. An actress and singer who left several well-known Hollywood and Broadway stars feeling bitterly disappointed and distraught when she won the role of Norma Desmond in **Andrew Lloyd Webber**'s 1993 London production of ***Sunset Boulevard.*** LuPone made her stage debut, tap dancing, at the age of four, and later took dancing classes with Martha Graham. She trained for the stage at the Juilliard School where she met the actor Kevin Kline. A six-year personal relationship was supplemented by a joint association with John Housman's Actor's Company, which gave them both invaluable experience in the straight theatre, and resulted in their appearance together - as the bride and bridegroom - in a short-lived Broadway musical, *The Robber Bridegroom* (1975). After several other flops, including ***The Baker's Wife*** (1976) and *Working* (78), LuPone won Tony and Drama Desk Awards for her performance in the leading role of ***Evita*** (1979) on Broadway, and stayed with the show 'until the strain of being obnoxious and dying from cancer every night got too much'. She returned to serious theatre in the provinces and had occasionally effective roles in films such as *1941* and *Witness.* In 1985 LuPone moved to London and appeared firstly in ***The Cradle Will Rock.*** In the same year, she became the first American actress and singer to gain a principal role with the Royal Shakespeare Company, in the hit musical ***Les Misérables.*** The names of both shows appeared on her 1985 Olivier Award. In complete contrast to those two roles, in 1986 she played Lady Bird Johnson in a US mini-series based on the ex-President's life, and, a year later, was back on Broadway in an acclaimed revival of ***Anything Goes.*** In the late 80s and early 90s LuPone had a major role in the popular US situation comedy *Life Goes On,* and experienced some difficulty breaking free from her contract when the call came from Lloyd Webber. She first played Norma Desmond at the composer's Sydmonton Festival in the summer of 1992. Declining the use of the book on stage, she learnt the part and gave what was regarded as a 'sensational' performance. Soon afterwards it became obvious that she had stolen the role-of-a-lifetime from 'under the noses' of bigger names such as Meryl Streep, **Angela Lansbury**, **Liza Minnelli**, and **Julie Andrews**. *Sunset Boulevard* opened in the West End in July 1993, and although LuPone enjoyed a personal triumph, her contract to take the show to Broadway was cancelled, resulting in a pay-off 'in the region of $1 million'.

● ALBUMS: *Patti LuPone Live* 2-CD set (RCA Victor 1993),★★★★ *Heatwave: Sings Irving Berlin* (Philips 1995)★★★, and Original Cast recordings.

Lurie, Evan

Lurie was a part of a group of young New York musicians, including his brother, John Lurie (saxophone) plus **Arto Lindsay** and **Henry Kaiser** (guitars), and Anton Fier (drums). They were unwilling to recognize the boundaries between different forms of popular and not-so-popular music and so happily mixed *avant garde* techniques with pop music and jazz. Lurie became the keyboard player with the Lounge Lizards, a band led by his brother John, which was one of the first New York bands to play jazz with a pop sensibility and present it in that adaptation of 50s style which became fashionable in the 80s. The black-and-white cover on the band's first album showed them in a picture reminiscent of the 50s and this was typical of the approach. Lurie is a technically able pianist who is able to adapt his playing to the very varied repertoire encompassed by the band, everything from 'Harlem Nocturne' to **Thelonious Monk** pieces like 'Epistrophy'. Lurie also wrote music for the band.

● ALBUMS: with the Lounge Lizards *The Lounge Lizards* (1981)★★★, *Live From The Drunken Boat* (1983)★★★, *Live In Berlin 1991 Vol. II* (1993)★★★★; solo *Pieces Of Bandoneon* (1989)★★★, *Selling Water By The Side Of The River* (1990)★★★.

Lurkers

This first-generation UK punk quartet formed during 1977 in Uxbridge, London. Comprising Arturo Bassick (b. Arthur Billingsley; bass), Howard Wall (lead vocals), Pete Stride (guitar) and Manic Esso (b. Pete Haynes; drums), they were heralded as the British answer to the **Ramones**. They had four minor UK hit singles between 1978 and 1979, with 'Ain't Got A Clue' and 'I Don't Need To Tell Her' proving the most successful. Bassick had departed quickly, and was replaced first by Kim Bradshaw (ex-**Saints**) then, more permanently, Nigel Moore. The Lurkers specialized in two-minute blasts of punky rock 'n' roll, delivered with an almost naïve charm. Their simple, yet effective style was instantly accessible and exuded warmth as well as energy. They never received the recognition their talents deserved, however, because of a lack of image and media support. Pete Stride teamed up with John Plain (the **Boys**) in 1980 to record *New Guitars In Town.* The material on this album was very much in a Lurkers vein, but again it met with limited success. The Lurkers were inactive for a short time at this juncture, with Stride and Moore then bringing in new singer Mark Fincham. The group re-formed in 1988 (with the Stride/Bassick/Esso/Moore line-up) appearing on punk nostalgia bills and touring widely in Europe as well as recording new material.

● ALBUMS: *Fulham Fallout* (Beggars Banquet 1978)★★★, *God's Lonely Men* (Beggars Banquet 1979)★★, *This Dirty Town* (Clay 1982)★★, *Wild Times Again* (Wesserlabel 1988)★★★, *King Of The Mountain* mini-album (Link 1989)★★★, *Powerjive* (Released Emotions 1990)★★★, *Ripped 'n' Torn* (Step 1 1995)★★★.

Solo: Pete Stride with John Plain *New Guitars In Town* (Beggars Banquet 1980)★★★.

● COMPILATIONS: *Greatest Hit, Last Will And Testament* (Beggars Banquet 1980)★★★, *Totally Lurkered* (Dojo 1992)★★★.

Luscious Jackson

The New York-based band Luscious Jackson enjoyed almost universal press acclaim in the 90s with their spacious, bass-driven hip-hop/rock crossover. Their sound sampled New York life first-hand, with breakbeats married to traffic noise and overheard conversation, coupled with a slouching bass and guitar that managed to effect a Brooklyn drawl of its own. The band were actually most heavily influenced by UK groups such as **Delta 5**, the **Slits** and **Gang Of Four**. Thus inspired, Jill Cunniff (vocals, bass), Gabrielle Glaister (vocals, guitar) and Kate Schellenbach (drums) used to forge ID to get into Manhatten's Lower East Side's punk clubs, as a result of which Schellenbach was recruited as drummer by the **Beastie Boys**, in their original hardcore guise. Having worked on their first two releases, *Pollywog Stew* and *Cookie Puss*, she later drummed with Hippies With Guns before rejoining her old friends.

However, the trio then went off to separate art schools (Cunniff and Glaister also formed a punk band, Jaws, in San Francisco, and Cunniff edited the fanzines *Decline of Art* and *The Golfing Experience*). They returned to New York in 1991, and Cunniff and Glaister began to write short sketches, songs and rhymes together, recruiting Cunniff's art school friend, the classically trained musician Vivian Trimble, to add keyboards for their first shows. With a guitar and beatbox as their musical foundation, they added primal but amusing sampling on their first demo tape. Old friend Mike D heard it and was impressed enough to release it, virtually unchanged, as the group's 1992 debut mini-album on the Beastie Boys' Grand Royal label. Many were impressed by their erudite wit, displayed both in the songs themselves and in the choice of samples. *Natural Ingredients* was more reserved musically, but was just as barbed lyrically, concentrating on nostalgia, romance and relationships: 'A lot of the lyrics on this record are about coming to terms with womanhood and the search for the identity and confusion that women tend to experience in adolescence or in long-term relationships' - not that the band made it sound as prosaic as that, with their clever use of irresistible harmonies and low-slung bass on the fine track 'Energy Sucker' and promotional single 'Deep Shag'. The **Daniel Lanois**-produced third album tempered the band's aggression with more relaxed grooves, and featured backing vocals from **Emmylou Harris** on 'Sooth Yourself'. The prolific Cunniff and Trimble have also recorded as Kostars.

● ALBUMS: *In Search Of Manny* mini-album (Grand Royal 1992)★★★, *Natural Ingredients* (Grand Royal 1994)★★★, *Fever In, Fever Out* (Grand Royal 1997)★★★★.

Lush

Though they made their live debut at the Camden Falcon on 6 March 1988, little was heard of London-based Lush's serene pop qualities and full-bodied guitar sound until their mini-album *Scar* was issued in October 1989 on **4AD Records**. It was a critically acclaimed debut, and red-haired Miki Berenyi (b. 18 March 1967, St Stephen's, London, England; vocals, guitar), Emma Anderson (b. 10 June 1964, Raynes Park, London, England; guitar, backing vocals), Steve Rippon (bass guitar) and Christopher Acland (b. 7 September 1966, Lancaster, Lancashire, England, d. 17 October 1996; drums) found themselves topping the independent charts. Previously Anderson, a former DHSS clerical assistant, had been bass player for the Rover Girls, Berenyi had played with I-Goat, Fuhrer Five and the Lillies, while Acland had been a member of Infection, Panik, A Touch Of Hysteria, Poison In The Machine and others. Tours with the **Darling Buds** and **Loop** followed Lush's initial breakthrough, plus an appearance on BBC2's *Snub TV* and a **John Peel** radio session.

The EP *Mad Love*, issued in February 1990, was less raw but soared to new heights with the help of producer Robin Guthrie from the **Cocteau Twins**. Lush's consistent coverage in the music press, not least for their perpetual appearances at pre/post-gig parties, made them one of the leading UK independent groups of the year; one that was taken up with tours in the UK and Europe and an appearance at the Glastonbury Festival. Another EP, *Sweetness And Light*, offered a further move towards a commercial pop sound and only narrowly missed the national charts. The three EPs were compiled, originally for the US market, on *Gala*. Much of 1991 was spent recording the long-awaited full debut album, during which time they also issued an EP, *Black Spring* (which included a cover version of **Dennis Wilson**'s 'Fallin' In Love'). When *Spooky* was finally released, many were disappointed, some insisting that Guthrie's production had swamped the group sound. Nevertheless, the album reached the national Top 20 and number 1 in the UK independent chart. During the winter of 1991/2 the group line-up changed when bassist Steve Rippon left amicably, to be replaced by ***New Musical Express*** picture researcher Phil King (b. 29 April 1960, Chiswick, London, England). His musical apprenticeship had already included stints in the **Servants**, **Felt**, **Biff Bang Pow!** and See See Rider. The critical reception that awaited 1994's second album, *Split*, was fervent, with its cool guitar textures winning over many who had doubted their staying power. Berenyi and Anderson, dismissed in some quarters as 'two pissheads from London', had dispelled not only that notion, but also that of them being a 'typically glacial post-punk 4AD band', with a stunningly evocative collection of pop songs. Although *Lovelife* failed to a certain degree in putting Lush in the premier league of pop bands (as was touted) it did contain the engaging 'Single Girl', an effortless classic pop song, and '500', a paean to the tiny Fiat car. Anderson stated to the *NME*: 'I was sick of writing about bloody men, so I wrote about being in love with a car. They're more reliable than men'. Acland took his own life in October 1996, and the group disbanded the following year.

Berenyi was reported to be writing solo material, King joined the **Jesus And Mary Chain** and Anderson formed Sing Sing.

● ALBUMS: *Spooky* (4AD 1992)★★, *Split* (4AD 1994)★★★, *Lovelife* (4AD 1996)★★★.

● COMPILATIONS: *Gala* (4AD 1990)★★★.

Lusher, Don

b. 6 November 1923, Peterborough, Cambridgeshire, England. Lusher grew up in a musical family, his grandfather, father and mother playing and singing in Salvation Army bands. Lusher learned to play trombone and pursued his musical interests at school. At the age of 18, he went into the army but contrived to keep up his playing by joining Salvation Army bands in any town he happened to be near. A visit to a camp he was at by **Geraldo** And His Orchestra, in whose trombone section was **Ted Heath**, convinced Lusher that once the war was over that was how he would make his career. In 1947, he left the army, bought a secondhand trombone, and joined a band led by an army friend in Tenby, Wales. He then joined **Joe Daniels** And His Hot Shots, but only a few weeks later the band folded. Lusher's next professional engagement was with Lou Preager at London's leading dancehall, the Hammersmith Palais. He then worked in a band led by Maurice Winnick at Ciro's Club, following this with important and career-moulding engagements with the **Squadronaires** and the Ted Heath band, with which he visited the USA. By the 60s Lusher was one of the UK's best-known trombonists, touring extensively with prominent artists, such as **Frank Sinatra**. Subsequently, Lusher led big bands for special television and radio appearances and for limited concert work, activities which continued into the early 90s. He also established a reputation as an educator, working in this capacity in the USA, Japan and Australia as well as in the UK. Despite his international fame, Lusher has never lost contact with his musical origins and regularly performs and records with brass bands. An outstanding technician, Lusher's flowing, precisely articulated playing style remains an object lesson to fellow trombonists in all areas of music.

● ALBUMS: *Lusher & Lusher & Lusher* (1972)★★★, *Collection* (1976)★★★, *Don Lusher Big Band* (1981)★★★, *Don Lusher Pays Tribute To The Great Bands* (1986)★★★, *Don Lusher Pays Tribute To The Great Bands, Volume 2* (1988)★★, with Maurice Murphy *Just Good Friends* (1993)★★.

● FURTHER READING: *The Don Lusher Book*, Don Lusher.

Lusk, Professor Eddie

b. 21 September 1948, Chicago, Illinois, USA, d. 26 August 1992, Chicago, Illinois, USA. Lusk's parents were both ministers in the Pentecostal Church and ran The Lusk Bible Way Center on Chicago's South Side. When he was old enough, his mother delegated the piano-playing duties to her son. Lusk was also tempted by the blues sounds emanating from Pepper's Lounge nearby and spent his teenage years struggling against their influence. He was ordained in the Pentecostal faith in 1968 but found the temptation of the blues too strong. He became music director at the Shiloh Academy, thus inspiring the nickname given to him by **Professor Longhair**. He worked with **Luther Allison** for three years and throughout the 80s recorded with artists such as **Fenton Robinson**, **Syl Johnson**, **Koko Taylor**, **Buddy Guy** and **Michael Coleman**, and toured with **Jimmy Dawkins**, **Phil Guy** and **Otis Rush**. He formed his own band, the Professor's Blues Review with vocalist Gloria Hardiman, and recorded 'Meet Me With Your Black Drawers On' for the 1987 anthology *The New Bluebloods*. On his only solo album, *Professor Strut*, Hardiman was replaced by Karen Carroll. He continued to be in demand for sessions, some of which remain unissued. He and his band appeared in the 1991 film *V. I. Warshawski*, and later in the year toured Europe with Coleman and **Kenny Neal**. In the summer of 1992, Lusk was diagnosed with colon cancer, brought on by AIDS. In desperation, he took his own life by jumping into the Chicago River.

● ALBUMS: *The New Bluebloods* (Alligator/Sonet 1987)★★★, *Professor Strut* (Delmark 1988)★★★.

Lust For Life - Iggy Pop

Iggy Pop and **David Bowie** at the height of their respective powers presented a formidable artistic engine, and *Lust For Life* saw them working up a full head of steam. Two songs will need little introduction - 'Lust For Life' and 'The Passenger' are as intrinsic to the tapestry of 70s rock music as sundry **Beatles** efforts were to the previous decade (their influence on 90s film soundtracks is a testament to their durability). Those monolithic jukebox favourites aside, listeners may also find space in their hearts for the swaggering 'Neighbourhood Threat' (shades of the **Stooges**, without the musical clatter) and the disquieting 'Turn Blue', written from the viewpoint of an overdosing junkie.

● Tracks: *Lust For Life*; *Sixteen*; *Some Weird Sun*; *The Passenger*; *Tonight*; *Success*; *Turn Blue*; *Neighbourhood Threat*; *Fall In Love With Me*

● First released 1977

● UK peak chart position: 28

● USA peak chart position: 120

Lutcher, Joe

Brother of **Nellie Lutcher**, Joe moved from Lake Charles, Louisiana, to California where he played his alto saxophone with the **Nat 'King' Cole** Trio, the **Will Mastin Trio** and the **Mills Brothers**. He then signed for **Capitol Records** in the summer of 1947 (at the same time as Nellie) and had strong sellers with his 'Strato Cruiser', 'No Name Boogie' and the US Top 10 hit 'Shuffle Boogie'. Leaving Capitol in 1948, Lutcher's Jump Band went on to record for **Specialty Records**, Modern (resulting in a moderate hit with 'Mardi Gras' in 1949, which uncovered his Louisiana connections), London, Peacock, and several small obscure independent labels. Meanwhile, Lutcher undertook some session work, before giving up the 'devil's music' and becoming an evangelist in the mid-50s; he is said to be responsible for converting **Little Richard** from secular to spiritual music in the late 50s.

● ALBUMS: *Joe Joe Jump* (Charly 1982)★★★.

Lutcher, Nellie

b. 15 October 1915, Lake Charles, Louisiana, USA. A singer and pianist, notable for her percussive piano-playing and distinctive scat-vocal approach, Lutcher initially played in a big band with her bass-playing father before moving on to join the Southern Rhythm Boys band. She played clubs on the west coast during the late 30s/early 40s and signed to **Capitol Records** in 1947 following an appearance on a *March Of Dimes* charity show. Her first release, the R&B-styled 'Hurry On Down', became a US Top 20 hit that same year and was followed by 'He's A Real Gone Guy', 'The Song Is Ended' and 'Fine Brown Frame'. The latter was a cover version of an earlier hit by bandleader **Buddy Johnson**. She later moved on to **Liberty Records**, recording a highly rated album, *Our New Nellie*. However, her popularity had faded, and during the late 60s and early 70s she took a staff job with the Hollywood Local Branch of the Musicians' Union, still occasionally playing clubs such as the New York Cookery.

● ALBUMS: *Real Gone* (Capitol 1954)★★★, *Our New Nellie* (Liberty 1955)★★★★.

● COMPILATIONS: *Real Gone Gal* (Stateside 1985)★★★, *My Papa's Got To Have Everything* (Jukebox Lil 1985)★★★, *Ditto From Me To You* (Jukebox Lil 1987)★★★.

Luther, Frank

b. Frank Luther Crow, 5 August 1900, near Hutchinson, Kansas, USA, d. 16 November 1980. A competent musician, Luther was one of the early pioneers who popularized western songs with city dwellers, via his personal appearances and radio performances. Sometimes working with his brother Phil, he toured and by the mid-20s, had established a considerable reputation. He had noted the success of **Carson Robison** and **Vernon Dalhart** with their country ballads and cowboy songs and performed similar material. In 1928, Robison and Dalhart split and Luther and Robison began to work together. They recorded under various names including the Highhatters, the Homespun Trio and Men About Town. They even used some of Dalhart's own pseudonyms, and Luther was very adept at imitating the latter's nasal tones. However, they are perhaps best remembered for their fine recordings as Bud and Joe Billings. Their recordings proved good sellers and were released in various countries; the 1929 Regal Zonophone recording, 'Will The Angels Play Their Harps For Me', was very popular in the UK.

Another combination in 1931 saw 'In The Cumberland Mountains' listed as Bud And Joe Billings and Carson Robison (brother Phil Crow being the extra vocalist). They occasionally performed as the Carson Robison Trio with Luther's wife, Zora Layman, as the third member. (Layman, a Kansas-born singer and fiddler, also recorded in her own right, being especially remembered for her recording of 'Seven Years With The Wrong Man'. She and Luther divorced in 1940, but continued to worked together for several years. A pioneer of early country music, she later worked as a singing teacher and died in October 1981.) In 1934, Luther made recordings with singing cowboy **Ray Whitley**. The use of pseudonyms, and the fact that in those days, artists recorded for different labels, saw Luther appear on a vast number of recordings. It has been suggested that, in one year, he made over 500 recordings and it has been estimated that he probably appeared on 3,000 in all. In the mid-30s, he became interested in recording cowboy and other songs especially for children. He finally worked on the production of children's material for **Decca**. He co-wrote 'Barnacle Bill The Sailor' with Robison and some of their recordings may be found on *Just A Melody* (Old Homestead).

Luvdup Twins

Twins Mark and Adrian Luvdup, who won numerous UK music press Single Of The Week plaudits with their debut 12-inch, 'Good Times'. This was released on Manchester's UFG label (set up by **E-Lustrious**), and featured mixes from Jon Dasilva and John McCready. The duo play out at the Jolly Roger night in their native Manchester's Paradise Factory venue, review for *Mixmag Update* (having formerly run the well-regarded Luvdup fanzine), and have remixed for Awesome 3 among others.

Luz

b. Luz Casal, Spain. Originally recording under her full name, Luz has become Spain's best known female rock/pop singer since she made her debut in 1980 with the hit single, 'El Ascensor' ('The Elevator'). Previously she had played with the 'exploitation' rock band the Fannys. 'El Ascensor' provided the impetus to procure a significant recording budget for her 1982 debut album, recorded in Madrid, Brussels and Amsterdam. The success of *Luz* made her a star attraction throughout Europe, confirmed by her successful tour of Czechoslovakia in 1985.

This was followed by a major tour of Latin America where her popularity is also huge. A series of strong-selling albums followed throughout the 80s without matching the impact of the debut, but her international profile again rose in the 90s. She appeared alongside **U2**, **Sting** and **Bruce Springsteen** at the 1991 Amnesty International Concert in Chile, while her album of that year, *A Contraluz* ('Backlighting'), sold more than half a million copies in Spain alone. In the three-year interim before *Como La Flor Prometida* ('Like The Promised Flower') she toured Japan, Europe and Latin America. With another huge commercial success behind her, Luz remained a fixture in Spain's public eye, not least due to the outspoken and frank opinions given to media interviewers.

● ALBUMS: *Luz* (EMI 1982)★★★, *A Contraluz* (EMI 1991)★★★, *Como La Flor Prometida* (EMI 1995)★★.

Lyle, Kami

b. Kimberlee Howg, 7 September 1968, Edina, Minnesota, USA. As a child, Nashville-based singer-songwriter Kami Lyle ranged far and wide in the ravines and woods of Minnesota - experiences that would later inform her songwriting. After her parents divorced when she was four, Lyle followed her mother's example and took up the trumpet. By the time she attended Hopkins High School, she had joined the local Tex-Mex group Mezcal. She gained her stage name by accident - working in a bookstore, she lost her name-tag and replaced it with that of a departed Iranian employee named Kami. She combined this with her father's first name, Lyle. She graduated from the **Berklee College Of Music** in 1992. Her debut album, *Blue Cinderella*, a series of character-sketch narratives and semi-autobiographical passages, impressed many with its clarity and authenticity; for example, the endearing 'Grocery Song' was written about her experiences as a supermarket bagger following her initial move to Nashville. With arrangements fashioned by **Sting/XTC** producer Hugh Padgham, the contents prompted several critics to recall **Victoria Williams**' work, although Lyle's voice and phrasing were more conventional than that comparison might suggest.

● ALBUMS: *Blue Cinderella* (MCA 1997)★★★.

Lyman, Abe

b. 1896, USA, d. 1957. Founded in Los Angeles, California, USA, in the early 20s, Abe Lyman And His Californians grew out of their leader's previous theatre affiliations in the Chicago area. He had worked there in the cinema pits as a drummer, before starting his first dance band in Santa Monica, California. This group became regulars at the Ship Café in Venice, a venue frequented by major movie stars of the day including Bebe Daniels and Gloria Swanson. Through these starry connections he was invited to audition for the Ambassador Hotel, and soon found himself opening at the Cocoanut Grove Ballroom. He recruited strong musical sidemen including Ray Lopez, Howard Fenimore, Jim Welton, Slim Martin, Al Baker, Horace Keyes, John Schoberger, Charles Kaley, **Gus Arnheim**, Charlie Pierce, Jake Garcia, Jimmie Grier, Al Newman, Fred Ferguson, Harry Podalsky, **Teddy Powell**, Dave Herman, Ted Dale, Ed Landry, Warren Smith, Arthur Most, Tommy Macey, Marty Gold, **Carmen Cavallaro**, Frank Parrish, Jack Pleis, **Yank Lawson**, Bill Clark, Frank Bruno, Ted Sandow, Gil Bowers, Murray Gaer, Al Pollack, **Si Zentner** and Don Moore. The vocal component was provided, at various times, by Frank Sylvano, Phil Meely, Dick Robertson, **Smith Ballew**, Grace Barrie, Sonny Schuyler, Barry Wood, Rose Bane (Lyman's wife) and Billy Sherman. They remained at the Cocoanut Grove until 1926. Always based on the west coast, Lyman's troupe nevertheless visited almost every state in America and took on long engagements in Europe. These included sets at the Kit Kat Klub and London Palladium in England was well as the Moulin Rouge and Perroquet in Paris, France. He was an established star when he returned to America, with several remote radio broadcasts (notably weekly appearances on NBC's *Waltz Time*) as well as recordings for **Bluebird**, **Brunswick** and **Decca**. These included 'Mary Lou', 'Mandalay', 'After I Say I'm Sorry' and 'I Cried For You', plus their theme songs, 'California, Here I Come' and 'Moon Over America'. The orchestra continued to tour throughout the 40s, but by the end of the decade Lyman had retired. He entered the insurance business in Beverly Hills with wife Bane.

Lyman, Arthur, Group

b. 1936, Kauai, Hawaii, USA. Lyman popularized a jazzy style of Hawaiian music during the 50s, and gathered a following as a purveyor of so-called exotic music. As a child, Lyman moved to the large Hawaiian city of Honolulu, where he became interested in the music of **Benny Goodman** and **Lionel Hampton**. He learned to play along with their records on a toy marimba. At the age of 14, he joined a jazz group and by his early 20s was performing with 'mood music' king Martin Denny. Lyman was signed to the Hi-Fi record label in 1957 and released his debut, *Taboo*, the following year. It ultimately reached number 6 in the USA and remained on the chart for over a year. Lyman led a quartet, with himself on four-mallet vibes, guitar and percussion, John Kramer (bass, ukulele, guitar, flute, clarinet, percussion), Alan Soares (piano, celeste, guitar, glockenspiel, chimes, clavinet, percussion) and Harold Chang (percussion). Because of its superior production - all of their music was recorded at the Henry J. Kaiser Aluminum Dome in Hawaii - and the unusual orchestral sounds created by the group, the record was particularly popular among consumers purchasing the then-new stereo equipment. In 1961, Lyman's single 'Yellow Bird' reached number 4 in the USA, one of the most uncharacteristic hits of the era. The album of the same name reached number 10. Lyman's last charting album in 1963 was *I Wish You Love*.

● ALBUMS: *Taboo* (Hifi 1958)★★★, *Bahia* (Hifi 1959)★★★, *Leis Of Jazz* (Hifi 1959)★★, *On Broadway* (Hifi 1960)★★★, *Yellow Bird* (Hifi 1961)★★, *Many Moods Of Arthur Lyman* (Hifi 1962)★★★★, *The Colourful Percussions Of Arthur Lyman* (Hifi 1962)★★★, *I Wish You Love* (Hifi 1963)★★★, *Blowin' In The Wind* (Hifi 1963)★★, *Merry Christmas* (Hifi 1963)★★, *Midnight Sun* (Hifi 1964)★★, *Cast Your Fate* (GNP Crescendo 1988)★★★, *Pearly Shells* (GNP Crescendo 1988)★★★, *Puka Shells* (GNP Crescendo 1988)★★★.

● COMPILATIONS: *The Exotic Sound Of The Arthur Lyman Group* (1991)★★★★, *The Best Of The Arthur Lyman Group* (DCC 1996)★★★★, *More Of The Best Of The Arthur Lyman Group* (DCC 1996)★★★, *Sonic Sixties* (Tradition 1997)★★★.

Lyme And Cybelle

Formed in 1966, this Los Angeles duo consisted of **Warren Zevon** (guitar/vocals) and Tule Livingston (vocals). They recorded several singles for White Whale, the label which launched the **Turtles**. The latter act recorded a cover version of Zevon's composition 'Like The Seasons' in 1967. The pair's best-known song, 'Follow Me', is a pulsating example of folk/rock. It was taken up in the UK by ex-**Searchers** vocalist/bassist Tony Jackson, and by another White Whale act **Nino Tempo And April Stevens**. Lyme and Cybelle broke up when their personal relationship fell apart.

Lymon, Frankie, And The Teenagers

b. 30 September 1942, Washington Heights, New York, USA, d. 28 February 1968, New York City, New York, USA. Often billed as the 'boy wonder', Lymon first entered the music business after teaming up with a local all-vocal quartet, the Premiers. The latter comprised Jimmy Merchant (b. 10 February 1940, New York, USA), Sherman Garnes (b. 8 June 1940, New York, USA, d. 26 February 1977), Herman Santiago (b. 18 February 1941, New York, USA) and Joe Negroni (b. 9 September 1940, New York, USA, d. 5 September 1978). Lymon joined them in 1954 and soon afterwards they were signed to the Gee label as the Teenagers. Their debut, the startling 'Why Do Fools Fall In Love?', was issued on 1 January 1956 and soon climbed into the US Top 10, alongside the early recordings of **Elvis Presley** and **Carl Perkins**. The song went on to reach number 1 in the UK and sold two million copies. Lymon soon left school and the group toured extensively. For their second single, 'I Want You To Be My Girl', the 13-year-old boy wonder was given superior billing to the group. With their use of high tenor, deep bass and soprano, and teen-orientated lyrics, the Teenagers boasted one of the most distinctive sounds in 50s pop. After registering chart entries in the USA with 'I Promise To Remember' and 'The ABCs Of Love', they found greater acclaim in England. The soaring 'I'm Not A Juvenile Delinquent' (from the film *Rock Rock Rock*) hit the UK Top 12 and Lymon was afforded the honour of appearing at the London Palladium. So strong was his appeal at this point that the single's b-side, 'Baby Baby', received separate promotion and outshone the a-side by climbing to number 4. During his celebrated UK tour, Lymon recorded as a soloist with producer **Norrie Paramor** and the resulting 'Goody Goody' reached the Top 30 on both sides of the Atlantic. By the summer of 1957, he had split from the Teenagers, and thereafter, his career prospects plummeted. He enjoyed the excesses of stardom, smoking cigars, drinking heavily and enjoying under-age sex with women old enough to be his mother. Despite recording a strong album, his novelty appeal waned when his voice broke. By 1961, the teenager was a heroin addict and entered Manhattan General Hospital on a drug rehabilitation programme. Although he tried to reconstruct his career with the help of **Dizzy Gillespie** and even took dancing lessons and studied as a jazz drummer, his drug habit endured. In 1964, he was convicted of possessing narcotics and his finances were in a mess. His private life was equally chaotic and was punctuated by three marriages. In February 1968, he was discovered dead on the bathroom floor of his grandmother's New York apartment with a syringe by his side. The Teenager who never grew up was dead at the tragically young age of 25. His former group continued to record sporadically and in the 80s, surviving members Santiago and Merchant formed a new Teenagers and Pearl McKinnon took Lymon's part. They were inducted into the **Rock And Roll Hall Of Fame** in 1993.

● ALBUMS: *The Teenagers Featuring Frankie Lymon* (Gee 1957)★★★, *The Teenagers At The London Palladium* (Roulette 1958)★★, *Rock 'N' Roll Party With Frankie Lymon* (Guest 1959)★★★.

● COMPILATIONS: *Frankie Lymon And The Teenagers* 61-track set (Murray Hill 1987)★★★, *The Best Of Frankie Lymon And The Teenagers* (Roulette 1990)★★★.

Lymon, Louis, And The Teen-Chords

This vocal group from New York City, New York, USA, consisted of Louis Lymon (lead), Ralph Vaughan (first tenor), Rossilio Rocca (second tenor), Lyndon Harold (baritone) and David Little (bass). Lymon, the youngest brother of the great **Frankie Lymon**, built a remarkably top-notch group modelled on the pre-teen girlish sound of his brother and his group the Teenagers, even though he lacked the range and commanding stage presence of Frankie. The Teen-Chords never secured a national hit, but were extremely popular on the east coast, where doo-wop groups attracted their biggest following. The group was formed in 1956 and was signed by Bobby Robinson; he formed the Fury label to launch the group. They achieved two New York hits for Robinson, with 'I'm So Happy' (1956) and 'Honey Honey' (1957), and the group was subsequently signed to **George Goldner**'s End label. They promoted their first End release, 'Your Last Chance', by making an imposing appearance in a quirky rock 'n' roll film, *Jamboree*. However, that was the peak of their success. After having a hit with 'Dance Girl' in 1958, the group, disillusioned by their lack of national success, broke up.

● COMPILATIONS: *I'm So Happy* (Relic 1992)★★★.

● FILMS: *Jamboree a.k.a. Disc Jockey Jamboree* (1957).

Lynam, Ray

b. 29 November *c.*1951, Moate, County Westmeath, Eire. Lynam played saxophone with a local group, the Merrymen, while still at school. He was so greatly influenced by the recordings of **George Jones** and **Buck Owens** that in his early career, he carefully reproduced their vocal styles in his own singing. In 1969, he became front man for the Hillbillies, a band led by lead guitarist Kevin Sheeran that also included Billy Condon (both later members of **Daniel O'Donnell**'s band). In 1970, a recording of 'Busted' attracted attention, while the follow-ups, 'Sweet Rosie Jones' and 'Gypsy Jo And Me', firmly established Lynam on the Irish country scene by their chart success. In 1971, Lynam and the band proved a hit in London at the Wembley Festival, which led to concert appearances in the UK. In the early 70s, he began to work with Ireland's **Philomena Begley**. They were very popular on the 1974 Wembley Festival and voted Top European Duo by the British Country Music Association. They also proved a highly successful duet recording partnership, recording two albums together and scoring Irish chart hits with 'You're The One I Can't Live Without' and 'My Elusive Dreams'. In 1974, Lynam visited the USA to record, *Something Special*, his first Nashville album. In the early 80s, he returned to record *Music Man* and gained a US single release with 'There Ought To Be A Law'. He and Begley were reunited for an album on Ritz, while Lynam had UK success with his cover of **David Allan** Coe's 1984 hit 'Mona Lisa Lost Her Smile'. Since that time, he has remained active and a popular figure on the Irish and UK country scene.

● ALBUMS: *Hillbilly Country* (Release 1971)★★, with Philomena Begley *The Two Of Us* (Release 1973)★★★, *Something Special* (Country 1974)★★, with Begley *Together Again* (Release 1975)★★, *Country Favourites* (Release 1977)★★★, *Mona Lisa* (Ritz 1986)★★★, *Back In Love By Monday* (Ritz 1988)★★★, with Begley *Simply Divine* (Ritz 1985)★★★, *Twenty Shots Of Country* (Outlet 1988)★★★, *Shades Of Ray Lynam* (Ritz 1988)★★★.

● COMPILATIONS: with Begley *We Love To Sing* (Harp/Pickwick 1979)★★★, with Begley *Country Stars* (Homespun 1985)★★, *The Very Best Of Ray Lynam* (Ritz 1991)★★★.

Lynch Mob

Following **Dokken**'s acrimonious split, guitarist George Lynch and drummer Mick Brown recruited bassist Anthony Esposito and tempted vocalist Oni Logan away from the embryonic **Cold Sweat** to complete Lynch Mob. *Wicked Sensation* was a decent hard rock debut, carried by Lynch's considerable ability, but youthful vocalist Logan's inexperience began to show through on the road. The band felt particularly uncomfortable when comparing Logan with Geoff Tate during a European tour with **Queensrÿche**, where the highlight of the set tended to be a rendition of 'Mr Scary', Lynch's Dokken-era instrumental guitar workout. Logan was replaced by another relative unknown, Robert Mason, when touring was complete. *Lynch Mob* incorporated more R&B influences, moving further from the Dokken sound, and this suited Mason's bluesy tones, while the band paid tribute to their influences with a cover version of **Queen**'s 'Tie Your Mother Down'. However, neither album really took off, and Lynch split the band, opting to go solo while Brown rejoined Don Dokken.

● ALBUMS: *Wicked Sensation* (Elektra 1990)★★★, *Lynch Mob* (Elektra 1992)★★★★.

Lynch, Brendan

b. USA. Despite the **Neil Young**-styled delivery of his songs, Brendan Lynch's musical education came in the series of punk bands that he joined from the age of 13. Indeed, he still cites **Black Flag**, **X** and the **Blasters** among his greatest influences. Based in Los Angeles, California, USA, he began recording his first album in 1995 with the hope of self-releasing it. However, while hunting for a distribution contract he met up with Steve Greenberg, head of A&R at **Mercury Records**, who signed him to the label and also became his manager. Through Greenberg Lynch was introduced to Glen Ballard, the producer behind **Alanis Morissette**'s *Jagged Little Pill*. Ballard and Lynch co-wrote the 11 songs on his 1997 debut, *Fighting Gravity*. The title track was the album's most stirring song, its narrative concerning a man who loses his job and subsequently takes his own life. The attendant single, 'Wonderful', meanwhile, dealt with drug addiction. However, Lynch was keen to point out that he was not interested in polemic: 'I'm just trying to tell stories, like **Jimmy Buffett**, and not turn anything into a sermon.'

● ALBUMS: *Fighting Gravity* (Mercury 1997)★★★.

Lynch, Claire

b. Hazel Green, Alabama, USA. In her childhood Lynch discovered the magic of old bluegrass recordings, and by 1973 had joined the Hickory Wind group. Subsequently evolving into the Front Porch String Band, between 1975 and 1981 they released three albums before agreeing to part company. Afterwards, Lynch moved to Nashville with the intention of working as a songwriter. Her accomplished backing vocals and writing skills soon found her regular employment with artists such as **Patty Loveless**, **Kathy Mattea** and **Tanya Tucker**. All three artists recorded her songs, while her backing vocals were also employed by **Linda Ronstadt**, **Emmylou Harris**, Charlie Sizemore and **Dolly Parton**. She re-formed the Front Porch String Band with her former colleagues in 1991, with whom she recorded the well-received *Lines And Traces*. Her solo debut came in 1993 with *Friends For A Lifetime*, a record that accrued further excellent reviews. Three years then passed before *Moonlighter*, her debut for **Rounder Records**, which further enhanced her profile with its sweet singing belying more bittersweet lyrics. *Silver And Gold* was an even more accomplished follow-up from this masterly singer.

● ALBUMS: *Friends For A Lifetime* (1993)★★★, *Moonlighter* (Rounder 1996)★★★, *Silver And Gold* (Rounder 1997)★★★★.

Lynch, Kenny

b. 18 March 1939, Stepney, London, England. Britain's best-known black all-round entertainer has been a television personality for three decades. The youngest of 13 children, he first appeared on stage at the age of 12 with his sister, singer **Maxine Daniels**. At 16 he joined Ed Nichol's Band and before going into the services in

1957 worked in a string of bands including **Bob Miller**'s. He joined **HMV Records** and hit the UK Top 40 in 1960 with his debut single, a cover of 'Mountain Of Love'. He appeared in several films and hit his recording peak in 1963 with two successive Top 10 entries - a cover of 'Up On The Roof' and 'You Can Never Stop Me Loving You' (which made the US Top 20 when covered by **Johnny Tillotson**). Over the next 20 years he was one of the UK's busiest and most popular entertainers and was also awarded an OBE. He co-wrote the **Small Faces**' number 1, 'Sha La La La Lee', and has recorded spasmodically since then on **Columbia**, **Atlantic Records**, **Polydor**, Laser, Towerbell and Spartan. In 1983, he had a surprise chart return with a Brit-funk track 'Half The Day's Gone And We Haven't Earned A Penny' on Satril.

● ALBUMS: *Up On The Roof* (HMV 1963)★★★, *We Like Kenny* (MFP 1966)★★★★, *Half The Day's Gone And We Haven't Earned A Penny* (1983)★★.

● COMPILATIONS: *The Very Best Of Kenny Lynch* (1987)★★★.

Lynch, Ray

b. Texas, USA. One of the most prominent and influential of the new age musicians of the 80s, Lynch's initial training was on piano, before he switched to classical guitar at age 12 after hearing Adrés Segovia's work. Later he moved to Barcelona, Spain, studying guitar technique for three years under Eduardo Sainz de la Maza. His studies continued back in America with a three year course at the University of Texas, learning composition of symphonic and chamber music. Some of these scores were later performed by the Dallas Symphony Orchestra. He also joined a group of madrigal singers as an auxiliary lutist. This led to an invitation to join the Renaissance Quartet in New York. He consequently relocated to the east coast and spent seven years performing with the Quartet and other sympathetic 'early music' groups, with interest in medieval and baroque music undergoing something of a revival. Purchasing a 125-acre farm in Maine, Lynch concurrently toured the country giving virtuoso solo performances, until he found something lacking in his life and dropped everything to move to California. His recording career was well under way at this point, having started in 1983 with *The Sky Of The Mind*, a reflective piece of mood music, with Tibetan bells merging with classically formed song structures. *Deep Breakfast* became a certified Platinum album in the aftermath, mainly on the strength of the accompanying hit single, 'Celestial Soda Pop'. The five year delay before *No Blue Thing* engendered a much expanded sound, with evocative melodies fashioning a full, adroit range of moods and atmospherics. It quickly became a runaway success in US new age circles, staying on ***Billboard***'s genre chart for 122 weeks. Lynch also won *Billboard*'s award for New Age Album of The Year, an honour which the same record was awarded again the following year. 1993's *Nothing Above My Shoulders But The Evening* reflected on the trials of the human spirit, with Lynch commenting: 'The mind filters out so much of our humanity. Great art, if we participate fully in it, gives us permission to feel, and creates a space in which we can feel at a depth not ordinarily allowed.'

● ALBUMS: *The Sky Of Mind* (Ray Lynch Productions 1983)★★★, *Deep Breakfast* (Ray Lynch Productions 1984)★★★, *No Blue Thing* (Windham Hill 1989)★★★, *Nothing Above My Shoulders But The Evening* (Windham Hill 1993)★★★.

● COMPILATIONS: *Best Of Volume One* (Windham Hill 1998)★★★★.

Lynn, Barbara

b. Barbara Lynn Ozen, 16 January 1942, Beaumont, Texas, USA. Lynn was signed up by producer **Huey P. Meaux** after hearing a demo tape and watching her perform in a Texas club. Her early records were recorded at Cosimo's New Orleans studio and leased to the Jamie label. Composed by Lynn, 'You'll Lose A Good Thing' (1962) was an R&B chart-topper and pop Top 10 hit in the USA, and was followed by 'You're Gonna Need Me' and 'Oh! Baby (We Got A Good Thing Goin')'. The last of these was revived by the **Rolling Stones** on *Out Of Our Heads*. Barbara issued several singles on Meaux's own label, Tribe, among which was her version of 'You Left The Water Running' (1966). Subsequent releases for **Atlantic Records** included 'This Is The Thanks I Get' (1968) and '(Until Then) I'll Suffer' (1972), both of which reached the R&B chart for this accomplished singer, songwriter and guitarist, who continued to tour, including visits to Japan, and also recorded albums for Ichiban and Rounder/Bullseye.

● ALBUMS: *You'll Lose A Good Thing* (Jamie 1962)★★★★, *Here Is Barbara Lynn* (Atlantic 1968)★★★, *You Don't Have To Go* (Ichiban 1988)★★★, *Barbara Lynn Live In Japan* (1993)★★★, *So Good* (Bullseye Blues 1994)★★.

● COMPILATIONS: *The Barbara Lynn Story* (1965)★★★, *We Got A Good Thing Goin'* (1984)★★, *Barbara Lynn* (Good Thing 1989)★★★, *You'll Lose A Good Thing* (Sound Of The Fifties 1992)★★★, *The Atlantic Years* (Ichiban/Soul Classics 1994)★★★.

Lynn, Cheryl

b. Cheryl Lynn Smith, 11 March 1957, Los Angeles, California, USA. The full-throated Lynn became a hit-maker at the height of disco's popularity, singing dance tunes that retained the gospel vocal approach of classic soul. Lynn grew up in the church where her mother was a minister of music. Her break into the music business came in 1976 after she won as a contestant on the US television amateur talent show *The Gong Show*. Before signing with **Columbia**, however, she spent half a year with a touring company of ***The Wiz***, a black musical based on the *Wizard Of Oz* story. Lynn achieved a million-seller with her very first record, 'Got To Be Real', reaching number 1 R&B and number 12 pop in 1978. Other chart entries followed, notably 'Shake It Up

Tonight' (US R&B number 5), 'Encore' (US R&B number 1), and 'If You Were Mine' (US R&B number 11). She also enjoyed success in 1982 with an excellent remake of the **Marvin Gaye** and Tammi **Terrell** hit, 'If This World Was Mine' (US R&B number 4), on which she duetted with **Luther Vandross**. Her success in the UK was minimal, with only 'Encore' briefly entering the charts in 1984.

● ALBUMS: *Cheryl Lynn* (Columbia 1978)★★, *In Love* (Columbia 1980)★★★, *In The Night* (Columbia 1981)★★★, *Instant Love* (Columbia 1982)★★, *Preppie* (Columbia 1984)★★, *It's Gonna Be Right* (Columbia 1985)★★, *Start Over* (Manhattan 1987)★★, *Whatever It Takes* (1989)★★.

Lynn, Judy

b. Judy Voiten, 12 April 1936, Boise, Idaho, USA. The daughter of bandleader Joe Voiten (who once worked with **Bing Crosby**), she grew up to be a teenage rodeo rider. She also became a yodelling champion and in 1955, she represented her state in the Miss America contest. Later the same year, when the touring *Grand Ole Opry* show played Boise, she deputized for the indisposed **Jean Shepard**, which resulted in her joining the show.

In 1957, she co-hosted with **Ernest Tubb** the first national television showing of the *Opry*. This led to appearances on many major television shows and after leaving the touring *Opry* show, in 1960 she formed her own band and started her own television series. 'Footsteps Of A Fool' became her first and only US country Top 10 hit, when it charted in 1962. Noted for her beauty and elegance, her colourful western-style Nudie costumes and with a repertoire that ran from big ballads to yodels, she became very popular. She was one of the first country singers to appear in Las Vegas and was a featured artist around the Nevada casino circuit for over twenty years, being a frequent performer at such major venues as the Golden Nugget Club and Caesar's Palace. She recorded for several labels including ABC, United Artists, Musicor and **Columbia Records** and her last country chart hit was 'Padre' in 1975. She retired from the music industry in 1980 to become a church minister. (She is not related to country star **Loretta Lynn**.)

● ALBUMS: with the Sunshine Boys *Sings At The Golden Nugget* (United Artists 1962)★★★, *Here Is Our Gal Judy Lynn* (United Artists 1963)★★★, *Number One Most Promising New Country And Western Girl Singer* (United Artists 1964)★★★, *The Judy Lynn Show* (United Artists 1964)★★★, *The Judy Lynn Show Act 2* (United Artists 1965)★★★, *The Judy Lynn Show Plays Again* (Musicor 1966)★★, with the Jordanaires *Honey Stuff* (Musicor 1966)★★★, *Judy Lynn In Las Vegas* (Unart 1967)★★★, *Golden Nuggets* (Musicor 1967)★★★, *Judy Lynn Sings At Caesar's Palace* (Columbia 1969)★★, *Parts Of Love* (1971)★★★, *Naturally* (1973)★★.

● COMPILATIONS: *The Best Of Judy Lynn* (United Artists 1966)★★★.

Lynn, Loretta

b. Loretta Webb, 14 April 1935, Butcher Hollow, Kentucky, USA. Lynn is a coalminer's daughter, being the second of the eight children of Ted and Clara Webb. She is one-quarter Cherokee and her name came from her mother's fondness for film star Loretta Young. She was raised in a small shack during the Depression and was attracted to country music as an 11-year-old, when the family acquired a radio and she heard the singing of Molly O'Day. Her autobiography tells of her makeshift wardrobe and how, at the age of 13, she married a serviceman, Oliver Vanetta Lynn, known to his friends as Doolittle or Mooney (short for Moonshine). He took her to Custer, Washington, and she had four children and several miscarriages by the time she was 18. They had six children in all and Lynn was a grandmother at the age of 29. 'Mooney', recognizing her talent, encouraged her to sing in local clubs and her band, the Trailblazers, included her brother, Jay Lee Webb, on guitar. Her talent was recognized by Don Grashey of Zero Records, who took her to Los Angeles in February 1960 where she recorded four of her own songs. Zero had no money for promotion so she and Mooney promoted 'I'm A Honky Tonk Girl' themselves, the song taking its style from **Kitty Wells**' 'It Wasn't God Who Made Honky Tonk Angels'. Mooney said that 'they drove 80,000 miles to sell 50,000 copies', but it reached number 14 in the US country charts and enabled her to appear regularly on the *Grand Ole Opry*. Many female singers were jealous of her success, but **Patsy Cline** sprang to her defence and they became close friends (Lynn released a tribute album to her in 1977). When they moved to Nashville, she became a regular on a weekly television show with the **Wilburn Brothers**, who also managed her. Kitty Wells and Patsy Cline were two of her major influences and she was pleased to be assigned to their producer, **Owen Bradley**, by USA **Decca Records**. 'Success', her second country hit, peaked at number 6 in 1962, and she had further hits with 'Before I'm Over You' and 'Blue Kentucky Girl'. She then developed a hard-hitting persona as the wife who stood no nonsense from her rivals ('You Ain't Woman Enough', 'Fist City') or her husband (her first country number 1, 'Don't Come Home A-Drinkin' (With Lovin' On Your Mind)' from 1966, 'Your Squaw Is On The Warpath'). Her best-known record, the autobiographical 'Coal Miner's Daughter', was a US country number 1 in 1970. **Shel Silverstein**, ironically a *Playboy* cartoonist, wrote 'One's On The Way' in which she was harassed by her children and an insensitive husband. She answered **Tammy Wynette**'s 'Stand By Your Man' in 1975 with the double standards of 'The Pill', which was banned by several US radio stations. By way of contrast, she subsequently had a country hit with 'Pregnant Again'.

Although her first duets were with **Ernest Tubb**, she formed a regular team with **Conway Twitty** and the combination of the two distinctive voices worked well, especially in 'After The Fire Is Gone', 'As Soon As I

Hang Up The Phone', 'The Letter' and the amusingly-titled 'You're The Reason Our Kids Are Ugly'. When she fell out with the Wilburn Brothers, she formed United Talent Inc. with Twitty. As the brothers still owned her publishing, she was reluctant to record her own material, although subsequently she was elected to the Nashville Songwriters International Hall of Fame. In 1972, Lynn was the first woman to become the **Country Music Association**'s Entertainer of the Year and she also shared the Vocal Duo of the Year award with Twitty. In 1973, she made the cover of *Newsweek* and was the first woman in country music to become a millionaire. However, she met with little UK success and some of her UK releases sold less than 200 copies. Her bestselling autobiography, *Coal Miner's Daughter*, showed how the human spirit could combat poverty and sickness, but also illustrated that the problems of endless touring could be as traumatic. Lynn's musicians call her 'Mom' and share their problems with her. Sissy Spacek won an Oscar for her portrayal of Lynn, which included reproducing her singing, in the 1980 film *Coal Miner's Daughter*; the film also featured Tommy Lee Jones as her husband and **Levon Helm** of the **Band** as her father. Her country music success includes 16 number 1 singles, 60 other hits, 15 number 1 albums and numerous awards, but she has never sought pop success. Her last Top Ten single was 'I Lie' in 1982. She owns a huge ranch 70 miles outside of Nashville, which has the whole town of Hurricane Mills in its grounds. Another part of the property, the Loretta Lynn Dude Ranch, is a tourist attraction with camping facilities. Despite her prolific output in the 60s and 70s, she has not recorded much recently, although she teamed up with **Tammy Wynette** and **Dolly Parton** for 1993's *Honky Tonk Angels* album. To quote **Roy Acuff**, 'A song delivered from Loretta is from the deepest part of her heart.' She received the Legend Award at 1996's 3rd Annual Country Music Awards.

● ALBUMS: *Loretta Lynn Sings* (Decca 1963)★★★, *Before I'm Over You* (Decca 1964)★★★, *Songs From My Heart* (Decca 1965)★★★★, *Blue Kentucky Girl* (Decca 1965)★★★★, *Hymns* (Decca 1965)★★, with Ernest Tubb *Mr. And Mrs. Used To Be* (Decca 1965)★★★★, *I Like 'Em Country* (Decca 1966)★★★, *You Ain't Woman Enough* (Decca 1966)★★★★, *A Country Christmas* (Decca 1966)★★, with Tubb *Ernest Tubb & Loretta Lynn Singin' Again* (Decca 1967)★★★★, *Don't Come Home A-Drinkin'* (Decca 1967)★★★, *Singin' With Feelin'* (Decca 1967)★★★, *Who Says God Is Dead* (Decca 1968)★★★, *Fist City* (Decca 1968)★★★, *Your Squaw Is On The Warpath* (Decca 1969)★★★, *A Woman Of The World/To Make A Man* (Decca 1969)★★★, with Tubb *If We Put Our Heads Together* (Decca 1969)★★★★, *Here's Loretta Singing 'Wings Upon Your Horns'* (Decca 1970)★★★, *Loretta Writes 'Em And Sings 'Em* (Decca 1970)★★★, *Coal Miner's Daughter* (Decca 1971)★★★★, *I Want To Be Free* (Decca 1971)★★★★, *You're Lookin' At Country* (Decca 1971)★★★, with Conway Twitty *We Only Make Believe* (Decca 1971)★★★★, with Twitty *Lead Me On* (Decca 1971)★★★, *One's On The Way* (Decca 1972)★★★, *God Bless America Again* (Decca 1972)★★★, *Alone With You* (Decca 1972)★★★, *Here I Am Again* (Decca 1972)★★★, *Entertainer Of The Year* (MCA 1973)★★★★, with Twitty *Louisiana Woman, Mississippi Man* (MCA 1973)★★★, *Love Is The Foundation* (MCA 1973)★★★, *They Don't Make 'Em Like My Daddy* (MCA 1974)★★★, with Twitty *Country Partners* (MCA 1974)★★★, with Twitty *Feelins'* (MCA 1975)★★★, *Back To The Country* (MCA 1975)★★★, *Home* (MCA 1975)★★★, *When The Tingle Becomes A Chill* (MCA 1976)★★★, *Somebody Somewhere* (MCA 1976)★★★, *On The Road With Loretta And The Coal Miners* (MCA 1976)★★, with Twitty *United Talent* (MCA 1976)★★★, *I Remember Patsy* (MCA 1977)★★★, with Twitty *Dynamic Duo* (MCA 1977)★★★, *Out Of My Head And Back In My Bed* (MCA 1978)★★★, with Twitty *Honky Tonk Heroes* (MCA 1978)★★★, *Greatest Hits Live* (K-Tel 1978)★★★, with Twitty *Diamond Duet* (MCA 1979)★★★, *We've Come A Long Way Baby* (MCA 1979)★★★, *Loretta* (MCA 1980)★★★, *Lookin' Good* (MCA 1980)★★★, with Twitty *Two's A Party* (MCA 1981)★★★, *Making Love From Memory* (MCA 1982)★★★, *I Lie* (MCA 1982)★★★, *Lyin', Cheatin', Woman Chasin', Honky Tonkin', Whiskey Drinkin' You* (MCA 1983)★★★, *Just A Woman* (MCA 1985)★★★, with Twitty *Making Believe* (MCA 1988)★★★, *Who Was That Stranger* (MCA 1989)★★★, with Tammy Wynette, Dolly Parton *Honky Tonk Angels* (Columbia 1993)★★★.

● COMPILATIONS: *Loretta Lynn's Greatest Hits* (Decca 1968)★★★, *Here's Loretta Lynn* (Vocalion 1968)★★★, with Ernest Tubb *The Ernest Tubb/Loretta Lynn Story* (MCA 1973)★★★★, *Greatest Hits Volume 2* (MCA 1974)★★★, with Twitty *The Very Best Of Conway And Loretta* (MCA 1979)★★★★, *Great Country Hits* (MCA 1985)★★★, *Golden Greats* (MCA 1986)★★★, *20 Greatest Hits* (MCA 1987)★★★, *The Very Best Of Loretta Lynn* (Platinum 1988)★★★, *The Country Music Hall Of Fame: Lorette Lynn* (MCA 1991)★★★★, *Coal Miner's Daughter: The Best Of ...* (Music Collection 1993)★★★, *Honky Tonk Girl: Collection* 3-CD box set (MCA 1994)★★★★, *The Very Best Of Loretta Lynn* (Half Moon 1997)★★★.

● VIDEOS: *Loretta Lynn Live* (MSD 1988), *Coal Miners Daughter* (Prism Video 1991), *Loretta Lynn* (Telstar Video 1992).

● FURTHER READING: *Coal Miner's Daughter*, Loretta Lynn with George Vecsey. *The Story Of Loretta Lynn*, Robert K. Krishef. *Loretta Lynn's World Of Music: Including An Annotated Discography*, Laurence J. Zwisohn.

Lynn, Tami

Tami Lynn was one of several New Orleans, Louisiana, USA-based artists who worked for **Harold Battiste**'s AFO (All For One) label during the early 60s. She sang on *A Compendium*, an album which featured the co-operative's crack houseband, but this phase in her career was forestalled when the company folded. Tami's best-known single, 'I'm Gonna Run Away From You', was originally released in 1967. This powerful **Bert Berns** composition failed to register in America, but became a belated UK hit in 1971, when it reached number 4. Its popularity was confirmed four years later when it again entered the Top 40. Lynn had meanwhile continued to record, but this excellent performance remains her most lasting legacy.

● ALBUMS: *A Compendium* (1963)★★★, *Love Is Here And Now You're Gone* (1972)★★★★.

Lynn, Vera

b. Vera Welch, 20 March 1917, London, England. A much-loved singer with a clear, strong, plaintive voice, who is held in great esteem by British audiences because of her work in entertaining service personnel during World War II. At the age of seven she was singing regularly in working men's clubs, and later joined a dancing troupe until she was 15. She made her first broadcast in 1935, singing with the **Joe Loss** Orchestra, and later worked with **Charlie Kunz** and **Ambrose**. While she was with Ambrose she met saxophonist Harry Lewis, who later became her husband and manager. She went solo in 1940, and with the help of producer Howard Thomas, launched her own BBC radio series entitled *Sincerely Yours*. Introducing each programme with the signature tune 'Wishing', she attempted to become the musical link between the girls 'back home' and their men overseas, by reading out personal messages and singing sentimental favourites such as 'Yours', 'We'll Meet Again' and 'White Cliffs Of Dover'. In 1941, she appeared in the revue *Applesauce* at the London Palladium, with Florence Desmond and the 'Cheekie Chappie', comedian Max Miller. By now, she was the most popular female vocalist in Britain and with UK Forces overseas, to whom she was known as 'The Forces Sweetheart'. One comedian was heard to remark: 'The war was started by Vera Lynn's agent!'.

She also made three films, *We'll Meet Again* (1942), which featured **Geraldo**'s Orchestra, *Rhythm Serenade* (1943) with comedy duo Jewell and Warriss, and *One Exciting Night* (1944) with top wartime comedian Richard Murdoch. Lynn toured Burma with ENSA, entertaining the troops, and shortly after the war ended she retired, temporarily. She returned to the UK variety circuit in 1947, and soon had her own BBC radio series again, this time with Canadian **Robert Farnon** as musical director. Partly because a musicians' strike was causing disruption in the USA, UK **Decca Records** decided to issue some of her material on their US **London** label. From 1948-54, she had several US Top 30 hits there, including 'You Can't Be True, Dear', 'Again', 'Auf Wiederseh'n Sweetheart' (the first record by a UK artist to top the US charts), 'Yours', 'We'll Meet Again', 'If You Love Me, Really Love Me' and 'My Son, My Son'. She promoted the records by making regular guest appearances on Tallulah Bankhead's US radio programme *The Big Show*. In the UK during the 50s, besides 'Auf Wiederseh'n' and 'My Son, My Son' (a UK number 1), Vera Lynn had Top 30 entries such as 'Homing Waltz', 'Forget Me Not', 'Windsor Waltz', 'Who Are We', 'A House With Love In It', 'The Faithful Hussar (Don't Cry My Love)' and 'Travellin' Home'. From 1952-54 she appeared at London's Adelphi Theatre in the revue *London Laughs*, which also featured young English comedians Jimmy Edwards and Tony Hancock. In the late 50s, with the UK variety theatres in decline, Lynn appeared mainly on radio and television. In 1960, after 20 years with Decca, she joined EMI, a move that prompted the album *Hits Of The Sixties*, which contained contemporary ballads such as 'By the Time I Get To Phoenix', 'Everybody's Talking' and 'Fool On The Hill'. In 1962, her recorded voice was used to evoke memories of the war years each night in **Lionel Bart**'s West End musical ***Blitz!*** In 1969 she launched her first television series for seven years, and in the following year was unable to sing for four months after developing the lung condition emphysema. In the same year she was awarded the OBE. Since then she has worked less and less, preferring to save her performances for nostalgic occasions organized by bodies such as the Burma Star Association at London's Royal Albert Hall, and shows to mark the 50th anniversaries of the outbreak of World War II, the D-Day landings, and VE Day. She was created a Dame of the British Empire in 1975, and is still fondly regarded as a legend by a large proportion of the British public.

● ALBUMS: *Sincerely Yours* (Decca 1952)★★★★, *Sincerely Yours Vol 2* (Decca 1953)★★★★, *Sincerely Yours Vol 3* (Decca 1953)★★★★, *Hits Of The Blitz* (1962)★★★, *The Wonderful Vera* (1963)★★★, *Favourite Sacred Songs* (1972)★★, *Unforgettable Songs* (1972)★★★, *Remembers The World At War* (1974)★★★, *Sing With Vera* (1974)★★★, with Kenneth McKellar *World Nursery Rhymes* (1976)★★★, *I'll Be Seeing You* (1976)★★★, *Christmas With Vera Lynn* (1976)★★★, *Vera Lynn In Nashville* (1977)★, *Thank You For The Music* (1979)★★★, *Singing To The World* (1981)★★★, *In Concert: Guard's Depot, Caterham* (1984)★★.

● COMPILATIONS: *The World Of Vera Lynn* (1969)★★★, *The World Of Vera Lynn, Volume Two* (1970)★★★, *The World Of Vera Lynn, Volume Three* (1971)★★★, *The World Of Vera Lynn, Volume Four* (1972)★★★, *The World Of Vera Lynn, Volume Five* (1974)★★★, *The Great Years* (1975)★★★, *Focus On Vera Lynn* (1977)★★★, *We'll Meet Again* (1980)★★★, *This Is Vera Lynn* (1980)★★★, *20 Family Favourites* (1981)★★★, *The Vera Lynn Songbook* 5-LP box set (1981)★★★★, *We'll Meet Again* (1989)★★★, *Vera Lynn Remembers - The Songs That Won World War II* (1994)★★★, *We'll Meet Again - The Early Years* (1994)★★★.

● FURTHER READING: *Vocal Refrain*, Vera Lynn. *We'll Meet Again*, R. Cross.

Lynne, Gillian

b. 1926, Bromley, Kent, England. An internationally acclaimed director and choreographer with over 40 London and Broadway shows to her credit. Gillian Lynne was originally a dancer and made her stage debut with the Sadlers Wells Ballet in 1944, remaining with the company for seven years, during which time she played several leading roles. During the 50s she danced many times at the London Palladium, and played Claudine in ***Can-Can*** at the Coliseum. In 1960 she appeared in John Cranko's *New Cranks* at the Lyric, Hammersmith, and choreographed her first ballet, *Owl And The Pussycat*, for the Western Theatre Ballet. Since that time Lynne has worked as a choreographer and/or director on musical productions such as ***The Roar Of The Greasepaint - The Smell Of The Crowd***, *The Match Girls*, ***Pickwick***, *How Now Dow Jones*, ***Tonight At Eight***, *Songbook*, *Tomfoolery*, *Once Upon A Time*, ***My Fair Lady***, ***Cabaret***, ***Cats***, and ***The Phantom Of The Opera***. Her work on *Cats* earned her an **Laurence Olivier Award** - one of four she owns - and the Austrian Government's Order of Merit for a production of the show which was presented in Vienna and subsequently played in East Berlin and Moscow. Her Paris production won the prestigious Moliére Award. She has also worked extensively for the Royal Shakespeare Company, the Royal Opera House, Covent Garden, and on more than 10 films including ***Half A Sixpence***, ***Man Of La Mancha***, and ***Yentl***. Her television credits include *The Muppet Show* series, her own creation, *The Fool On The Hill*, which was based on the **Beatles'** music, and her BAFTA award-winning ballet *A Simple Man*. In the early 90s, as well as supervising and working on many other productions world-wide, she re-staged and choreographed the 1993 UK revival of **Leslie Bricusse** and **Cyril Ornadel**'s musical, ***Pickwick***, starring **Harry Secombe** and **Roy Castle**, and devised her first full-length ballet, *The Brontës*, which had its world premiere in Leeds early in 1995. Two years later, a series of workshop productions of 'a contemporary musical fable', *Anyone Who Had A Heart*, celebrating the works of **Burt Bacharach** and **Hal David**, based on an idea by Lynne and Kenny Solms and directed and choreographed by Lynne, were presented at New York's Roundabout Theatre. Also in 1997, Lynne was created a CBE for 'services to dance'. She was married to actor/producer Peter Land for 17 years before they separated in 1997.

Lynne, Gloria

b. 23 November 1930 or 1931, New York City, New York, USA. Lynne began singing as a very small child in the local Mother African Methodist Episcopal Zion Church, but she was also interested in secular music. She entered numerous amateur talent contests, including one at the famed **Apollo** Theatre, which she won, and these helped to attract attention. Although she studied music for five years, much of her learning was gained through gigging with jazz musicians including **Quincy Jones**, **Bobby Timmons**, **Philly Joe Jones** and **Harry 'Sweets' Edison**. She began making records and in the early 60s had minor hits with 'June Night', 'Love I Found You' and a big one with 'I Wish You Love', a recording that did much to establish her career. She toured as supporting artist to many other singers, such as **Ray Charles**, **Ella Fitzgerald** and **Billy Eckstine**. Nevertheless, after the hits and some moderately successful albums, limelight work became harder to find. The late 60s and 70s were leaner years, although Lynne never stopped singing, continuing to develop her personal style and keep her voice in good order. Perseverance paid off and in the 90s an earlier recording of hers, 'Speaking Of Happiness', was used in the film *Seven*, and was also taken up for a television commercial for the Ford Motor Company both in the USA and the UK. This helped to reawaken interest and her appearances became higher in profile; a new recording in 1997 drew the attention of audiences who had lost touch or who had missed her earlier heyday. Lynne's voice is strong and authoritative and even as she approached her late 60s, she displayed no loss of power and few of the inevitable signs of ageing to which singers are prey. Lynne has also written songs, among other things supplying lyrics to the jazz instrumentals 'Watermelon Man' by **Herbie Hancock**, and **Kenny Burrell**'s 'All Day Long'.

● ALBUMS: *Miss Gloria Lynne* (Evidence 1958)★★★, *I Don't Know How To Love Him* (ABC 1975)★★★, *This One's On Me* (HighNote 1997)★★★.

Lynne, Jeff

b. 30 December 1947, Birmingham, England. Lynne's long and varied musical career began in 1966 when he joined the Nightriders, a popular beat group still reeling from the loss of their leader, Mike Sheridan, and guitarist, **Roy Wood**. Having completed all contractual obligations, the band took the name, **Idle Race** and, under Lynne's guidance, became a leading exponent of classic late 60s pop. Frustrated at a lack of commercial success, the artist opted to join the **Move** in 1970, where he was teamed with the aforementioned Wood. Lynne's contributions to the unit's late-period catalogue included the riff-laden 'Do Ya', but this era is also marked by the duo's desire to form a more experimental outlet for their talents. This resulted in the launch of the **Electric Light Orchestra**, or ELO, of which Lynne took full control upon Wood's early and sudden departure. The group gradually developed from cult favourites into one of the 70s' leading recording acts, scoring international success with several platinum-selling albums, including *A New World Record* and ***Out Of The Blue***. Lynne's dual talents as a composer and producer ensured the group's status but, sensing an artistic sterility, he abandoned his creation in 1986. The artist then assumed an increasingly backroom role, but won praise for his production work with **George Harrison** (*Cloud Nine*), **Randy Newman** (*Land Of Dreams*) and **Roy Orbison** (***Mystery Girl***) and he has also contributed his distinctive production qualities to much of **Tom Petty**'s recent output. Lynne's work with Orbison coincided with his position as 'Otis Wilbury' in the **Traveling Wilburys**, an informal 'supergroup' completed by Orbison, Harrison, Tom Petty and **Bob Dylan**. This particularly prolific period was also marked by his work with **Brian Wilson** on the ex-**Beach Boys**' first long-awaited solo album. In 1990, Lynne also unveiled his own solo debut, *Armchair Theatre*, on which his gifts for pop melody remained as sure as ever. In recent years Lynn has gained a measure of success (and some criticism) for his production of the **Beatles** lost tapes, notably 'Free As A Bird' and 'Real Love'. He co-produced **Paul McCartney**'s excellent *Flaming Pie* in 1997.

● ALBUMS: *Armchair Theatre* (Reprise 1990)★★.

● COMPILATIONS: *Message From The Country (The Jeff Lynne Years 1968-1973)* (Harvest 1979)★★★.

Lynne, Shelby

b. Shelby Lynn Moore, 22 October 1968, Quantico, Virginia, USA. The exceptionally talented Lynne was raised in Jackson, Alabama, and her life reads like a soap opera: there were long arguments with her father who had her jailed on a trumped-up charge, and later, she saw her father shoot her mother dead and then commit suicide. When she appeared on the *Nashville Now* talent show at the age of 18, it was evident that she was a very good singer with a rather unusual, deep voice. **Billy Sherrill** offered to produce her records and her first album included the standards 'I Love You So Much It Hurts Me' and 'I'm Confessin''. Her first single, 'If I Could Bottle This Up', was with another of Sherrill's artists, **George Jones**. She is a very determined country performer who does not kowtow to the media by turning on smiles for the photographers. Her reputation made it difficult to obtain a record contract after parting with Epic. *Temptation* was a radical album, employing a full horn section, and sounded closer to **Harry Connick Jnr.** than country music. Her video for 'Feelin' Kind Of Lonely Tonight' indicated her wish to tour with an orchestra. *Restless* marked something of a return to traditional country, although there were still jazz and R&B overtones. Despite her talent, she has yet to win over US radio stations.

● ALBUMS: *Sunrise* (Epic 1989)★★★, *Tough All Over* (Epic 1990)★★★★, *Soft Talk* (Epic 1991)★★★, *Temptation* (Morgan-Creek 1993)★★★, *Restless* (Magnatone 1995)★★★.

● VIDEOS: *Tell Me I'm Crazy* (1993).

Lynott, Phil

b. 20 August 1951, Dublin, Eire, d. 4 January 1986. Having enjoyed considerable success in **Thin Lizzy**, Lynott first recorded solo in 1980, the same year that he married Caroline Crowther, daughter of UK television celebrity Leslie Crowther. Lynott's first single, 'Dear Miss Lonely Hearts', reached number 32 in the UK charts and was followed by an album, *Solo In Soho*. A tribute to **Elvis Presley**, 'King's Call' also reached number 35. Lynott had to wait until 1982 for his next hit, 'Yellow Pearl', which reached the UK Top 20 after being used as the theme tune to television show *Top Of The Pops*. In the summer of 1983 Thin Lizzy broke up and it was widely anticipated that Lynott would go on to solo fame. A new group, Grand Slam, failed to develop and Lynott's subsequent solo single, 'Nineteen', did not sell. The last notable instalment in his career came in May 1985 when he partnered **Gary Moore** on the number 5 hit, 'Out In The Fields'. He played his last gig with Grand Slam at the Marquee in London on 3 December 1985. At the turn of the following year he suffered a drug overdose and, following a week in a coma, died of heart failure, exacerbated by pneumonia.

● ALBUMS: *Solo In Soho* (Vertigo 1981)★★★, *The Phillip Lynott Solo Album* (Vertigo 1992)★★.

● FURTHER READING: *Phillip Lynott: The Rocker*, Mark Putterford. *Songs For While I'm Away*, Phillip Lynott, *My Boy: The Phillip Lynott Story*, Philomena Lynott.

Lynyrd Skynyrd

Formed in Jacksonville, Florida, in 1964, this US boogie/hard rock band took their (slightly corrupted) name from their Physical Education teacher, Leonard Skinner. The group initially comprised Ronnie Van Zant (b. 15 January 1948, Jacksonville, Florida, USA, d. 20 October 1977; vocals), Gary Rossington (b. 4 December 1951, Jacksonville, Florida, USA; guitar), Allen Collins (b. 19 July 1952, Jacksonville, Florida, USA, d. 23 January 1990; guitar, ex-Mods), Larry Jungstrom (bass) and Bob Burns (drums, ex-Me, You & Him), the quintet meeting through minor league baseball connections. They played together under various names, including Noble Five, Wildcats, Sons Of Satan and My Backyard, releasing one single, 'Need All My Friends', in 1968, before changing their name to Lynyrd Skynyrd. After playing the southern states during the late 60s they released a second single, 'I've Been Your Fool', in 1971, after recording demos in Sheffield, Alabama. The group were discovered in Atlanta by **Al Kooper** in 1972 while he was scouting for new talent for his Sounds Of The South label. Signed for $9000, the group's ranks were swollen by the addition of Leon Wilkeson (b. 2 April 1952; bass), who replaced Jungstrom (who went on to work with Van Zant's brother, Donnie, in **.38 Special**). Kooper produced the group's debut album, ***Pronounced Leh-Nerd Skin-Nerd***, which also featured former **Strawberry Alarm Clock** guitarist Ed King (originally standing in on bass for Wilkeson, who dropped out of the band for six months) and Billy Powell (b. 3 June 1952; keyboards). Their three-guitar line-up attracted a great deal of attention, much of it generated through support slots with the **Who**, and the combination of blues, honky tonk and boogie proved invigorating. Their momentous anthem, 'Free Bird' (a tribute to **Duane Allman**), included a superb guitar finale, while its gravity and durability were indicated by frequent reappearances in the charts years later. In 1974 the group enjoyed their biggest US hit with 'Sweet Home Alabama', an amusing and heartfelt response to **Neil Young** who had criticized the south in his compositions 'Southern Man' and 'Alabama'. After the release of parent album *Second Helping*, drummer Bob Burns was replaced by Artimus Pyle (b. 15 July 1948, Spartanburg, South Carolina, USA). The group were by now renowned as much for their hard living as their music, and Ed King became the first victim of excess when retiring from the band in May 1975 (Van Zant's name was also regularly to be found in the newspapers, through reports of bar brawls and confrontations with the law). *Gimme Back My Bullets* arrived in March of the following year, with production expertise from Tom Dowd.

In September 1976 Rossington was injured in a car crash, while Steve Gaines (b. 14 September 1949, Seneca, Missouri, d. 20 October 1977; guitar) became King's replacement. With their tally of gold discs increasing each year and a series of sell-out tours, the band suffered an irrevocable setback in late 1977. On 20 October, Van Zant, Gaines, his sister Cassie (one of three backing singers) and personal manager Dean Kilpatrick were killed in a plane crash *en route* from Greenville, South Carolina, to Baton Rouge, Louisiana. Rossington, Collins, Powell and Wilkeson were seriously injured, but all recovered. That same month the group's new album, ***Street Survivors***, was withdrawn as the sleeve featured an unintentionally macabre design of the band surrounded by flames. With their line-up devastated, the group dispersed and the remaining members went on to join the **Rossington-Collins Band** (with the exception of Pyle).

In 1987 the name Lynyrd Skynyrd was revived for a 'reunion' tour featuring Rossington, Powell, Pyle, Wilkeson and King, with Ronnie's brother Johnny Van Zant (vocals) and Randell Hall (guitar). One of their performances was later issued as the live double set, *For The Glory Of The South*. Collins had earlier been paralyzed and his girlfriend killed during an automobile accident in 1986. When he died in 1990 from pneumonia, this only helped to confirm Lynyrd Skynyrd's status as a 'tragic' band. However, members were still performing and recording in the early 90s, after disentangling themselves from legal complications over the use of the name caused by objections from Van Zant's widow. The most spectacular aspect of this was a 20th anniversary performance live on cable television in February 1993, with Rossington, Powell, Wilkeson, King and Johnny Van Zant joined by guests including **Peter Frampton**, Brett Michaels (**Poison**), **Charlie Daniels** and Tom Kiefer (**Cinderella**), the latter having also written new songs with Rossington. Pyle was conspicuous by his absence, having been charged with the sexual assault of a four-year-old girl the previous year.

● ALBUMS: *Pronounced Leh-Nerd Skin-Nerd* (Sounds Of The South/MCA 1973)★★★★, *Second Helping* (Sounds Of The South/MCA 1974)★★★★, *Nuthin' Fancy* (MCA 1975)★★★, *Gimme Back My Bullets* (MCA 1976)★★, *One More From The Road* (MCA 1976)★★★★, *Street Survivors* (MCA 1977)★★★★, *First And Last* 1970-72 recordings (MCA 1978)★★★, *For The Glory Of The South* (MCA 1987)★★★, *Lynyrd Skynyrd 1991* (MCA 1991)★★★, *The Last Rebel* (MCA 1993)★★★, *Endangered Species* (Capricorn 1995)★★★, *Southern Knights* (CBH 1996)★★★, *Twenty* (SPV 1997)★★, *Live From Steel Town* (SPV 1998)★★★.

● COMPILATIONS: *Gold And Platinum* (MCA 1980)★★★★, *Best Of The Rest* (MCA 1982)★★★, *Legend* (MCA 1987)★★★, *Anthology* (Raw Power 1987)★★★, *Skynyrd's Innyrds* (MCA 1989)★★, *Definitive* 3-CD box set (MCA 1991)★★★★.

● VIDEOS: *Freebird: The Movie* (Cabin Fever 1997), *Lynyrd Skynrd Live: The Concert Video* (CMC Video 1998).

Lyons, James L.

b. 18 November 1916, USA, d. 10 April 1994. One of the greatest of jazz's promotors and impressarios, Lyons was first employed in 1941 as a publicity agent for a dance hall venue offering **Stan Kenton**'s 'Artistry In Rhythm Orchestra'. Already a jazz enthusiast, and impressed by Kenton's craft, he took a DJ job in California, where he persuaded the management to give Kenton a live spot. This helped bring the bandleader to the public's attention, and Lyons too was well served by his success, graduating to NBC where he worked as a presenter and producer, notably on New York's *The Jubilee Show* for Armed Forces Radio. Post-war, Lyons returned to his native California, hosting the NBC show *Discapades*, where he proved a major influence on the jazz scene's transition from dixieland to bebop (the **Gerry Mulligan/Chet Baker** group famously paying tribute in 'Line For Lyons'). Lyons also played a crucial role in bringing to light the talents of **Dave Brubeck** and his octet, when everybody else was turning a deaf ear. However, Lyons greatest triumph still lay ahead of him. In 1958 he programmed the first line-up of the **Monterey Festival**, boasting the discovery of vibraharpist and drummer **Cal Tjader** in addition to new work from **Duke Ellington**. Other artists included **Billie Holiday** and **Dizzy Gillespie**. Lyons remained the captain of the Monterey event up until the early 90s, when he was forced to retire after being criticised for his conservative and intransient booking policies. Whilst this was perhaps true, the sniping should not rob him of his status as a vital component in the emergence of the west coast jazz scene.

Lyons, Jimmy

b. 1 December 1933, Jersey City, New Jersey, USA, d. 19 May 1986. A self-taught alto saxophone player, Lyons was encouraged while still in his early teens by such leading jazzmen as **Buster Bailey**, **Bud Powell** and **Thelonious Monk**. He first worked with **Cecil Taylor** in 1960 and through this association became known as a leading exponent of free-jazz. In the early 70s he was actively engaged in musical education while simultaneously pursuing his own studies. This period saw him broadening his musical base but he retained his links with Taylor, touring with him in various parts of the world. In the early 80s Lyons formed a quartet with **Andrew Cyrille**, **Joseph Jarman** and **Don Moye**. Soon thereafter his health began to fail and he died of cancer in May 1986.

● ALBUMS: *Other Afternoons* (Affinity 1969)★★★, *Push Pull* (1978)★★★, *Jump It Up* (Hat Art 1981)★★★, *Something In Return* (Black Saint 1981)★★★, *Wee Sneezawee* (1983)★★★, *Give It Up* (Black Saint 1985)★★★, with Andrew Cyrille *Burnt Offering* (Black Saint 1991)★★★.

Lyons, Willie James

b. 5 December 1938, Alabama, USA, d. 26 December 1980, Chicago, Illinois, USA. A west side Chicago blues guitarist in the 50s, Lyons worked as an accompanist with many artists, including **Luther Allison**, **Jimmy Dawkins** and Bobby Rush. Unaccountably ignored by Chicago record companies, he was taken up by French blues enthusiasts in the 70s. He recorded as an accompanist, made a disappointing half album, and in 1979 visited Europe, where he recorded his only full album. This proved to be the work of a fine singer and guitarist, influenced by **B.B. King** and **Freddie King**, **'T-Bone' Walker** and **Lowell Fulson**.

● ALBUMS: *Ghetto* (1976)★★, *Chicago Woman* (1980)★★★.

Lytell, Jimmy

b. James Sarrapede, 1 December 1904, d. 28 November 1972. Lytell began playing clarinet as a child, quickly taking an interest in jazz and achieving a sufficient level of expertise to be called upon occasionally to deputize for Larry Shields with the **Original Dixieland Jazz Band**. In 1922 he became a member of the **Original Memphis Five**, playing and recording with the group until 1925. During the late 20s and on into the following decade he worked as a freelance studio musician, playing a wide-ranging repertoire that embraced popular classics as well as contemporary dance and popular music. Although still active in jazz (he was host of the popular radio show *The Chamber Music Society Of Lower Basin Street*), his main occupation in these years was as a musical director with NBC. Occasionally, Lytell played in reunions of the OMF and also led his own small bands into the early 70s. A fluent soloist with a strikingly assured technique, Lytell was influential in bringing traditional forms of jazz to a wide audience through both his playing and his broadcasting.

● ALBUMS: with Maxine Sullivan *It's Wonderful* (Affinity 1937)★★★.

● COMPILATIONS: *Original Memphis Five Groups* (Village 1921-25)★★★.

Lyttelton, Humphrey

b. 23 May 1921, Eton, Buckinghamshire, England. Raised in an academic atmosphere (his father was a Housemaster at Eton College), he taught himself to play a variety of instruments including the banjolele. His prodigious talent was spotted early and he was given formal lessons on piano and, a little later, in military band drumming. Eventually, his education took him back to Eton College, this time as a pupil. He joined the school orchestra as a timpanist but after a while drifted away from the orchestra and the instrument. At the age of 15 he discovered jazz, thanks to records by trumpeters **Nat Gonella** and, decisively, **Louis Armstrong**. By this time Lyttelton had switched to playing the mouth-organ, but, realizing the instrument's limitations, he acquired a trumpet, which he taught himself to play. Forming his own small jazz band at the college, he developed his playing ability and his consuming interest in jazz. With the outbreak of World War II he joined the Grenadier Guards, continuing to play whenever possible. After the war he resumed playing, this time professionally, and in 1947 became a member of **George Webb**'s Dixielanders. The following year he formed his own band and quickly became an important figure in the British revivalist movement. In the late 40s and through to the mid-50s Lyttelton's stature in British jazz increased. Significantly, his deep interest in virtually all aspects of jazz meant that he was constantly listening to other musicians, many of whom played different forms of the music. Although he was never to lose his admiration for Armstrong, he refused to remain rooted in the revivalist tradition. His acceptance and absorption of music from the jazz mainstream ensured that when the trad boom fizzled out, Lyttelton continued to find an audience. In the mid-50s he added alto saxophonist **Bruce Turner** to his band, outraging some reactionary elements in British jazz circles, and a few years later added **Tony Coe**, **Joe Temperley** and other outstanding and forward-thinking musicians.

In the early 60s Lyttelton's reputation spread far beyond the UK and he also developed another important and long-term admiration for a trumpet player, this time, **Buck Clayton**. By this time, however, Lyttelton's personal style had matured and he was very much his own man. He was also heavily involved in many areas outside the performance of music. In 1954, he had published his first autobiographical volume and in the 60s he began to spread his writing wings as an essayist, journalist and critic. He also broadcast on radio and television, sometimes as a performer but also as a speaker and presenter. These multiple activities continued throughout the next two decades, his UK BBC Radio 2 series, *The Best Of Jazz*, running for many years. His writings included further autobiographical work and his ready wit found outlets in seemingly unlikely settings, such as his role as quizmaster on the long-running radio comedy-panel series, *I'm Sorry I Haven't A Clue*. During this time he continued to lead a band, employing first-rate musicians with whom he toured and made numerous records. Among the sidemen of the 70s and 80s were **Dave Green**, **Mick Pyne**, **John Surman**, **John Barnes**, **Roy Williams** and Adrian Macintosh. He also toured and recorded with singers **Helen Shapiro**, **Carol Kidd** and **Lillian Boutté**. Back in the late 40s Lyttelton had recorded with **Sidney Bechet** and in the 70s and 80s he occasionally made albums with other American jazz stars, including **Buddy Tate** on *Kansas City Woman*, and **Kenny Davern** on *Scatterbrains* and *This Old Gang Of Ours*. In the early 80s Lyttelton formed his own recording company, Calligraph, and by the end of the decade numerous new albums were available. In addition to these came others, mostly on the Dormouse label, which reissued his earlier recordings and were eagerly snapped up by fans of all ages. Although he has chosen to spend most of his career in the UK, Lyttelton's reputation elsewhere is extremely high and thoroughly deserved. As a trumpet player and bandleader, and occasional clarinettist, he has ranged from echoing early jazz to near-domination of the British mainstream. For more than 40 years he has succeeded in maintaining the highest musical standards, all the time conducting himself with dignity, charm and good humour. In the early 90s, touring with **Kathy Stobart**, he showed no signs of letting up and barely acknowledged the fact that he had sailed past his 70th birthday.

● ALBUMS: *Jazz Concert* (Parlophone 1953)★★★★, *Humph At The Conway* (Parlophone 1954)★★★★, *Jazz At The Royal Festival Hall* (Parlophone 1955)★★★★, *Jazz Session With Humph* (Parlophone 1956)★★★★, *Humph Swings Out* (Parlophone 1956)★★★★, *Here's Humph* (Parlophone 1957)★★★★, *I Play As I Please* (Decca 1958)★★★★, with Kathy Stobart *Kath Meets Humph* (Parlophone 1958)★★★★, *Humph In Perspective* (Parlophone 1958)★★★, *Triple Exposure* (Parlophone 1959)★★★, *Triple Exposure* (Parlophone 1959)★★★, *Back To The 60s* 1960-63 recordings (Philips 60s)★★★, *Humphrey Lyttelton And His Band 1960-63* (Philips 60s)★★★★, *21 Years On* (1969)★★★, *South Bank Swing Session* (1973)★★★, with Buddy Tate *Kansas City Woman* (Black Lion 1974)★★★, *Spreadin' Joy* (Black Lion 1978)★★★, *One Day I Met An African* (Black Lion 1980)★★★, *In Canada* (Sackville 1980)★★★, *It Seems Like Yesterday* (Calligraph 1983)★★★, *Movin' And Groovin'* (Black Lion 1983)★★★, with Kenny Davern *Scatterbrains* (Stomp Off 1984)★★★, *Humph At The Bull's Head* (Calligraph 1985)★★★★, with Davern ... *This Old Gang Of Ours* ... (Calligraph 1985)★★★, with Helen Shapiro *Echoes Of The Duke* (Calligraph 1985)★★★★, *Gonna Call My Children Home: The World Of Buddy Bolden* (Calligraph 1986)★★★, *Gigs* (Calligraph 1987)★★★, *Doggin Around* (Wam 1987)★★★, *The Dazzling Lillian Boutté* (1988)★★★, *The Beano Boogie* (Calligraph 1989)★★★, with Shapiro *I Can't Get Started* (Calligraph 1990)★★★★, *Rock Me Gently* (Calligraph 1991)★★★, *Hook Line And Sinker* (Angel 1991)★★★, *At Sundown* (Calligraph 1992)★★★, *Rent Party* (Stomp Off 1992)★★★, *Movin' And Groovin'* (1993)★★★, *Hear Me Talkin' To Ya* (Calligraph 1994)★★★★.

● COMPILATIONS: *Delving Back And Forth With Humph* 1948-86 recordings (Esquire 1979)★★★, *Bad Penny Blues: The Best Of Humph* 1949-56 recordings (Cube 1983)★★★★, *Tribute To Humph Vols 1-8* 1949-56 recordings (Dormouse 1984-88)★★★, *The Parlophone Years* 1949-56 recordings (Dormouse 1989)★★★★, *Jazz At The Royal Festival Hall & Jazz At The Conway Hall* 1951-54 recordings (Dormouse 1991)★★★★, *Dixie Gold* 1960-63 recordings (1991)★★★.

● FURTHER READING: *I Play As I Please*, Humphrey Lyttelton. *Second Chorus*, Humphrey Lyttelton. *Take It From The Top*, Humphrey Lyttelton. *Humph*, Julian Purser.

M

M

M was the brainchild of former art school student and folk singer Robin Scott (b. 1 April 1947). He started out as manager of the R&B band **Roogalator** and formed the Do It label to release an album by them. Do It later found critical success with the band **Adam And The Ants**. Scott moved to Paris in 1978, where he produced the **Slits** and several French bands. It was here that he got the idea for the band M, whose name was taken from the signs for the Paris Metro. Their debut single 'Moderne Man' was not successful and was released at the same time as a single by Comic Romance in which Scott also featured. However M's quirky and hook-laden second single 'Pop Musik' was a massive hit both in the UK and the USA as well as across Europe. As a gimmick, some copies of the single featured both a and b-sides on the one playing surface with the listener taking pot luck as to which groove the needle dropped on to. An album was released to capitalize on the hit and, as well as the singles, also featured a re-recording of the track 'Cowboys And Indians' - previously the b-side of the 'Comic Romance' single. The album was recorded using session musicians Wally Badarov (keyboards), Gary Barnacles (saxophone/flute), Philip Gould (drums), Julian Scott (bass, ex-Roogalator), and Betty Vinchon (vocals). Among the musicians on the second album were **Level 42**'s Mark King. After a couple of minor hit follow-ups, M's career slipped into rapid decline with subsequent singles (including a release on **Stiff Records**) failing to chart. Only a 1989 remix of 'Pop Musik' returned the name of M to the charts. Meanwhile, Scott worked with **Ryûichi Sakamoto** on two albums and put out his own solo album - *The Kiss Of Life* - in 1985.

- ● ALBUMS: *New York - London - Paris - Munich* (Sire 1979)★★, *The Official Secrets Act* (1980)★.
- ● COMPILATIONS: *Pop Muzik: The Very Best Of M* (Music Club 1997)★★.

M People

The key component of M People is Mike Pickering (b. March 1958, Manchester, England; keyboards, programming), a former disc jockey at the **Factory Records**' owned Hacienda club in Manchester. His activities there once encouraged *The Face* magazine to proclaim him as 'England's most revered DJ'. After school, Pickering worked in a fish factory and engineering warehouse, becoming a big fan of northern soul. He played saxophone and sang for mid-80s indie dance forerunners Quando Quango, and had various connections with **New Order**, including sharing a flat with their manager, Rob Gretton. He also had the distinction of having booked the **Smiths** for their first Manchester gig, and having signed both **James** and **Happy Mondays** in his role as Factory's A&R representative. After leaving Factory he became a junior director at **DeConstruction Records**, to whom he brought **Black Box** and **Guru Josh**, the label's two most important early successes. He also provided DeConstruction with *North - The Sound Of The Dance Underground*, cited by many as the first UK house music compilation, though in truth it was Pickering and his band T-Coy behind seven of the eight songs. He is also the founder member and songwriter for M People - the M standing for his Christian name - who also record for DeConstruction. The band includes ex-Hot House vocalist Heather Small (b. 20 January 1965, London, England) and Paul Heard (b. 5 October 1960, Hammersmith, London, England; keyboards, programming), formerly of **Orange Juice** and **Working Week**. They made their debut in May 1991 with 'Colour My Life', achieving major success with the club hit 'How Can I Love You More' at the end of the year. These singles promoted a first album which took its name from Pickering's early musical leanings, *Northern Soul*. 1993 was M People's breakthrough year. On the back of colossal UK hits such as 'Movin' On Up' (later used as a campaign tune by the UK's Labour Party), they were awarded a BRIT Award for Best UK Dance Act. The album which contained the hits, *Elegant Slumming* (the title was taken from a Tom Woolfe book), included a cover of Dennis Edwards' 'Don't Look Any Further', and vocal support from **Nu Colours**. In 1994 it won them the Mercury Prize for best UK act in any category, much to the chagrin of hotly tipped pretenders **Blur**. Meanwhile, their highly polished, commercial sound (omnipresent on car stereos and commercial radio) was being cited as the perfect example of 'handbag house', a term the group themselves despise. *Bizarre Fruit* and attendant single, 'Search For The Hero', were greeted with mild disappointment, but with the addition of new bongo/percussion player 'Shovel' the group nevertheless embarked on a tour of the world's stadia to ecstatic receptions. Their love affair with the critics had cooled, the media taking special pleasure in poking fun at Small's choice of boyfriend - rugby league player Shaun Edwards. *Bizarre Fruit II* merely compiled several remixes and edits as a prelude to a new album, though an ill-advised cover version of the **Small Faces**' 'Itchycoo Park' managed to irritate the critics further. *Fresco* proved to be another smooth slab of easy-listening dance music, with the single 'Just For You' the stand-out track.

- ALBUMS: *Northern Soul* (DeConstruction 1992)★★★, *Northern Soul Extended* (DeConstruction 1992)★★★, *Elegant Slumming* (DeConstruction 1993)★★★, *Bizarre Fruit* (DeConstruction 1994)★★★★, *Bizarre Fruit II* (DeConstruction 1995)★★, *Fresco* (BMG 1997)★★.
- VIDEOS: *Elegant TV* (1994), *Live At G-Mex* (BMG 1995), *One Night In Heaven* (Eagle Rock 1998).

M&O Band

This UK studio act was assembled by studio owner and producer Muff Murfin and his engineer and assistant Colin Owen. Murfin, who ran a recording studio at the back of a department store in Worcester, England, recorded many acts under various names before becoming involved with the burgeoning northern soul scene in the mid-70s. A specialist at duplicating sounds, he recorded tracks for Disco Demand under names like the Jezebelles and the Sounds Of Lancashire and also worked with Wigan's Ovations. He then built the Old Smithy studio in his large garden and produced television personality John Asher's 1975 Top 20 revival of 'Let's Twist Again'. In 1976 he covered **Eddie Drennon**'s 'Let's Do The Latin Hustle' as the M&O Band and made it a bigger hit. He was accused of sampling part of Drennon's track on his record which he took as a compliment on his close duplication of Drennon's rhythm track. The publicity, however, harmed the act and future records failed to chart. Today Murfin continues to run a successful studio and publishing operation.

M&S Productions

M&S Productions was formed in London, England, in 1994, when former Catch-A-Groove shop assistant Ricky Morrison teamed up with Fran Sidoli. Both had been listening to US garage house since their school days together, and Morrison had already made his name as a garage DJ. M&S Productions subsequently remixed for artists including Urban Discharge (their UK hit, 'Drop That House On That Bitch'), as well as **Kenny Thomas**, Beverly Brown and Soul Corporation. Also employing other names including Street Sense, the group then recorded singles for high profile US labels including **Cutting**, **Todd Terry**'s Freeze and **Strictly Rhythm Records**, as well as UK imprints including Public Demand and MCA Records. The decision of Strictly Rhythm to release M&S Productions' 'Justify', was an honour particularly cherished by the partners. The duo also established their own UK dance imprint, 1001 Records, early in 1996.

M.A.R.S.

This short-lived UK heavy rock supergroup project was assembled in 1987. Featuring **Tony Macalpine** (guitar), Tommy Aldridge (drums), Robert Rock (vocals) and Rudi Sarzo (bass), their collective pedigrees promised more than they delivered. Produced by Mike Varney, their sole album would have been indistinguishable from **Vinnie Moore**'s, Tony Macalpine's, **Marty Friedman**'s, **Jason** Becker's or Greg Howe's instrumental sets, were it not for the additional vocals of Rock. *Project Driver* clearly lacked identity, with the all-too transparent influences of **Yngwie Malmsteen** and **Rainbow** unbalancing the collection. The band dissolved soon after the release, with Sarzo and Aldridge joining **Whitesnake**, Rock taking over vocals in **Joshua** and Macalpine resuming his solo career.

- ALBUMS: *Project Driver* (Roadrunner 1987)★★.

M.O.P.

Their name standing for Mash Out Posse, Lil' Fame and Billy Danzenie were the faces behind one of Select Records' freshest hardcore arrivals of 1994. They came to prominence when 'How About Some Hardcore', included on the *House Party 3* soundtrack, took off. Fame had already made his debut with three tracks on 4th & Broadway's *The Hill That's Real.* After a projected solo deal with the label fell through, he hooked up with old friend Danzenie, then fresh out from a prison stretch. When 'Hardcore' succeeded they elected to make the partnership a permanent one. Both had grown up in Brownsville, Brooklyn, New York, and brought a sense of justice to their summaries of urban life. M.O.P. was the title of the gang they ran with, who in turn descended from the Tomahawks. M.O.P. thus started life as an 11-piece, but, according to legend, four of that number were cut down in gang fights, and five more are in jail. The sole remainder numbered Fame and Danzenie, alongside producer/manager Lazy Laz. Their debut album, produced by Darryl D, included the predictable put-downs of 'F.A.G.''s (fake-ass gangstas), while 'Blue Steel' confirmed that 'Nowadays shit is for real - so I'm packin' blue steel'.

- ALBUMS: *To The Death* (Select 1994)★★★, *Firing Squad* (Relativity 1996)★★★.

Maal, Baaba

b. 12 November 1960, Fouata, Senegal. Vocalist and guitarist Maal had humble origins, growing up in the sparsely populated town of Podor, where his father worked in the fields, but also had the honour of calling worshippers to the Mosque using song. The influence of Islam would remain central to his son's activities too, both father and son being members of the Fulani community, which originally brought the Muslim religion to the area. His mother was also a musician, writing her own songs, though the influence of imported western sounds (via transistor radio) such as **Otis Redding** and **James Brown**, then reggae ambassador **Jimmy Cliff**, would also have a profound influence. After winning a scholarship to the Ecole Des Beaux Arts in Dakar, the capital of Senegal, he travelled widely throughout Senegal and neighbouring Mali and Mauritania, studying the traditional musics of the area. 'It's very important for young modern musicians in Africa to do a lot of research. To know what is African music. You cannot say you are doing African music if you don't know exactly where this music comes from.' He spent a further two years of academic study at the Paris Conservatoire, learning European theory and composition, before returning to Dakar in the early 80s to form Daande Lenol ('the voice of the race'). This group was formed with his long-standing friend, musical accomplice and family 'griot', **Mansour Seck**. In 1982 he released the first of seven cassette-only albums which would, by mid-decade, establish him as a potential rival to **Youssou N'Dour**, the reigning king of Senegalese youth music. Disc jockey **John Peel** described *Djam Leelii*, as like 'listening to **Muddy Waters** for the first time.' The music employed the Pekan songs of Northern fishermen, Gumbala chants of ancient warriors and Dilere weaving tunes. Most pervasively, the musical framework was based on the Yela songs of indigenous women pounding grain - taught to him by his mother. In 1985, he signed to the Paris-based label Syllart, releasing three superb albums: *Wango, Taara* and *Nouvelle Generationa*. In 1991 he moved to London-based **Island Records** subsidiary, Mango, ensuring his continued growth as an international artist. His debut for Mango, *Baayo*, featured a typically acoustic line-up, with Maal and Seck joined by Sayan Sissokho (guitar), Malick Sow (xalam) and Yakhoba Sissokho (kora). The emphasis here was on the experiences of his childhood, a delightful portrait of West African life which justified the award of several critical accolades. *Lam Toro*, dedicated to his mother, provided a more modern Senegalese sound, with synthesizers and programmed percussion. It was later released in remixed form. *Firin' In Fouta* was also well received by the critics and introduced freeform jazz and reggae beats in an impressive marriage of the new and the old. It was partially based on a return journey to Podor when Maal made recordings of the traditional singers and musicians he had heard in his youth, mixing these into the final recording in Dakar. *Nomad Soul* featured an array of guest vocalists (**Sinead O'Connor, Luciano**) and producers (**Eno, Howie B.**), but Maal's unique talent still shone through.

● ALBUMS: *Djam Leelii* cassette only (1984)★★★, *Wango* (Syllart 1988)★★★★, *Djam Leelii* reissue (Rogue 1989)★★★, *Taara* (Syllart 1990)★★★★, *Nouvelle Generation* (Syllart 1990)★★★, *Baayo* (Mango 1991)★★★, *Lam Toro* (Mango 1992)★★, *Lam Toro - The Remix Album* (Mango 1993)★★, *Firin' In Fouta* (Stern's 1994)★★★, *Nomad Soul* (Palm 1998)★★★.

Mabley, Moms 'Jackie'

b. Loretta Mary Aiken, 19 March 1894, Brevard, North Carolina, USA, d. 23 May 1975. Mabley was raised in Washington, DC. Her maudlin 1969 recitation of the **Dion** hit 'Abraham, Martin And John' somewhat obscured her history as the most successful comedienne on the black theatre circuit. The song made her a one-hit-wonder when it made number 18 R&B and number 35 pop, yet she had been performing for almost 40 years and had already charted with 13 comedy albums on the pop album charts. She was masterful at blue humour but less effective with suitable family fare. Mabley entered the Chitlin' Circuit in 1921, touring with **Butterbeans And Susie**. She also had minor roles in the films *Emperor Jones* (1933), *Killer Diller* (1947) and *Boarding House Blues* (1948). *Amazing Grace* (1974) was her only starring appearance.

● ALBUMS: *Moms Mabley At The UN* (Chess 1961)★★★, *Moms Mabley Onstage* (Chess 1961)★★★, *Moms Mabley At The Playboy Club* (Chess 1961)★★★, *Moms Mabley At Geneva Conference* (Chess 1962)★★★, *Moms Mabley Breaks It Up* (Chess 1963)★★★, *Young Men, Si - Old Men, No* (Chess 1963)★★★, *I Got Somethin' To Tell You!* (Chess 1963)★★★, *The Funny Sides Of Moms Mabley* (Chess 1964)★★★, *Out On A Limb* (Mercury 1964)★★★, *Moms Wows* (Chess 1964)★★★, *Moms The Word* (Mercury 1964)★★★, *Now Hear This* (Mercury 1965)★★★, *The Youngest Teenager* (Mercury 1969)★★★.

Mabon, Willie

b. 24 October 1925, Hollywood, Tennessee, USA, d. 19 April 1986, Paris, France. Accompanying himself on piano and secondly on harmonica, Mabon sang in an urbane blues style similar to **Charles Brown**. He moved from Memphis, Tennessee, to Chicago in 1942 and was first recorded in 1949 as a member of the Blues Rockers group. After military service he became a popular entertainer in Chicago's Black Belt, and by the early 50s, was well established as an R&B singer with a number of successful records to his credit. Signed as a solo artist to **Chess Records** in 1951, Mabon immediately hit with a novelty blues, 'I Don't Know' (R&B number 1, 1952), a remake of a **Cripple Clarence Lofton** record from 1938. Mabon had other hits with 'I'm Mad' (R&B number 1, 1953), 'Poison Ivy' (R&B Top 10, 1954) and 'Seventh Son' (1955). After leaving Chess in 1956, he continued to record on various small labels, achieving success on Formal in 1962 with 'Got To Have Some'. During the 70s and 80s, Mabon would flit back and forth between Chicago and Europe, making occasional albums for German and French labels, most of which were poorly received. He found a wider audience in Europe, playing the Montreux Jazz Festival and festivals in Berlin and Holland. A polished performer, with a measure of glossy sophistication to his singing, Mabon retained a strong affinity with the earthier aspects of the blues and was an influence upon **Mose Allison**.

● ALBUMS: *Funky* (1972)★★, *Cold Chilly Woman* (1973)★★★, *Come Back* (1973)★★★, *Live And Well* (1974)★★★, *Shake That Thing* (1975)★★, *Sings 'I Don't Know' And Other Chicago Blues Hits* (1977)★★★, *Chicago Blues Session* (Evidence 1980)★★★.

● COMPILATIONS: *Chicago 1963* (1974)★★★, *I'm The Fixer: Original USA Recordings 1963-64* (Flyright 1986)★★★, *The Seventh Son* (Crown Prince 1987)★★★, *Blues Roots Volume 16* (Chess 1988)★★★, *I Don't Know* (Wolf 1995)★★★.

Mabsant

This Welsh trio took their name from the Patron Saint of festivals in Wales. The current line-up includes Siwsann George (b. Suzanne George, 2 April 1956, East Glamorgan Hospital, Church Village, Wales; guitar, harp, concertina, spoons, vocals), Stuart Brown (b. 7 May 1956, Springburn, Glasgow, Scotland; recorder, bouzouki, whistle, keyboards); and Steve Whitehead (b. 10 March 1960, Coventry, Warwickshire, England; clarinet/saxophone). The group was formed in mid-1978, playing Welsh and Irish songs and tunes in Cardiff pubs. The line-up at the time was Siwsann George, together with Pete Meazey (mandolin, banjo, mouth organ, dulcimer, vocals), Alun Roberts (mandolin) and Chris Jones. Following the departure of Jones, and Roberts falling ill, Stuart Brown joined the group, this was to be the first of a number of personnel changes. After a three-week tour of Brittany in 1980, Meazey stayed behind, making way for Duncan Brown (Stuart's older brother) to join on double bass. Later the same year, Gareth Westacott (mandolin) and Non Harris (vocals) were added. Their debut album was followed by television work and touring. The following year, Siwsann won the Pan-Celtic traditional singing competition (solo category) with a song called 'Aberfan'. Mabsant were the first Welsh group to appear at the Inverness Folk Festival in Scotland in 1982. The group turned fully professional in 1984 and toured extensively. In November 1986, Robin Huw Bowen (b. 7 June 1957, Liverpool, England; harp), joined the group, and in 1987 Mabsant toured the Far East for the British Council. In 1988, they appeared at London's Royal Albert Hall and toured Hungary, Ireland, Denmark and Brittany. Bowen left in 1989 to pursue a solo career and continue his research work of Welsh folk tunes. Peter Stacey (pipes/saxophone/flute) joined temporarily, but family commitments forced him to play less and less and Steve Whitehead was recruited. In December 1989, Mabsant toured Germany for the first time, and by 1990 they were recording music for television. Despite the changes in personnel, Mabsant's sound has continued to develop with each change, without losing sight of the original feel for the music. *Cofeb* was almost folk/jazz, but still had the unmistakable Mabsant touch. Owing to Mabsant's success, the folk world at large now acknowledges that (good) folk music exists outside Scotland and Ireland; the group has paved the way for a number of other highly talented Welsh artists.

● ALBUMS: *Cwlwm Pedwar* (Sain 1982)★★★, *Trip I Forgannwg* (Folktracks 1983)★★★★, *Gwyl Mabsant* (Gwerin 1984)★★★, *Chware Chwyldro* (Gwerin 1986)★★★, *Valley Lights* (Sain 1986)★★★★, *Trwy'r Weiar* (Sain 1987)★★★, *Chwedlau Cymru I Ddysgwyr* (1989)★★★, *Cofeb* (1989)★★★, *Ton Gron* (Cwmni Fflach 1990)★★★. Siwsann George: *Traditional Songs Of Wales* (Saydisc 1994)★★★★.

Mabuse, Sipho

b. 6 February 1950, Cape Town, South Africa. Vocalist, guitarist, keyboard player and drummer Mabuse is one of the giants of South African township pop. He began his career in the late 60s, as drummer with the Beaters, a band heavily influenced by the **Beatles**, **Rolling Stones** and, to a lesser extent, South African groups like the **Manhattan Brothers** and the Skylarks. By the early 70s, township music was increasingly rejecting imported music in favour of indigenous, traditionally-rooted styles, and the Beaters were no exception. A three-month tour of Zimbabwe in 1973 did much to influence this development, with the band becoming deeply influenced by the Afro-rumba style of Harare bands like OK Success. In 1974, their single, 'Harari', became a huge hit throughout Southern Africa and provided a new African sound and name for the band, as the tide of black consciousness rose around them. Harari enjoyed widespread success, despite a number of personal problems, not least the deaths of two leading members. By the late 70s their style had moved away from Afro-rumba towards a more overtly mbaqanga sound. In 1984 - the same year **Hugh Masekela** recorded three Mabuse compositions on his *Techno Bush* album - Harari disbanded and Mabuse decided to pursue a solo career as a vocalist and instrumentalist. His first release, 'Rise', became a major hit later the same year. In 1985, his album *Burn Out* followed suit, selling an unprecedented 230,000 copies in South Africa alone and subsequently being picked up for American release by **CBS Records**. The album charted a new path for South African pop, with Mabuse focusing his arrangements on keyboards rather than guitars, in addition to saxophones, previously the great staple of township music. In 1986, he enjoyed substantial success on the British independent charts with the single 'Jive Soweto'; the following year he was signed to **Virgin Records**, who released the single 'Shikisha' and the album *Sipho Mabuse*. Mabuse then became a leading figure in the South African Musicians Against Apartheid organisation, which campaigned for greater freedom of movement and opportunity for black musicians. However, his late 80s output never achieved the same level of recognition, despite *Chant Of The Marching* encompassing several songs sung in English and a range of styles running from funk and rock to Zulu pop.

● ALBUMS: with Harari: *Harari* (A&M 1981)★★★, *Burn Out* (CBS 1985)★★★★, *Sipho Mabuse* (Virgin 1987)★★★★, *Chant Of The Marching* (Earthworks 1989)★★★★.

Mac And Bob

Mac (b. Lester MacFarland, 2 February 1902, Gray, Kentucky, USA, d. 25 July 1984, Oliver Springs, Tennessee, USA; mandolin, harmonica, fiddle, tenor vocals) and Bob (b. Robert Alexander Gardner, 16 December 1987, Oliver Springs, Tennessee, USA, d. 30 September 1978, Knoxville, Tennessee, USA; guitar, lead vocals) were one of the very first close harmony duet acts to sing in country music. Both blind, they first met, in 1915, while studying at Louisville's Kentucky School For The Blind and began to sing together. In

1922, they began playing the vaudeville circuit and local venues, but by 1925, as MacFarland And Gardner, they were an established act on WNOX Knoxville. Their very effective style saw Gardner singing lead and playing guitar, while MacFarland picked the instrumental lead on his mandolin and added tenor harmony. During the 30s, his mandolin playing did much to popularize the instrument in country music. In 1926, in New York, they recorded 24 sides for **Vocalion Records**, with their version of 'When The Roses Bloom Again' proving so successful that they made further recordings that year. Vocalion arranged tours for them, in 1927, and held further recording sessions. When, in April 1931, they relocated to Chicago, to become regulars on WLS ***National Barn Dance***, they also became Mac And Bob. Leaving Vocalion, they made recordings for ARC in 1933, which the company marketed, not only on different labels such as Perfect and Oriole, but also under pseudonyms such as Bob Lester And Bud Green, the Harper Brothers, Parsons And Kent, the Perry Brothers and several others. It has been estimated that they made over 250 recordings for various labels during their career. In the late 30s, they moved briefly to Pittsburgh, but returned to WLS in 1939. They remained popular performers there until 1950, when they withdrew from full-time performing. They popularized such country songs as 'Tis Sweet To Be Remembered', 'Twenty One Years' and 'The Knoxville Girl' (all since recorded by numerous acts, especially including the **Blue Sky Boys**, the **Louvin Brothers** and **Mac Wiseman**). However, their wide repertoire ran to gospel material, as well as popular songs such as 'I'm Forever Blowing Bubbles'. In later years, they made a few more recordings and Mac actually sang on *Precious Memories* with **Patsy Montana**. Gardner, a religious man, became an evangelist and MacFarland worked for some years in a Chicago hospital. In the early 70s, they both moved back to the Knoxville area, where Gardner died in 1978. MacFarland died at his home in Oliver Springs in 1984. In addition to the albums listed, some recordings have appeared on compilations of old-time music.

● ALBUMS: *Precious Memories* (Birch 1977)★★★, *Mac & Bob Early Recordings Vol. 1* (Old Homestead 1983)★★★.

Macabre

Chicago-based specialists in the field of sick rock, Macabre's chief obsession is with serial killers. The positive response on the fanzine network to their mass murderer-fixated demos demonstrated the degree to which Macabre had tapped into a fascination of the heavy metal underground. During the late 80s, serial killers were becoming the ultimate villains - icons of antisociality - and serial killer T-shirts, magazines and books were doing a brisk trade on the darker fringes of youth culture. In 1987 Macabre released their official debut, the self-financed EP *Grim Reality*, which featured ditties about such deviants as German cannibal Fritz Haarmann and Harvey Glatman, 'the Want Ad killer'. Macabre's material often sounds like punk nursery rhymes: serial killer tributes that drip with black humour and kitsch crudity, delivered with frantic speed, minimal polish and a total disregard for any standards of good taste. As their career has progressed, their style has veered away from their more punkish roots to include a few death metal flourishes, but is still decidedly rough. With the stable line-up of Dennis the Menace (drums), Corporate Death (vocals, lead guitar) and Nefarious (bass guitar), Macabre remain a morbid gag of extravagant proportions.

● ALBUMS: *Gloom* (Vinyl Solution 1989)★★★, *Sinister Slaughter* (Nuclear Blast 1992)★★★.

Macalpine, Tony

Initially trained as a pianist, Tony Macalpine graduated to the electric guitar with an ambition to fuse rock and classical influences into a musical form that would have widespread appeal. Teaming up with ex-**Journey** drummer Steve Smith and ex-**David Lee Roth** bassist Billy Sheehan, he recorded *Edge Of Insanity*, which featured a set of classical-jazz-rock fusion instrumental numbers. The album was characterized by Macalpine's ability to improvise and imbue feeling and emotion into songs, even at breakneck speed. He experimented with the idea of forming a straightforward rock band as a consequence, and signed up Tommy Aldridge (drums), Rudi Sarzo (bass) and Robert Rock (vocals) to record *Project Driver* under the **M.A.R.S.** alias, but the result was a disappointing **Rainbow**-style collection of hard rock numbers. The band split soon after the release and Macalpine returned to solo status, forming his own Squawk label. He released another all-instrumental album but it was readily apparent, not least to the artist, that he had taken this particular format as far as it could go. On 1990's *Eyes Of The World*, released on Vertigo Records, he added Alan Schorn on lead vocals, Mark Robertson (keyboards), Billy Carmassi (drums) and Mike Jacques (drums) to form Macalpine, the band, specializing in highly polished melodic rock, punctuated by fluid but economical guitar breaks.

● ALBUMS: *Edge Of Insanity* (Roadrunner 1986)★★★★, *Maximum Security* (Vertigo 1987)★★★, *Evolution* (Roadrunner 1995)★★★.

MacArthur, Neil

(see **Blunstone, Colin**)

Macauley, Tony

b. Anthony Instone, 21 April 1944, Fulham, London, England. Originally a song-plugger for Essex Music, Macauley became one of the UK's leading pop composers of the late 60s and early 70s. He burst onto the scene in 1967 with two number 1 hits, 'Baby Now That I've Found You' for the **Foundations** and 'Let The Heartaches Begin' for **Long John Baldry**. With uncomplicated lyrics by John MacLeod, the songs were bouncy and melodic, setting the pattern for much of Macauley's subsequent output. The run of hits continued in 1968-69 with songs for **Herman's Hermits** ('I Can Take Or Leave Your Loving'), the **Hollies** ('Sorry Suzanne' with lyrics by Geoff Stephens) and the Foundations again ('Back On My Feet Again' and 'Build Me Up Buttercup'). Another good-time pop band, **Johnny Johnson And The Bandwagon**, became a vehicle for Macauley's compositions in 1970 when they recorded 'Sweet Inspiration' and 'Blame It On The Pony Express'. But his biggest songs of the year were **Pickettywitch**'s 'That Same Old Feeling' and 'Love Grows (Where My Rosemary Goes)' by **Edison Lighthouse**, while the most accomplished was the reflective 'Home Lovin' Man', recorded by **Andy Williams**. During the early 70s, Macauley's progress was interrupted by a lengthy legal dispute with his publishers, which the songwriter won on appeal in 1974. The case had staggering implications for the music industry, presaging similar actions from **Gilbert O'Sullivan** and **Elton John**. Macauley's later successes were almost all in association with American artists. For the **Drifters** he wrote 'Kissin In The Back Row Of The Movies' and 'You're More Than A Number In My Little Red Book' and he helped to revive **Duane Eddy**'s career by providing him with 'Play Me Like You Play Your Guitar'. Geoff Stephens rejoined Macauley for the biggest hits of this phase of his career and the pair provided a series of soft ballads for actor **David Soul** (star of television's *Starsky & Hutch*), the most successful of which were 'Goin' In With My Eyes Open' and the 1976 transatlantic number 1, 'Don't Give Up On Us'. With the arrival of disco, Macauley turned away from the pop scene to write stage musicals and film music but none of these projects achieved the popularity of his earlier hits.

Macbeth, David

b. 1935, Newcastle-upon-Tyne, England. Macbeth was on Newcastle United Football Club's books before being conscripted into the army. He was discovered as a pop singer when he appeared on the *Carroll Levis Talent Show* which led to him making several appearances on local Tyne-Tees Television (some under the pseudonym David North). In 1959, while still working as a commercial traveller, he made his debut single for Pye Records, 'Mr. Blue', a cover of the **Fleetwood**'s US number 1, which proved to be his only Top 20 success. In 1962 he represented Britain at the European Knokke Festival in Belgium and later that year his cover of **Bobby Vinton**'s US chart-topper 'Roses Are Red' entered the Top 40. He worked the cabaret circuit and recorded on **Decca** and **Piccadilly** in the early 60s before going into the agency side of the music business in 1965. He returned briefly to recording in 1969, under the guidance of producer **Tony Hatch**, but further chart success was not forthcoming.

Macc Lads

This trio from Macclesfield, Cheshire, England, comprised pseudonymous chancers The Beater (guitar, vocals), Muttley McLad (bass, vocals) and Chorley The Hord (drums). With a musical brief that incorporated elements of three-chord boogie, metallic riffs and punk, they insulted and entertained their audiences with a barrage of foul-mouthed one-liners and rock 'n' roll rugby songs. Lyrically, they extolled and exaggerated the virtues of the northern, macho, male-dominated pub scene: drinking real ale, 'pulling' women, Chinese takeaways and homophobia. Sample song titles include 'Now He's A Poof', 'Eh Up Let's Sup', 'Dan's Big Log' and 'No Sheep 'Til Buxton'. Releasing a series of albums full of schoolboy humour, they inevitably ran out of ideas. Shunned by nearly every record company and live venue in the land, the Macc Lads' grim philosophy, if such a polysyllabic word is appropriate, endures.

● ALBUMS: *Beer & Sex & Chips 'N' Gravy* (FM Revolver 1985)★★, *Bitter, Fit, Crack* (FM Revolver 1987)★★, *Live At Leeds - The Who?* (FM Revolver 1988)★★, *From Beer To Eternity* (Hectic House 1989)★★, *The Beer Necessities* (Hectic House 1990)★★, *Turtle's Heads* (Hectic House 1991)★★, *Alehouse Rock* (Up Not Down 1994)★★.

● COMPILATIONS: *20 Golden Crates* (1991)★★★.

● VIDEOS: *Come To Brum* (Jettisoundz 1989), *Quality Of Mersey* (ReVision 1990), *Three Bears* (Jettisoundz 1990), *Sex, Pies And Videotape* (Polygram Music Video 1992).

MacColl, Ewan

b. Jimmie Miller, 25 January 1915, Salford, Manchester, England, d. 22 October 1989. The singing talents of his parents enabled MacColl to learn many of their songs while he was still young. He subsequently wrote many classic and regularly covered songs of his own, including 'Dirty Old Town', which was inspired by his hometown of Salford. The song was later made popular by the **Pogues** and the **Dubliners**, among others. Having left school at the age of 14, MacColl joined the Salford Clarion Players, and by the age of 16 he was already actively involved in street theatre. His lifelong allegiance to the Communist Party was influenced by his first-hand experiences during the Depression years, and by seeing the effects of the era on his own father and others around him. As a result of his early involvement in political theatre, MacColl, as playwright, actor, director and singer, co-founded the Theatre Workshop at Stratford, London, with Joan Littlewood, who became his first wife. A meeting with folklorist and collector **Alan Lomax** in the 50s persuaded MacColl to become involved in the revival of British folk songs, which at the time took a back seat to the wealth of American folk material that had arrived via the skiffle boom. The Critics Group was formed by MacColl in 1964, in an effort to analyze folk song and folk-singing technique. This had its critics, who felt that MacColl and the group were setting themselves up as an élitist authority on folk music. It was in the Critics Group that he met Jean Newlove, who became his second wife. They had two children, Hamish and **Kirsty MacColl**. In 1965, a series of programmes called *The Song Carriers* was broadcast on Midlands Radio. Later, the innovative *Radio Ballads* was formulated, combining the voice of the ordinary working man with songs and music relevant to their work. The first series, *The Ballad Of John Axon*, was broadcast in 1958. This brought together **Peggy Seeger** and radio producer Charles Parker. Despite the success of these programmes, no more were commissioned by the BBC on the grounds of expense. It is more likely, however, that the views and opinions expressed in the series did not conform to prevailing ideas on what was suitable for broadcast. Unlike many, MacColl believed that it was not sufficient to perform only old songs, but that new material should be aired, and 'The Travelling People' emerged from these ideas. Both Seeger and MacColl continued to perform professionally throughout the 70s and 80s, having married following the break-up of MacColl's second marriage. Together they set up Blackthorne Records. They were particularly noticeable during the UK miners' strike of 1984, recording and appearing at benefits.

Outside folk music circles, MacColl is probably best remembered for the beautiful 'The First Time Ever I Saw Your Face', which he wrote in 1957 for Peggy Seeger. **Roberta Flack** reached the top of the US charts with the song in 1972, as well as the UK Top 20. MacColl received an **Ivor Novello** Award for the song in 1973. He died in October 1989, having only recently completed an autobiography. *Black And White* is a compilation of live and studio recordings from 1972-86 and was compiled by his sons, Calum and Neill. In addition to the three children born to him and Seeger, songs such as 'My Old Man' and 'The Joy Of Living', and a pride in British traditional song, are just part of the considerable legacy he left behind.

● ALBUMS: *Shuttle And Cage* (Topic 1957)★★★, *Barrack Room Ballads* 10-inch album (Topic 1958)★★★★, *Still I Love Him* (Topic 1958)★★★, *Bad Lads And Hard Cases* (Riverside 1959)★★★, with Dominic Behan *Streets Of Song* (1959)★★★★, with Peggy Seeger *Chorus From The Gallows* (Topic 1961)★★★★, *Haul On The Bowlin'* (1962)★★★, with Seeger *Jacobite Songs* (Topic 1962)★★★★, *Off To Sea Once More* (1963)★★★★, *Fourpence A Day-British Industrial Folk Songs* (1963)★★★, with A.L. Lloyd *English And Scottish Folk Ballads* (Topic 1964)★★★★, *The Ballad Of John Axon* (1965)★★★, *The Long Harvest 1* (Topic 1966)★★★, with Seeger *The Amorous Muse* (1966)★★★, *A Sailor's Garland* (1966)★★★, with Seeger *The Manchester Angel* (1966)★★★★, *Bundook Ballads* (Topic 1967)★★★, *The Long Harvest 2* (1967)★★★, *Blow Boys Blow* (1967)★★★, *Singing The Fishing* (1967)★★★, *The Big Hewer* (1967)★★★, *The Fight Game* (1967)★★, *The Long Harvest 3* (1968)★★★, *The Wanton Muse* (1968)★★, with Seeger *The Angry Muse* (1968)★★★, *Paper Stage 1* (1969)★★★, *Paper Stage 2* (1969)★★★, *The Long Harvest 4* (1969)★★★, *The Travelling People* (1969)★★★, *The Long Harvest 5* (1970)★★★, *On The Edge* (1970)★★★, *The Long Harvest 6* (1971)★★★, *Solo Flight* (Topic 1972)★★★, *The Long Harvest 7* (1972)★★★, *The Long Harvest 8* (1973)★★★, *The Long Harvest 9* (1974)★★★, *The Long Harvest 10* (1975)★★★, with Seeger *Saturday Night At The Bull And Mouth* (Blackthorne 1977)★★, with Seeger *Cold Snap* (Blackthorne 1977)★★★, with Seeger *Hot Blast* (Blackthorne 1978)★★★, *Blood And Roses* (Blackthorne 1979)★★★★, with Seeger *Kilroy Was Here* (Blackthorne 1980)★★★, *Blood And Roses Vol.2* (Blackthorne 1981)★★★, *Blood And Roses Vol.3* (Blackthorne 1982)★★★, *Blood And Roses Vol.4* (Blackthorne 1982)★★★, *Blood And Roses Vol.5* (Blackthorne 1983)★★★, *Daddy, What Did You Do In The Strike?* (Blackthorne 1985)★★★★, *Items Of News* (Blackthorne 1986)★★★, with Seeger *Naming Of Names* (Cooking Vinyl 1990)★★★.

● COMPILATIONS: *The Best Of* (PRE 1961)★★★★, with Peggy Seeger *The World Of Ewan MacColl And Peggy Seeger* (1970)★★★★, with Seeger *The World Of Ewan MacColl And Peggy Seeger 2* (1972)★★★★, *Black And White - The Definitive Collection* (Cooking Vinyl 1990)★★★★, *The Real MacColl* (1993)★★★★.

● FURTHER READING: *Journeyman*, Ewan MacColl. *Traveller's Songs From England And Scotland*, Ewan MacColl and Peggy Seeger.

MacColl, Kirsty

b. 10 October 1959, England. The daughter of the celebrated folk singer **Ewan MacColl**, Kirsty has enjoyed success in her own right as an accomplished songwriter and pop vocalist. Originally signed to **Stiff Records** as a 16-year-old, she was most unfortunate not to secure a massive hit with the earnest 'They Don't Know'. Many years later, the television comedienne **Tracey Ullman** took an inferior rendition of the song to number 2 in the UK charts. MacColl had to wait until 1981 for her first chart hit. A change of label to **Polydor Records** brought her deserved UK Top 20 success with the witty 'There's A Guy Works Down The Chip Shop Swears He's Elvis'. Her interest in country and pop influences was discernible on her strong debut, *Desperate Characters*. In 1984, MacColl married producer Steve Lillywhite, and during the same year she returned to the charts with a stirring version of **Billy Bragg**'s 'A New England'. During the next couple of years, she gave birth to two children but still found herself in demand as a backing singer. She guested on recordings by a number of prominent artists, including **Simple Minds**, the **Smiths**, the **Rolling Stones**, **Talking Heads**, **Robert Plant**, **Van Morrison** and **Morrissey**. In December 1987, she enjoyed her highest ever chart placing at number 2 when duetting with Shane MacGowan on the **Pogues**' evocative vignette of Irish emigration, 'Fairytale Of New York'. In 1989, she returned to recording solo with the highly accomplished *Kite*. The album included the powerful 'Free World' and an exceptionally alluring version of the **Kinks**' 'Days', which brought her back to the UK Top 20. Smiths guitarist Johnny Marr guested on several of the album's tracks and appeared on the excellent follow-up released in 1991. *Electric Landlady*, an amusing pun on the **Jimi Hendrix** Experience's *Electric Ladyland*, was another strong album that demonstrated MacColl's diversity and songwriting talent. The haunting, dance-influenced

'Walking Down Madison' gave her another Top 40 UK hit. Her career to date was sympathetically compiled on *Galore*, which demonstrated a highly accomplished artist, even though four albums in fifteen years is hardly prolific.

- ALBUMS: *Desperate Characters* (Polydor 1981)★★★, *Kite* (Virgin 1989)★★★★, *Electric Landlady* (Virgin 1991)★★★, *Titanic Days* (ZTT 1994)★★.
- COMPILATIONS: *Galore* (Virgin 1995)★★★★, *What Do Pretty Girls Do?* (Hux 1998)★★★.

MacDermot, Galt

b. 18 December 1928, Montreal, Canada. Nostalgia reared its grey and grizzly head at the Palace Theatre in New York when ***George M!***, a celebration of the life and works of **George M. Cohan**, opened on 10 April 1968. Just under three weeks later, audiences at the nearby Biltmore Theatre came face to face (and other parts of the anatomy) with what many theatregoers felt was the 'grim reality' of the present and future, in the full-frontal shape of ***Hair***, the 'American Tribal Rock Musical'. Galt MacDermot wrote the music for what was not so much a show as a social phenomenon, and the book and lyrics were by Gerome Ragni (b. 1943, Pittsburg, USA, d. 10 July 1991, New York, USA) and James Rado. The trio won Grammy Awards for the cast album which spent over a year in the US chart and spawned several hit singles, the most succesful of which was probably the **Fifth Dimension**'s 'Aquarius/Let The Sunshine In'. During the 1970s, MacDermot's compositions featured in a variety of productions, including *Isabel's A Jezebel* (1970, London), ***Two Gentlemen Of Verona*** (**Tony Award**), *Dude*, *Via Galactica*, *Take This Bread*, an oritorio, *Vieux Carré*, *I Took Panama*, and *The Sun Always Shines On The Cool* (1979). In 1984, his musical *The Human Comedy*, lasted for less than two weeks on Broadway, and was revived by the West Coast Ensemble in Hollwood as part of their 1993 season. For some considerable time during the late 80s MacDermot collaborated with the West Indian poet and playwright Derek Walcott on the score for *Steel*, which eventually had its world premiere at Cambridge, Massachusetts, in May 1991. His music for the show was a cosmopolitan mixture of calypso, blues, gospel, and ballads. A reminder, perhaps, of his early days - even before *Hair* - when his instrumental composition, 'African Waltz', won two Grammys and an **Ivor Novello** Award, and became a UK hit in 1961 for British jazzman **Johnny Dankworth**.

- ALBUMS: *Disin-Hair-ited* (*c*.70s)★★★, *Haircuts* (*c*.70s)★★★.

MacDonald, Hank

b. 12 March 1926, Mulgrave, Nova Scotia, Canada. The family were musical and he learned guitar as a boy, later adding piano, banjo, mandolin and fiddle. In the early 40s, greatly influenced by **Hank Snow**, he began singing in dancehalls and other venues in the Maritime provinces of Canada. During World War II, he worked on coastal boats, the railroad and accompanied by a drum playing elder sister, he played piano and sang for dances in army canteens. In 1948, he had his own show on CKCR Kitchener, Ontario, where he met and later toured with **Kidd Baker**. In the early 50s, he was a member of the CKNX *Travelling Barn Dance Gang* at Wingham and was also on network radio broadcasts. During the 60s, he fronted his own band playing the nightclub circuit and often accompanied American stars, including Cowboy Copas, **Mac Wiseman**, **Carl Smith** and **Grandpa Jones**, on their Canadian tours. He made his first recordings, including three popular self-penned numbers, 'The Bachelor's Train', 'I'll Remember You Darling' and 'Your Memory Haunts Me', in 1957. He eventually retired to the Okanagan Valley in British Columbia but in the mid-80s, he was still making appearances at festivals and reunion concerts. MacDonald's singing always showed the careful phrasing and delivery of Snow; at times he sounded very like his idol particularly on his recordings of Snow's songs such as 'Mother' and 'Brand On My Heart'.

- ALBUMS: *The Bachelor's Train* 1957-1960 recordings (Cattle 1986)★★★.

MacDonald, Jeanette

(see **Eddy, Nelson, And Jeanette MacDonald**)

MacDonald, Laurel

b. Halifax, Nova Scotia, Canada. The singer-songwriter and multi-instrumentalist Laurel MacDonald is the cousin of the east coast folk singer **Mary Jane Lamond**. She learned piano and ukulele as a child, and in the 60s played guitar in folk clubs. It was not until the late 80s, though, that she decided to pursue a career in music. MacDonald and her producer Philip Strong (whom she met in 1992 while he was mixing her score for Mehra Meh's film *Siblings*) recorded her debut in 1994, with MacDonald herself distributing it to local shops until Cargo Records signed her. The album was firmly in the Celtic folk tradition, albeit with an *avant garde* edge, and its mix of musical styles, including Turkish, Balkan, Indian and Celtic, soon won her many admirers. MacDonald played bodhran, bouzouki and harmonium, Catherine Keenana played the hurdy-gurdy, Loretto Reid the Irish tin whistle and Rob Piltch the electric guitar. MacDonald has said of her writing, 'Primarily the album is me telling a story about my life and about my reality.'

- ALBUMS: *Kiss Closed My Eyes* (Improbable/Cargo 1994)★★★.

MacDonald, Ralph

b. 15 March 1944, New York City, New York, USA. MacDonald learnt the conga while listening to his father's band playing in Harlem. His own playing reflects interests in both African and West Indian music. When he was 17, he joined **Harry Belafonte**'s band and stayed with him for 10 years (1961-71). After that he played with **Roberta Flack** before leading his own band right through to the 80s. His main work was as a producer in his own studio (Rosebud Recording Studio), with a team of writers that included William Salter and William Eaton. **Donny Hathaway** had a huge hit with their 'Where Is the Love' which sold 10 million copies. MacDonald went on to write songs on eight million-selling records and produced seven gold records, including **Grover Washington**'s *Mr. Magic* and Rod Stewart's *Trade Winds.* He has also worked with saxophonists **Roland Kirk**, **Paul Desmond**, **David Sanborn** and **Randy** and **Michael Brecker**.

● ALBUMS: *The Brecker Brothers* (1975)★★★★.

● FILMS: *Body Rock* (1984).

Maceo And The King's Men

This group was formed in 1970 by **Maceo Parker** (b. 14 February 1943, Kinston, North Carolina, USA; tenor saxophone) and Melvin Parker (b. Kinston, North Carolina, USA; drums). Former members of various high school bands, the brothers joined the **James Brown** revue in 1964, and were featured on several of the artist's seminal recordings before embarking on an independent career in March 1970. The new group, Maceo And The King's Men, was completed by other defecting members of Brown's troupe. Richard 'Kush' Griffiths (trumpet), Joseph 'Joe' Davis (trumpet), L.D. 'Eldee' Williams (tenor saxophone), Jimmy 'Chank' Nolen (guitar), Alphonso 'Country' Kellum (guitar) and Bernard Odum (bass) were all serving members of the James Brown Orchestra, and similarities between both groups' music were thus inevitable. Despite this, however, neither of the King's Men albums sold well, and several musicians drifted back to their former employer. Both Maceo and Melvin also rejoined Brown, but in deference to their obvious frustration, he wrote, arranged and produced several tracks for a spin-off project, Maceo And The Macks. Two singles, 'Party - Part 1' and 'Soul Power 74 - Part 1', reached the R&B Top 30, before an album entitled *Us*, credited solely to Maceo, was released in 1974. The brothers left the fold again in 1976, whereupon the saxophonist joined **George Clinton**'s **Funkadelic** empire. Maceo did, however, rejoin Brown briefly in the 80s. 'Cross The Track (We Better Go Back)', a track by Maceo And The Macs, was reissued in 1987 and reached number 54 in the UK chart. In the early 90s Maceo Parker joined with fellow Brown alumni, tenor saxophonist Pee Wee Ellis and trombonist **Fred Wesley**, to make the well-received *Roots Revisited* and *Mo' Roots.*

● ALBUMS: as Maceo And The King's Men *Doing Their Own Thing* (House Of Fox 1970)★★★, *Funky Music Machine* (People 1974)★★. As Maceo *Us* (Polydor 1974)★★★★. As Maceo Parker *For All The King's Men* (4th & Broadway 1989)★★★, *Roots Revisited* (Verve 1990)★★★★, *Mo' Roots* (Verve 1991)★★★, *Life On Planet Groove* (1992)★★★, *Southern Exposure* (1993)★★★.

Macero, Teo

b. Attilio Joseph Macero, 30 October 1925, Glens Fall, New York, USA. A member of the first **Charles Mingus** Jazz Composers' Workshop in 1953, Macero's keen interest in composition led to an involvement in the Third Stream Music and Guggenheim Awards for composition in 1957 and 1958. It was arguably after he joined **CBS** as a producer in 1957 that Macero had his greatest influence. Working on many of **Miles Davis**' finest albums, he played a particularly important role in *In A Silent Way* and *Bitches Brew*, where his editing gave the albums their form. He continues to perform on the saxophone.

● ALBUMS: *Explorations* (1953)★★★, *Teo Macero With The Prestige Jazz Quartet* (1957)★★★★, *Impressions Of Charles Mingus* (1983)★★.

MacGowan, Shane, And The Popes

There are doubtless those in the music industry, particularly some vulture-like members of the press, who never expected Shane MacGowan to survive, never mind record again, after the **Pogues** splintered in the early 90s. Following a promotional single, 'That Woman's Got Me Drinking' ('she must have been employed by the brewing industry', as one wag in the press noted), MacGowan unveiled his new group, the Popes, and the debut solo album, *The Snake*, in October 1994. The Popes included Paul McGuinness (guitar), Bernie France (bass), Tom McManamon (banjo) and Danny Pope (drums). Unsurprisingly, given MacGowan's collaborative track record, there was also an array of guest musicians in attendance, including Barney McKenna and John Sheahan (**Dubliners**), Jem Finer and Spider Stacy (Pogues) and the actor Johnny Depp, who directed and starred in the video for 'That Woman's Got Me Drinking', also contributing some elementary guitar on the track. *The Snake* additionally featured eleven other original compositions, and was co-produced with Dave Jordan in London and Ireland. The range of musical styles on offer was typically impressive, running from the raucous cow punk of 'Mexican Funeral In Paris', which could have graced any Pogues album, to more reflective and traditional songs such as 'Donegal Express'. Three years later MacGowan continued to confound critics by releasing another worthy album, *The Crock Of Gold*, with the track 'St. John Of God's', in particular, providing further evidence of his songwriting abilities.

● ALBUMS: *The Snake* (ZTT/WEA 1994)★★★, *The Crock Of Gold* (ZTT 1997)★★★.

Machine Gun - Peter Brötzman

Perhaps the most savage and brutal recording in jazz history, *Machine Gun* is a landmark in the European *avant garde.* The reasoning behind the record's title becomes brutally clear within the first five seconds, as the three-saxophone front line of leader **Peter Brötzmann**, **Willem Breuker** and **Evan Parker** ruthlessly fires off round after round of thunderous musical ammunition, accompanied by pianist Fred Van Hove, bassists Buschi Niebergall and **Peter Kowald** and drummers **Han Bennink** and Sven Ake Johansson. Bordering on the unbearable, there is an acute sense of both the emotional and technical extremes, which constitutes a curiously addictive, if draining, experience.

- Tracks: *Machine Gun (second take); Machine Gun (third take); Responsible (first take); Responsible (second take); Music For Man Bennick 1 (first take).*
- First released 1968
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Machine Head

Formed in Oakland, California, USA, in June 1992, Machine Head comprise Robb Flynn (b. 19 July 1968, Oakland, California, USA; vocals, guitar, ex-**Violence**), Logan Mader (guitar), Adam Duce (bass) and Chris Kontos (ex-**Verbal Abuse**; drums). Specializing in angry, violent scenarios, their debut relied heavily on Flynn's 'reflections about the self and some of my personal experiences'. These were accompanied by overdriven guitars in the tradition of a fresh-faced **Anthrax**, with a level of guile that few had anticipated. European touring with **Slayer** brought the band rave reviews the following year, before Roadrunner released 'Old', backed by cover versions of hardcore material by **Poison Idea** and the **Cro-Mags**. Meanwhile, *Burn My Eyes* picked up third place in *Kerrang!* Magazine's critics' lists for 1994, describing the band as 'the HM discovery of the year'. Kontos left the band in 1995 to work with **Testament**; his replacement was ex-**Sacred Reich** Dave McClain. Logan Mader unexpectedly left the band in spring 1998 and was replaced by Ahrue Luster.

- ALBUMS: *Burn My Eyes* (Roadrunner 1994)★★★★, *The More Things Change...* (Roadrunner 1997)★★★.

Machine Head - Deep Purple

From the heady intro of 'Highway Star', written in a couple of hours on a bus between shows, to the lazy beat of 'Space Truckin'', *Machine Head* would have remained one of the classic line-up's (Roger Glover, Ian Paice, **Ian Gillan**, **Ritchie Blackmore**, Jon Lord) great albums. However, the hand of fate took them to Montreux at the same time as **Frank Zappa**'s **Mothers Of Invention**. Their witnessing of the burning down of the Casino, immortalized in 'Smoke On The Water' with Blackmore's plaintive riff studied and dedicated to memory in a thousand guitar classes, and Gillan's simple retelling of events, elevated them and their record to legendary status. Da da da, dada dada, da da da, da da.

- Tracks: *Highway Star; Maybe I'm A Leo; Pictures Of Home; Never Before; Smoke On The Water; Lazy; Space Truckin'.*
- First released 1972
- UK peak chart position: 1
- USA peak chart position: 7

Machito

b. Frank Raul Grillo, 16 February 1912, Tampa, Florida, USA, d. 15 April 1984. Raised in Cuba, Machito became a singer and maracas player, working with many of the best-known bands on the island. After arriving in New York in the late 30s, he became similarly well-known as an accomplished player in various Latin-American dancebands. In 1941 he formed his own unit, the Afro-Cubans, and the following year his brother-in-law, **Mario Bauza**, until then lead trumpeter with **Chick Webb**, joined him. Under Bauza's watchful eye, the Afro-Cubans became one of the leading exponents of their particular form of Latin-American music. In the late 40s, and throughout the 50s, Machito's band regularly teamed up with leading jazz musicians, especially beboppers, for recording sessions, some of the earliest of which were produced by **Norman Granz**. These artists included **Charlie Parker**, **Dizzy Gillespie**, **Joe 'Flip' Phillips**, **Buddy Rich** and **Howard McGhee**. His music appealed greatly to **Stan Kenton**, helping prompt Kenton's long-lasting love affair with Latin rhythms. Machito played percussion instruments on some of Kenton's recordings, including the original version of 'Peanut Vendor'. Machito had a number of successful records during the mambo craze of the 60s, but it was the increasing popularity of salsa which helped keep him in the front rank of popular entertainment until his death in April 1984, which occurred during an engagement in London.

- ALBUMS: *Machito's Afro-Cuban* 10-inch album (Decca 1949)★★★★, *Jungle Drums* 10-inch album (Mercury 1950)★★★, *Rhumbas* 10-inch album (Mercury 1950)★★★, *Afro-Cuban Jazz Suite* 10-inch album (Mercury 1951)★★★, *Machito Jazz With Flip & Bird* 10-inch album (Mercury 1952)★★★★, *Latin Soul Plus Jazz* (1957)★★★★, *Kenya* (Roulette 1958)★★, *With Flute To Boot* (Roulette 1958)★★★, *Machito At The Crescendo* (GNP 1959)★★★, *The World's Greatest Latin Band* (GNP 1962)★★★, *Soul Source* (Verve 1966)★★★★, *Fireworks* (1973)★★★, *Afro-Cuban Jazz Moods* (Pablo 1975)★★★★, *Machito And His Salsa Big Band 1982* (Impulse 1982)★★★, *Live At North Sea '82* (Timeless 1982)★★, *Machito!* (Timeless 1983)★★★.

Macintosh, Adrian

b. 7 March 1942, Tadcaster, Yorkshire, England. Macintosh began playing drums as a child and worked with various bands locally before moving to London in the mid-60s. He played with several small, mainstream bands but attracted most attention during a stint with **Alan Elsdon**'s more traditionally oriented group. He gained further experience backing visiting American jazz musicians at various London clubs, and in 1982 joined **Humphrey Lyttelton**. His work with Lyttelton drew widespread attention to his fine musicianship and subtle swing. His playing on the band's many concert and recording sessions of the late 80s helped to consolidate critical and audience opinion that Macintosh was the best of all the drummers to accompany Lyttelton over the years.

MacIsaac, Ashley

b. *c*.1974, Nova Scotia, Canada. Although Ashley MacIsaac was raised to the Cape Breton tradition of folk fiddle playing, his eclectic, highly contemporary performances draw on influences ranging from hip hop to grunge. His 1992 debut album, recorded with Joey Beaton (piano) and David MacIsaac (guitar), gave little indication of his later ecleticism, treating various jigs, reels and marches with due respect. Exposure to New York's dance clubs soon opened his ears to contemporary beats. He made his debut for **A&M Records** in 1995 with *"Hi™ How Are You Today?"*, a record which took 18 months and numerous producers to create, and one which soon became a fixture in the Canadian charts. Within six months of release it had become a platinum (100,000 sales) seller, prompted by the success of the Gaelic ballad 'Sleepy Maggie' when released as a single. As a result, MacIsaac collected two Junos, including one for best solo artist, at the Canadian music business awards in 1996. Although much of the material on the album was traditional fiddle music, MacIsaac skilfully adapted the tunes to a more contemporary context, with the help of contributing musicians such as bassist Chin Injeti (**Bass Is Base**), singer Mary Jane Lamond and classical group the Quarteto Gelato. As he told the press, 'I'm a Cape Breton fiddle player who happens to play with other styles, but it's not a rock record.' Throughout 1996 his record label made strenuous efforts to translate his popularity in Canada to the American market.

● ALBUMS: *Close To The Floor* (1992)★★★★, *"Hi™ How Are You Today?"* (A&M 1995)★★★★.

Mack And Mabel

High up on the list of fondly remembered flops - mainly through the medium of its superb Original Cast recording - this show ran on Broadway for only two months. It opened at the Majestic Theatre in New York on 6 October 1974, with what must have seemed a stellar cast. It had David Merrick, the premiere producer of musicals throughout the 60s, director and choreographer **Gower Champion**, a book by Michael Stewart, a score by **Jerry Herman** (***Mame*** and ***Hello, Dolly!***), and, best of all, two outstanding performers, **Robert Preston** and **Bernadette Peters**, supported by Lisa Kirk and James Mitchell - and it still failed. The story is told in flashback: one of the great comedy silent movie innovators, Mack Sennett (Preston), remembers the early days and his first studio in Brooklyn ('Movies Were Movies'). He takes a sandwich delivery girl, Mabel Normand (Bernadette Peters), and puts her into pictures, but neither their private or professional relationship is satisfactory ('I Won't Send Roses'), and when Mabel gets the offer of a serious part, she walks out on him. The story ends in 1938, with Sennett leaving the movie business for ever. As well as Preston's 'Movies Are Movies' and 'I Won't Send Roses', (which is reprised as 'Who Needs Roses?' by Peters), the delightful and lively score included 'Look What Happened To Mabel', 'Big Time', 'I Wanna Make The World Laugh', 'Wherever He Ain't', 'Hundreds Of Girls', 'When Mabel Comes Into The Room', 'My Heart Leaps Up', 'Time Heals Everthing', 'Tap Your Troubles Away', and 'I Promise You A Happy Ending'. In spite of receiving several Tony nominations (none of which were for Herman), it just did not catch on and closed after 65 performances, losing an estimated $800,000. Two years later a new production, with a revised book, toured with David Cryer, Lucie Arnez, and **Tommy Tune**, and, since that time, there have been several US provincial presentations, including one at the Paper Mill Playhouse in 1988, with Lee Horsley as Sennett and Janet Metz as Mabel. In the UK, interest was aroused in the show when its overture was used by Torvill and Dean, in their successful bid for a gold medal in the Olympic Ice Dancing Championship in 1984. A BBC Radio 2 disc jockey, David Jacobs, began playing tracks from the album, and 'I Won't Send Roses', in particular, became one of the station's easy-listening favourites. However, it was not until November 1995 that *Mack And Mabel* travelled to London's West End, via the Leicester Haymarket Theatre. Paul Kerryson's production, which starred Howard McGillin and Caroline O'Connor, had some revisions to the book (which has always been considered to be the problem with this show), including the introduction of a more upbeat ending, and no mention of Mabel's death in 1930. There were also two additional songs, 'Mack And Mabel' and 'Hit 'Em On The Head', which were not on the original album. Critical reviews were mixed, although O'Connor was generally hailed as 'a new star', and the show settled in long enough for McGillin to be replaced by James Smillie.

Mack And Mabel - Original Broadway Cast

As is so often the case, this was an appealing score from a flop show. At least it gives some indication of **Robert Preston** and **Bernadette Peters**' fine performances as Mack Sennett and Mabel Normand, and preserves **Jerry Herman**'s lovely songs, which included 'I Won't Send Roses', 'When Mabel Comes Into The Room', and 'I Wanna Make The World Laugh'. In the 80s ice dancers Torvill and Dean used the (partly edited) overture for their Olympic programme, and that exposure, coupled with repeated plays on BBC Radio 2, caused the album to enter the UK Top 40.

● Tracks: *Overture; Movies Were Movies; Look What Happened To Mabel; Big Time; I Won't Send Roses; I Wanna Make The World Laugh; Wherever He Ain't; Hundreds Of Girls; When Mabel Comes Into The Room; My Heart Leaps Up; Time Heals Everything; Tap Your Troubles Away; I Promise You A Happy Ending.*

● First released 1974

● UK peak chart position: 38

● USA peak chart position: did not chart

Mack, Bobby

b. 19 June 1954, Fort Worth, Texas, USA. Dismissed early in his career as a second-rate **Stevie Ray Vaughan**, Texan guitarist Mack has begun to develop his own identity with two well-received studio sets, and some tough live appearances with his band Night Train. During the 70s, Mack was playing a mix of blues and rock in a covers band, Thrills, before forming his own Austin-based blues outfit. Austin was at this time the centre of an underground blues movement that included Stevie Ray Vaughan and his brother Jimmy (who went on to form the **Fabulous Thunderbirds** with Kim Wilson), and the informal atmosphere of impromptu jamming sessions and joint bills provided invaluable experience for a young bluesman. After briefly giving up music, Mack went on to put together Night Train with bass player Danny Turansky, and Thrills drummer Steve Fulton. With various personnel passing through the band, Mack changed the name to Bobby Mack & The Night Train to establish a firmer identity, recording a six-track mini-album under this name in 1985. Following a piecemeal New Zealand-only release, *Say What?*, which included demo sessions with the **Neville Brothers**, Mack put out the *Red Hot And Humid* live album. Recorded for a live radio show in Austin, its success led to a contract with the Dutch label Provogue. Following his Provogue debut, *Honey Trap*, Mack set up the Palindrome label to release the album in America, and has since worked on several of the label's releases, including production duties for harp player Willie Foster. His latest release, *Sugar All Night*, was notable for featuring predominantly original material.

● ALBUMS: *Bobby Mack & Night Train* mini-album (1985)★★★, *Say What?* (Metro 1989)★★, *Red Hot And Humid* (1990)★★★, *Honey Trap* (Provogue 1990)★★★, *Sugar All Night* (Provogue 1996)★★, *Live At J And J Blues Bar* (Provogue 1998)★★★.

Mack, Lonnie

b. Lonnie McIntosh, 18 July 1941, Harrison, Indiana, USA. Lonnie Mack began playing guitar while still a child, drawing early influence from a local blues musician, Ralph Trotts, as well as established figures **Merle Travis** and **Les Paul**. He later led a C&W act, Lonnie And The Twilighters, and by 1961 was working regularly with the Troy Seals Band. The following year, Mack recorded his exhilarating instrumental version of Chuck Berry's 'Memphis'. By playing his Gibson 'Flying V' guitar through a Leslie cabinet, the revolving device that gives the Hammond organ its distinctive sound, Mack created a striking, exciting style. 'Memphis' eventually reached the US Top 5, while an equally urgent original, 'Wham', subsequently broached the Top 30. *The Wham Of That Memphis Man* confirmed the artist's vibrant skill, which drew on blues, gospel and country traditions. Several tracks, notably 'I'll Keep You Happy', 'Where There's A Will' and 'Why', also showed Mack's prowess as a soulful vocalist, and later recordings included a rousing rendition of **Wilson Pickett**'s 'I Found A Love'. The guitarist also contributed to several sessions by **Freddy King** and appeared on **James Brown**'s 'Kansas City' (1967). Mack was signed to **Elektra** in 1968 following a lengthy appraisal by Al Kooper in ***Rolling Stone*** magazine. *Glad I'm In The Band* and *Whatever's Right* updated the style of early recordings and included several notable remakes, although the highlight of the latter set was the extended 'Mt. Healthy Blues'. Mack also added bass to the **Doors**' *Morrison Hotel* (1970) and undertook a national tour prior to recording *The Hills Of Indiana*. This low-key, primarily country album was the prelude to a six-year period of seclusion that ended in 1977 with *Home At Last*. Mack then guested on **Michael Nesmith**'s *From A Radio Engine To The Photon Wing*, before completing *Lonnie Mack And Pismo*, but this regeneration was followed by another sabbatical. He re-emerged in 1985 under the aegis of Texan guitarist **Stevie Ray Vaughan**, who co-produced the exciting *Strike Like Lightning*. Released on the Alligator label, a specialist in modern blues, the album rekindled this talented artist's career, a rebirth that was maintained on the fiery *Second Sight*.

● ALBUMS: *The Wham Of That Memphis Man* (Fraternity 1963)★★★★, *Glad I'm In The Band* (Elektra 1969)★★★, *Whatever's Right* (Elektra 1969)★★★, *The Hills Of Indiana* (Elektra 1971)★★★, *Home At Last* (Capitol 1977)★★, *Lonnie Mack With Pismo* (Capitol 1977)★★, *Strike Like Lightning* (Alligator 1985)★★★, *Second Sight* (Alligator 1987)★★★, *Live! Attack Of The Killer V* (Alligator 1990)★★.

● COMPILATIONS: *For Collectors Only* (Elektra 1970)★★★, *The Memphis Sound Of Lonnie Mack* (1974)★★★, *Roadhouses And Dance Halls* (Epic 1988)★★★.

Mack, Warner

b. Warner McPherson, 2 April 1938, Nashville, Tennessee, USA. Warner Mack is one of the few country musicians to be born in Nashville, although at the age of seven he moved to Jackson, Tennessee, and when he was nine, to Vicksburg, Mississippi. Mack, whose father was a minister, tells his story in the song 'Tennessee Born, Mississippi Raised'. He played at various school functions and started performing on the radio show *Louisiana Hayride*. In 1957, he wrote and recorded 'Is It Wrong (For Loving You)?', which was later a number 1 country hit for **Sonny James**. In 1964 Mack had success with a **Jim Glaser** song, 'Sitting In An All Night Cafe', but while it was climbing the country charts, he suffered serious injuries in a car accident. Mack, whose stage name came about through a mistake on a record label, had a US country number 1 with his own composition, 'The Bridge Washed Out', and had further success with 'Talking To The Walls' and 'How Long Will It Take?'. He was the first country artist to record a national commercial for Coca-Cola. His last US country chart entry was 'These Crazy Thoughts' in 1977. Mack has completed successful tours of UK country clubs, always closing with an emotional version of 'He Touched Me'.

● ALBUMS: *Warner Mack's Golden Country Hits, Vol. 1* (Kapp 1961)★★★★, *Warner Mack's Golden Country Hits, Vol. 2* (Kapp 1962)★★★, *Great Country And Western Hits* (1964)★★★, *The Bridge Washed Out* (1965)★★★, *The Country Touch* (1966)★★★, *Everybody's Country Favourites* (Decca 1966)★★★, *Drifting Apart* (Decca 1967)★★★, *The Many Moods Of Warner Mack* (Decca 1968)★★, *The Country Beat Of Warner Mack* (Decca 1969)★★★, with his sister Dean *Songs We Sang In Church And Home* (Decca 1969)★★★, *I'll Still Be Missing You* (Decca 1969)★★★, *Love Hungry* (Decca 1970)★★, *You Make Me Feel Like A Man* (Decca 1971)★★★, *Great Country* (Decca 1973)★★★, *The Prince Of Country Blues* (1983)★★★, *At Your Service* (1984)★★, *Warner Mack - The England Tour* (1984)★★.

● COMPILATIONS: *The Best Of The Best Of Warner Mack* (1978)★★★★.

Macka B

b. Christopher MacFarlane, Wolverhampton, England. Macka B is one of the most productive, distinctive and talented of MCs to emerge in Britain in the 80s. He first rose to local fame chatting for the Birmingham-based Wassifa hi-fi, with a melodic but gruff voice that perhaps most closely resembled that of **Prince Far I**, although Macka B was of the new breed and capable of a pace of delivery that made his predecessors look lazy by comparison. His large physique, stunning, topical lyrics and dreadlocked features made him an imposing presence on the mic, and after one local release his fame quickly spread to London, occasioning the release of a well-received single, 'Bible Reader', for **Fashion Records** in 1985. Perhaps recognizing that Macka B's future did not lie in the **dancehall** MC trade, Fashion suggested that Macka B try his luck at **Ariwa Sounds**, their south London rivals. With the help of fellow Wolverhamptonite Macka Dub, Ariwa producer **Mad Professor** unleashed a monster with Macka B's debut LP, *Sign Of The Times*, which remains a classic to this day. Mixing comic material with roots anthems such as 'Invasion', drenched in tight horns and heavy dub mixing, the album was a huge hit within the reggae community. Macka B appeared on ITV's *Club Mix* and was something of a celebrity, but he shunned the limelight, preferring instead to work in the roots market, issuing a series of strong albums over the next five years, among them *We've Had Enough*, *Natural Suntan* and *Peace Cup*. He retains his credibility and goodwill, and has even made the occasional trip to Jamaica to record with producer Black Scorpio on a few tracks, as well as cutting 'DJ Unity' at **Penthouse** Studio, Kingston, with Jamaican counterpart **Tony Rebel**.

● ALBUMS: *Sign Of the Times* (Ariwa 1986)★★★★, *We've Had Enough* (Ariwa 1987)★★★★, *Looks Are Deceiving* (Ariwa 1988)★★★, *Buppie Culture* (Ariwa 1989)★★★, *Natural Suntan* (Ariwa 1990)★★★★, *Peace Cup* (Ariwa 1991)★★★★, *Jamaica No Problem* (Ariwa 1992)★★★, *Here Comes Trouble* (Ariwa 1993)★★★.

Mackay, Andy

b. 23 July 1946, London, England. Originally a classical musician, Mackay switched to rock, and while at Reading University, played saxophone in R&B group, the Nova Express. After answering an advertisement placed by **Bryan Ferry**, Mackay was offered a place in **Roxy Music**. Within a year and a half, the group were acclaimed as one of the most exciting new prospects on the UK rock scene. Much of their power came from the breathtaking saxophone work of Mackay. Such was his credibility that, in 1974, he was given leave to release a solo album, *In Search Of Eddie Riff.* With a wealth of backing musicians, including **Brian Eno**, **Phil Manzanera**, Eddie Jobson, Paul Thompson and John Porter, Mackay recorded an instrumental album on which he demonstrated his musical talent. It was an idiosyncratic work containing a selection of rock numbers and updated classics such as **Jimmy Ruffin**'s 'What Becomes Of The Broken Hearted?' and the **Beatles**' 'The Long And Winding Road'. The classical pieces featured an arrangement of Schubert's 'An Die Musik' and a startling adaptation of Wagner's 'Ride Of The Valkyries'. The musical concoction was completed by some self-penned compositions, most notably, 'Pyramid Of The Night (Past, Present And Future)'. When Roxy Music temporarily retired during 1976-78, Mackay composed the music for the television series *Rock Follies.* He also worked with **Mott The Hoople**, **John Cale** and **Pavlov's Dog** and produced and played on **Eddie And The Hot Rods**' reworking of 'Wooly Bully'. In 1978, a second album of saxophone instrumentals emerged with *Resolving Contradictions.* In the wake of Roxy's final split, Mackay formed the Explorers with Phil Manzanera and released an album of the same title, which sold moderately.

● ALBUMS: *In Search Of Eddie Riff* (Island1974)★★★★, *Resolving Contradictions* (1982)★★★, *The Explorers* (1985)★★★.

● FURTHER READING: *Electronic Music*, Andy Mackay.

Mackel, Billy

b. John William Mackel, 28 December 1912, Baltimore, Maryland, USA. After playing banjo in and around Baltimore, he switched to guitar and also tried his hand at bandleading. In 1944, however, he joined **Lionel Hampton**'s big band where he remained more or less continuously for more than three decades. With Hampton, Mackel's duties were primarily those of a rhythm player, a role at which he excelled. When solo opportunities did present themselves he took them eagerly, displaying a freewheeling style with a strong underpinning which gave his blues performances and R&B colouring. Constrastingly, his occasional arrangements for the Hampton band show a good and confident ear for the nuances of bop.

● ALBUMS: with Lionel Hampton *Hamp* (GRP/Decca 1942-63)★★★★, with Hampton *The Complete Paris Sessions* (Vogue 1953)★★★★.

Mackenzie Theory

Formed in Melbourne, Australia in 1971, Mackenzie Theory remain one of the few totally instrumental bands in Australia to achieve recognition in the mainstream rock and pop music industry since the demise of non-vocal rock 'n' roll and surf bands of the early 60s. In 1973, they recorded a fully instrumental album in Australia, which charted. Rob Mackenzie led the band with his inspired, ethereal guitar playing, but the band also owed much of its distinctive sound to the viola playing of Cleis Pearce. The band, which included Andy Majewski (drums) and Mike Leadabrand (bass), folded in mid-1974 when Mackenzie was awarded an Arts Council grant to study guitar in Europe and America. He currently resides in Los Angeles, USA, performing and doing recording sessions with emerging bands, providing guitar solo embellishments on their demo tapes, or recording eastern and other exotic ethnic styles. Pearce turned her talent to folk music and other eclectic work and she has recorded regularly.

● ALBUMS: *Out Of The Blue* (1973),★★★ *Bon Voyage* (1974)★★★.

MacKenzie, Talitha

b. New York, USA. MacKenzie began training as a concert pianist at the age of four, before her introduction to Gaelic music via the field recordings album, *Heather And Glen.* After graduating from the New England Conservatory of Music in Boston with a degree in music history/ethnomusicology, she developed a course at Harvard University titled 'Structure and Form in Music and Movement'. She released an album with Boston-Irish group St. James Gate in 1985 and recorded her first solo album the following year. *Shantyman*, a collection of traditional maritime songs, was informed by her performances on square-rigged ships in the Boston harbour. In 1987 she moved to Scotland and enrolled on a course of Gaelic music and language studies at Edinburgh University, touring as a dancer and musician with the folk ensemble Drumalban. In 1988 she joined computer-programmer Martin Swan to form **Mouth Music**, the groundbreaking group fusing modern technology with the traditional Gaelic singing which gave them their name. However, despite critical acclaim she left that group when her partnership with Swan broke down. MacKenzie launched her debut solo album in 1993. Producers Iain McKinna and Chris Burkitt (best known for his work with **Buffy Saint-Marie** and **Sinead O'Connor**) provided the music, though this was downplayed to leave MacKenzie's voice centre stage. This was not singing as such, but the use of the voice as instrument, moving from percussion to harmony and melody, imbuing each phrase with a wide range of shading not restricted to the framing of words. As well as original compositions ranging from the unaccompanied 'E Hó Hi' to the spiritual 'Uamh An Oir', MacKenzie also revisited material from her time with Mouth Music. The album was funded by the Arts Council as part of Riverboat Records' Women Of The World series, though given adequate airplay and distribution there was no reason why it could not have prospered in a purely commercial environment. MacKenzie was subsequently profiled in Lucy O'Brien's book *She Bop* in a chapter addressing 'Women In World Music', and toured Europe with her own band.

● ALBUMS: with St. James Gate *St. James Gate* (Kells 1985)★★, *Shantyman* (Islander 1986)★★★, *Sólas* (Riverboat 1993)★★★.

Mackenzies

One of the more refreshing aspects of the ***New Musical Express***/ICA Rock Week and accompanying *C86* cassette compilation was the Ron Johnson camp. This Manchester label threw up a handful of manic guitar acts whose shared sources appeared to be the **Fall** and **Captain Beefheart.** The Mackenzies were no exception. 'Big Jim (There's No Pubs In Heaven)' on *C86* started as a quirky thrash similar to the **Fire Engines**, then switched to militant jazz funk groove and back again. Similar ingredients were also found on 'New Breed' in April 1986 and the excellent 'Mealy Mouths' the following February. However, the Mackenzies failed to capitalize on these, and nothing was heard from them, apart from a remix of 'Mealy Mouths' exactly a year later, in February 1988.

MacKillop, Gavin

b. England. Producer Gavin MacKillop is a classically trained pianist and vocalist, but his inhibitions prevented him from taking up a performance-based occupation. He began his career in 1981 at **Virgin Records**' Manor and Townhouse studios in England. As engineer to **Steve Lilywhite**, he worked with several acts on the Virgin roster including **Simple Minds**, as well as other rock/pop acts such as **Big Country** and **Echo And The Bunnymen.** His first production project was **General Public**'s *All The Rage* album, which included the hit single, 'Tenderness'. Subsequent projects for Virgin included **Public Image Limited** and **Do Ré Mi**, before he became a freelance producer in 1984. Through the rest of the 80s he worked with a number of groups including **Hunters And Collectors**, **Shriekback** and the **La's**. In 1990 MacKillop moved to the USA and enjoyed huge success with the breakthrough of **Toad The Wet Sprocket** (producing both their albums of the early 90s) and the **Rembrandts**. His other credits included rising folk star May Moore.

Mackintosh, C.J.

One of the UK's most widely revered DJs and remixers, to whom major record companies regularly indulge their A&R budgets. Chris 'C.J.' Mackintosh's standard approach, that of radio-friendly, lush garage arrangements, is too MOR for many of the nation's more underground clubbers, but his technique has become the epitome of taste in the mainstream. Clients have included **Whitney Houston**, **Lisa Stansfield** and **Janet**

Jackson. Mackintosh actually started out as a hip hop DJ, going on to win the 1987 finals of the DMC mixing championships. After this initial success he provided hip hop megamixes for labels such as **Champion**. His first venture into remixing proved even more rewarding. Together with Dave Dorrell, he mixed **MARRS**' 'Pump Up The Volume', one of dance music's seminal moments. Mackintosh happily continues his daytime job, that of club DJ, and on this basis is one of the first of the UK's 'names' to play in the States. However, it is as a remixer that he has won fame and fortune, although he also sees the dangers inherent in a DJ-led music scene: 'With remixing, everyone's doing it and it's wrong, but I think it'll go on because there's nothing to stop it...All sorts of bands are depending on it, they all want a dance mix... remixing's easy because you're using someone else's ideas. Production, and writing, is a totally different thing.' A list of his credits could fill a small book, but some of the most important include **Inner City** ('Good Life'), **Dina Carroll** ('Ain't No Man'), **PM Dawn** ('Reality'), A **Tribe Called Quest** ('Bonita Applebum'), **De La Soul** ('Ring, Ring, Ring'), **Digital Underground** ('Packet Man'), **Simple Minds** ('Sign Of The Times), **Gang Starr** ('Take A Rest'), Whitney Houston ('Queen Of The Night') and **Luther Vandross** and Janet Jackson ('The Best Things In Life Are Free').

Mackintosh, Cameron

b. 17 October 1946, Enfield, England. 'The Czar of theatrical producers' - that is what the American magazine *TheatreWeek* called him in 1993 when they rated him number 3 in their list of the 100 Most Powerful People in American Theatre. The son of a Maltese-born mother and a Scottish father, Mackintosh attended a small public school in Bath and became obsessed by the musical theatre at the age of eight after being taken to see a production of **Julian Slade**'s ***Salad Days*** at Bristol Old Vic in 1954. After leaving school, where he was known as Darryl F. Mackintosh, he attended the Central School for Speech and Drama for a year before becoming an assistant stage manager at the Theatre Royal, Drury Lane when ***Camelot*** was running. His first forays into producing came with some budget-priced touring shows before he moved into the West End in 1969 with a revival of ***Anything Goes***. It proved to be a disaster and was withdrawn after 27 performances. *Trelawny* (1972) and ***The Card*** (1973) fared better, and, after a number of provincial productions of varying degrees of profitability, Mackintosh's breakthrough finally came in 1976 with *Side By Side By Sondheim*.

During the next few years he mounted successful revivals of ***Oliver!***, ***My Fair Lady***, and ***Oklahoma!***, before his meeting with **Andrew Lloyd Webber** resulted in ***Cats*** in 1981. The show transformed the lives of both men, and became the prototype for future productions which overthrew the old style of musical and provided a simple and vivid theatrical experience that did not rely on big name stars, and was easily exportable. In the 80s Mackintosh went from strength to strength with ***Song And Dance***, ***Les Misérables***, ***The Phantom Of The Opera***, and ***Miss Saigon*** (1989). In 1990 the latter show provided an example of just how powerful Mackintosh had become when American Equity initially objected to the casting of Jonathan Pryce in the Broadway production 'because it would be an affront to the Asian community'. After the producer threatened to withdraw the show altogether - and one or two others as well - capitulation was more or less immediate. The incident did nothing to improve the producer's ruthless (he prefers 'relentless') reputation with the New York theatre community, many of whom object to his dictatorial attitude and 'flashy' marketing methods. For some reason he deliberately did not use those ploys when his London hit, ***Five Guys Named Moe***, transferred to Broadway, and that may well be one of the reasons for its relatively poor showing.

In 1992 Mackintosh was involved with a rare flop which some say marked the beginning of his decline. ***Moby Dick*** ('a damp squib . . . garbage') is reported to have cost him £1 million and a great deal of pride during its 15-week run, and he hinted at the time that he may be past his peak. However, the highly impressive monetary facts continued to emerge: a personal salary of over £8 million in 1991, the 39th richest man in Britain, and the acquisition of a substantial stake in two West End theatres, the Prince of Wales and the Prince Edward. His love of musicals - that is all he seems to be interested in producing - has caused Mackintosh to divert some of his reported £300 million wealth to a number of extremely worthy causes. As well as numerous donations to small theatrical projects, he provided £2 million to endow Oxford University's first professorship in drama and musical theatre, and his £1 million gift to the Royal National Theatre has enabled it to mount highly acclaimed revivals of ***Carousel*** and ***Sweeney Todd***, the first two in a series of five classic musicals.

It is not all philanthropy: Mackintosh is reported to retain the rights to the productions when they are eventually produced in the commercial sector. His kudos have included the 1991 *Observer* Award for Outstanding Achievement, and the prestigious **Richard Rodgers** Award for Excellence in Musical Theatre (1992). Previous recipients have been **Harold Prince**, **Julie Andrews** and **Mary Martin**. In 1994, Mackintosh's major revival of *Oliver!* opened at the London Palladium, starring Jonathan Pryce, and in 1995 his production company, Cameron Mackintosh Limited, earned a Queen's Award for Export Achievement. Two years earlier, for the benefit of an awe-struck journalist, he had attempted to remember all the musicals he had running in various parts of the world. They included six ***Cats***, 20 *Phantom Of The Opera*, 12 *Les Misérables*, seven *Miss Saigon*, four *Five Guys Named Moe*, two ***Follies*** . . . et cetera, et cetera, as **Yul Brynner** used to say.

In July 1996, following on from *Les Misérables* and *Miss*

Saigon, a third collaboration between Mackintosh and the creative team of **Alain Boublil** and **Claude-Michel Schönberg**, entitled ***Martin Guerre***, opened in London. However, it failed to live up to its illustrious predecessors, and folded after a 20-month run. On a rather smaller scale, Mackintosh's ***The Fix***, a 'daring new musical', also incurred the critics' wrath when presented at the Donmar Warehouse in 1997. Mackintosh received an inevitable knighthood for 'services to the musical theatre' in the 1995 New Year Honours List, and three years later was presented with the Bernard Delfont Award by the Variety Club of Great Britain.

Mackintosh, Ken

b. 4 September 1919, Liversedge, West Yorkshire, England. Mackintosh began playing alto saxophone as a child and worked with various bands in Yorkshire in his teens. In 1939, he joined the army and towards the end of the war was playing in military bands. He formed his own unit in 1948 and enjoyed a measure of local popularity in dancehalls and on regional radio. In 1950, his band was booked to open the Wimbledon Palais in London and met with immediate success. The band broadcast regularly and won a recording contract with **HMV**. The Wimbledon engagement lasted three years. During the last year, Mackintosh had a record hit with 'The Creep', his own composition, and this led to a bill-topping tour of the UK. Throughout the 50s the band toured, recorded, broadcast extensively on radio and television, where it headlined its own show, *Flying Standards*, and was featured in the film *An Alligator Named Daisy* (1955). Mackintosh was able to give an early career boost to **Frankie Vaughan** and **Alma Cogan**, making records with both artists. Among the band's record successes of the 50s were 'Harlem Nocturne' and 'Raunchy', which reached number 8 in 1958. In 1963, Mackintosh was hired to open the new Empire Ballroom in London's Leicester Square, at the time billed as the world's greatest and most expensive ballroom. This engagement lasted for seven years, after which the band moved to the Hammersmith Palais for a further seven-year stint. Late in the 70s, Mackintosh took his band on the road where he frequently backed touring singers, including **Matt Monro**, **Pat Boone**, **Tom Jones** and **Shirley Bassey**. Throughout the 80s and into the 90s, Mackintosh continued on the road with his band, playing dances at which he acknowledged contemporary sounds while nostalgically recreating the best popular dance music of earlier years. His son is Andy Mackintosh.

● ALBUMS: *Skyliner* (1980)★★, *The Very Thought Of You* (President 1985)★★★, *Blue Skies* (1990)★★★.

Mackness, Vanessa

b. Christchurch, Hampshire, England. Mackness grew up in Ipswich, Suffolk, and studied painting in the late 70s at the celebrated Camberwell School of Art, London. She later shared a studio with **Maggie Nicols** and met Phil Minton (then singing with **Mike Westbrook**, but also exploring freely improvised vocals), who gave Mackness the idea of using her voice. She asked Minton for lessons, some of which were conducted under bridges to gain greater resonance. She later studied with the Hungarian mezzo-soprano Julianna Bethlen and the French composer/singer Gilles Petit, another influence was Indian classical music, through Imrat Khan and the teachings of Pandit Ravi Shankar. The London free improvisation scene embraced her wide-ranging vocal palette and sensitivity. In 1990 and 1991, she sang at Company Week and also broadcast a 'Music In Our Time' programme organized by **Derek Bailey** for the BBC's Radio 3. Duos with bassist and composer **Barry Guy** (formed in 1989), violinist **Phil Wachsmann**, pianist **Keith Tippett** and saxophonist John Butcher have produced astonishingly varied and powerful music. Mackness remains open to a wide variety of vocal styles and musics - she declares she has an 'endless preoccupation with sound in all contexts, including everyday sounds' - and her cornucopia of vocalism has attracted much attention. In 1991, she initiated a duet with Alexander Balanescu, leader of one of the pre-eminent contemporary classical quartets.

MacLean, Dougie

b. 27 September 1954, Dunblane, Scotland. Before he was two years old, MacLean moved to Butterstone, near Dunkeld, Perthshire, and now lives in the old schoolhouse there. He was formerly a member of both the **Tannahill Weavers** and **Silly Wizard**, and an early Euro-band, Mosaic, in the mid-80s. The latter band's impressive line-up included **Andy Irvine**, **Donal Lunny** and **Márta Sebestyén**. MacLean went solo in 1979 and released the excellent *Caledonia*. He formed his own label, Dunkeld Records, in 1983 as an outlet for his music and the promotion of other Scottish performers. MacLean had one of his own compositions recorded by **Kathy Mattea** in 1990, for release on her album. Mattea also appears on backing vocals on *Whitewash*, on what is perhaps MacLean's classic parting song, 'Until We Meet Again'. *The Search* came out of a commision to write and record music for the official Loch Ness Monster Exhibition. In some ways a departure for MacLean, the album is highly atmospheric. MacLean has also completed music for a BBC television series, *MacGregor Across Scotland*, and his album *Real Estate* won a silver disc in 1988. Whether playing guitar, fiddle, bouzouki or didgeridoo, Dougie MacLean's songs combine a love of tradition with the contemporary. Released in 1997, *Riof* was one of MacLean's most impressive releases.

● ALBUMS: with Alex Campbell, Alan Roberts *CRM* (1979)★★, *Caledonia* (1979)★★★★, *Snaigow* (Plant Life 1980)★★★, *On A Wing And A Prayer* (Plant Life 1981)★★★, *Craigie Dhu* (Dunkeld 1982)★★★, *Butterstone* (1983)★★★, *Fiddle* (Dunkeld 1984)★★★, *Singing Land* (Dunkeld 1985)★★★, *Real Estate* (Dunkeld 1988)★★★★, *Whitewash*

(Dunkeld 1990)★★★, *The Search* (Dunkeld 1990)★★, *Indigenous* (1991)★★, *Riof* (Dunkeld 1997)★★★★.

- COMPILATIONS: *The Dougie MacLean Collection* (Dunkeld 1995)★★★★.

MacMaster, Natalie

b. 1973, Inverness County, Nova Scotia, Canada. Fiddler Natalie MacMaster gives credit for her emergence in the 90s to the Cape Breton Fiddler's Association, started in the early 70s after a documentary, *The Vanishing Cape Breton Fiddler*, was screened. It led to a revival in this most dynamic of musical cultures, and MacMaster is just one of several young musicians to be inspired by the new climate. After growing up in a musical family she made her debut in traditional square dances and variety concerts. As is traditional with Cape Breton music, her playing is intrinsically linked to dancing and gaiety. 'The rhythms you use for the feet are the same as you use for the fiddle, the same with the piano. It's all tied in, the language (Gaelic), the dancing, the piano, the fiddle . . . everything matches,' says MacMaster. Indeed, she only began to learn the fiddle after becoming a proficient dancer. She took informal lessons for three years, learning the individual Cape Breton approach to the violin, which includes a distinctive bowing technique, and repetitive structures known as 'cuts' (triplets). She began to play outside Nova Scotia at the age of 12, touring the festival circuit throughout America and Canada. Her first record was issued in 1989, at the age of 16. It was followed two years later by *Road To The Isle*, which garnered several East Coast Music Awards, including Instrumental Artist Of The Year and the Roots/Traditional category. Her now regular pianist, Tracey Dare, joined her in time for *Fit As A Fiddle*, and they also toured internationally as a trio with the assistance of guitar player Dave MacIsaac. MacMaster and Dare (who released a solo album in 1995, *The Crooked Lake*) also perform with a full Cape Breton band with drums, bass and Gaelic singing.

- ALBUMS: *4 On The Floor* (1989)★★★, *Road To The Isle* (1991)★★★★, *Fit As A Fiddle* (1994)★★★.

Macon, John Wesley 'Shortstuff'

b. 1933, Crawford, Mississippi, USA, d. 28 December 1973, Macon, Mississippi, USA. In the mid-60s, Macon was brought briefly to public attention by his cousin **Big Joe Williams**. Although 30 years younger than Williams, he performed a remarkably archaic style of blues, featuring simple, insistently rhythmic guitar, often without chord changes, and mode packed vocals that often recalled the field holler. After the trip north with Williams that resulted in his too few recordings, Macon returned home to undeserved obscurity until his death.

- ALBUMS: *Mr. Shortstuff & Big Joe Williams* (1965)★★★, *Hell Bound & Heaven Sent* (1967)★★★.

Macon, Uncle Dave

b. David Harrison Macon, 7 October 1870, Smart Station, Warren County, Tennessee, USA, d. 22 March 1952, Readyville, Tennessee, USA. Macon's family moved to Nashville when his father, a Confederate captain in the Civil War, bought the city's Broadway Hotel. Macon learned to play the banjo and acquired songs from the vaudeville artists who stayed at the hotel. He married in 1889 and started the Macon Midway Mule And Wagon Transportation Company, which was later described in the song 'From Here To Heaven'. His mule-drawn wagons carried goods between Murfreesboro and Woodbury. Macon performed at venues along the way. However, the business collapsed following the advent of a motorized competitor in 1920. Although he had worked as a jovial entertainer for many years, he never thought of turning professional until a pompous farmer asked him to play at a wedding. Macon demanded $15, certain that he would be turned down; it was accepted and became his first professional booking. At the age of 52, when Uncle Dave Macon launched his professional career, his songs and humour proved so popular that he was soon known all over the south. He became the first star of the ***Grand Ole Opry*** when it was launched in 1925 with material covering folk tunes, vaudeville, blues, country and gospel music. In 1927, Macon formed the Fruit Jar Drinkers with Sam And Kirk McGee and Mazy Todd - their tracks among the finest produced by old-time string bands. In 1931 he was the main attraction of the *Opry*'s first touring show, working with his son, Dorris, and the **Delmore Brothers**. Between 1924 and 1938, Macon recorded over 170 songs, which makes him among the most recorded of the early-day country stars. Despite the age of the recordings, his whooping and hollering brings them to life, and notable successes included 'Arkansas Traveller' and 'Soldier's Joy'. 'Hill Billie Blues' is possibly the first recorded song ever to use hillbilly in its title. His 1927 recording of 'Sail Away Ladies' was converted into the 50s skiffle hit, 'Don't You Rock Me, Daddy-O'. Macon appeared with **Roy Acuff** in the 1939 film *Grand Ole Opry*, which showed that, even at an advanced age, he was a fine showman. Macon stopped touring in 1950 and he made his last appearance at the *Opry* on 1 March 1952. After his death at Murfreesboro in 1952, a monument was erected near Woodbury by his fellow *Opry* associates and he was elected to the **Country Music Hall Of Fame** in 1966.

- COMPILATIONS: *First Featured Star Of The Grand Ole Opry* (Decca 1966)★★★, *Early Recordings, 1925-1935* (1971)★★★, *The Gayest Old Dude In Town* (1974)★★★, *Uncle Dave Macon At Home - His Last Recordings* (Bear Family 1976)★★★, *Keep My Skillet Good And Greasy* (1979)★★★, *Laugh Your Blues Away* (Rounder 1979)★★★, *Country Music Hall Of Fame* (MCA 1992)★★★★, *Travelin' Down The Road* (BMG 1995)★★★★.
- FURTHER READING: *Uncle Dave Macon: A Bio Discography*, Ralph Rinzler & Norman Cohen.

MacRae, Dave

b. 2 April 1940, Aukland, New Zealand. Following an appearance in 1971 on an album by Mike Maran, MacRae embarked upon a busy period of session activity throughout that decade. His keyboards (usually electric piano) can be heard on recordings by **Back Door**, the **Walker Brothers**, and **Max Merritt And The Meteors**. Additionally, MacRae also found time to join **Ian Carr's Nucleus**, **Robert Wyatt**'s post-**Soft Machine** band, Matching Mole, and the equally short-lived Pacific Eardrum. Most recently David MacRae has written music for UK television series, notably the ***Goodies*** and *Bread*.

● ALBUMS: for ratings see artists entries. With Mike Maran *Fair Warning* (Bronze 1971), with Schunge *Ballad Of A Simple Love* (1972), with Matching Mole *Matching Mole* (1972), *Little Red Record* (1973), with Nucleus *Belladonna* (1972), *Labyrinth* (1973), *Roots* (1973), *Direct Hits* (1976), with Back Door *Another Fine Mess* (1975), with the Walker Brothers *No Regrets* (1975), *Lines* (1976), *Nite Flights* (1978), with Max Merritt And The Meteors *A Little Easier* (1975), with Joe Breen *More Than Meets the Eye* (1976), with the Goodies *Nothing to Do With Us* (1976), with Pacific Eardrum *Pacific Eardrum* (1977), *Beyond Panic* (1978).

MacRae, Gordon

b. 12 March 1921, East Orange, New Jersey, USA, d. 24 January 1986, Lincoln, Nebraska, USA. A popular singer on record, radio and in films during the 50s, MacRae was the son of local radio celebrity Wee Willie MacRae, and often worked on radio as a child actor before joining the Millpond Playhouse in New York. There he met actress Sheila Stephens who became his first wife in 1941. After winning an amateur singing contest at the 1939/40 New York World's Fair, he sang for two weeks with the **Harry James** and **Les Brown** bands. While working as a pageboy at NBC Radio, he was heard by bandleader **Horace Heidt** who signed him for two years, during which time he appeared with Heidt, James Stewart and Paulette Goddard in a movie about Heidt's radio giveaway show, *Pot O' Gold*. After serving in the US Army Air Force Corps in World War II, MacRae returned to New York to take a singing role in the 1946 Broadway revue *Three To Make Ready*, starring Ray **Bolger**. In 1947, he signed to **Capitol Records** and had a string of hits up to 1954, including 'I Still Get Jealous', 'At The Candlelight Cafe', 'It's Magic', 'Hair Of Gold, Eyes Of Blue', 'So In Love', 'Mule Train'/'Dear Hearts And Gentle People' and 'Rambling Rose'. After a four-year gap, he entered the US charts again in 1958 with 'The Secret'. MacRae also made a series of successful singles with ex-**Tommy Dorsey** singer **Jo Stafford**. These included 'Say Something Sweet To Your Sweetheart', 'Bluebird Of Happiness', 'My Darling, My Darling' (a US number 1), 'A-You're Adorable', 'Need You', 'Whispering Hope', 'Bibbidi-Bobbidi-Boo' and 'Dearie'. MacRae's film career, mostly for Warner Brothers, started in 1948 with a non-singing role in *The Big Punch*. This was followed by a series of musicals that included *Look For The Silver Lining* (1949) and *The Daughter Of Rosie O'Grady* (1950), both co-starring **June Haver**, and four films in which he was partnered by **Doris Day**: *Tea For Two* (1950), *West Point Story* (1950), *On Moonlight Bay* (1951) and *By The Light Of The Silvery Moon* (1953). Among his other screen appearances were roles in *The Desert Song* (1953), co-starring **Kathryn Grayson**, and *Three Sailors And A Girl* (1953), with **Jane Powell**. In 1955 and 1956 he had the two most satisfying film parts of his career, when he played opposite **Shirley Jones** in highly successful adaptations of the Broadway shows ***Oklahoma!*** and ***Carousel***. Also in 1956, MacRae appeared in his last film musical as **Buddy De Sylva** in ***The Best Things In Life Are Free***, a biopic of the 20s/30s songwriting team of **De Sylva, Brown And Henderson**. In 1979, he made one final film appearance, in a dramatic role in *The Pilot*. In the mid-50s, MacRae was also popular on US television as the singing host of *The Railroad Hour*, *The Colgate Comedy Hour*, and his own *Gordon MacRae Show*. After divorcing his first wife, he was remarried in 1967 to Elizabeth Lambert Schrafft. In the same year, he made his first Broadway musical appearance since 1946, replacing **Robert Preston** in ***I Do! I Do!*** In the 70s he struggled with alcoholism and, in the early 80s, claimed that he had won the battle. He died from cancer of the mouth and jaw in January 1986.

● ALBUMS: with Jo Stafford *Songs Of Faith* 10-inch album (Capitol 1950)★★, *Prisoner Of Love* film soundtrack (MGM 1952)★★★, with various artists *Roberta* 10-inch album (Capitol 1952)★★★, with various artists *Merry Widow* 10-inch album (Capitol 1952)★★★, with Lucille Norman *New Moon/Vagabond King* film soundtrack (Capitol 1952)★★★, with Stafford *Sunday Evening Songs* 10-inch album (Capitol 1953)★★★, with various artists *The Desert Song* (Capitol 1953)★★★★, with various artists *Student Prince* 10-inch album (Capitol 1953)★★★, *By The Light Of The Silvery Moon* film soundtrack (Capitol 1953)★★, *The Red Mill* film soundtrack (Capitol 1954)★★★, with Stafford *Memory Songs* (Capitol 1954)★★★, *Romantic Ballads* (Capitol 1955)★★★, *Oklahoma!* film soundtrack (Capitol 1955)★★★★★, *Carousel* film soundtrack (Capitol 1956)★★★★★, *Operetta Favourites* (Capitol 1956)★★★★, *The Best Things In Life Are Free* (Capitol 1956)★★★, *Motion Picture Soundstage* (Capitol 1957)★★★, *Cowboy's Lament* (Capitol 1957)★★★, *Gordon MacRae In Concert* (Capitol 1958)★★, *This Is Gordon MacRae* (Capitol 1958)★★★★, *Seasons Of Love* (Capitol 1959)★★★, with Stafford *Whispering Hope* (Capitol 1962)★★★, with Stafford *Peace In The Valley* (Capitol 1963)★★, with Stafford *Old Rugged Cross* (Capitol 1963)★★★.

● COMPILATIONS:*Best Of The Capitol Years* (Capitol 1990)★★★★.

● FURTHER READING: *Hollywood Mother Of The Year: Sheila MacRae's Own Story*, Sheila MacRae with Paul Jeffers.

Macumba

Taking their name from a north Brazilian drumming tradition based on West Africa's Yoruba religion, Macumba's music also draws on the Voodoo sounds of

Haiti and the Santa Ria religion of Cuba. They originally formed out of a drum workshop given by John Gilmour to Glasgow art students in the early 90s. So enthralled were the students that Gilmour was invited to put the group on a permanent footing, with the addition of five pipers from the Neilston And District Pipeband Of Barrhead. Since that time, by necessity, the group's membership has been fluid, from as little as three (playing Musica Populaire de Brasil) to a full 30-piece assembly. The combination of samba, particularly the northern Brazilian tradition and the xaxado, frevo and maracatu rhythms, accompanied by highland piping, has produced a unique sound. In performance they are led by Johnny Beaver, and use Brazilian percussion elements such as the pandéro (tambourine), agog bell and chocalho (shaker). Traditional pipe songs are adapted to complement the presence of the percussionists, producing a far more dynamic hybrid than traditional Scottish pipe music. The group have played twice at the Drogheda Samba Festival, and in 1993 performed at the Scottish League Cup final between Rangers and Hibernian. With the addition of singer Lynne O'Neill they recorded the wonderfully upbeat *Don't Hold Your Breath*.

● ALBUMS: *Don't Hold Your Breath* (Greentrax 1996)★★★★.

Mad About Music

Deanna Durbin was only 17 years old when she made this film in 1938, but her 'significant contribution in bringing to the screen the spirit and personification of youth', gained her a special Academy Award in the same year. In *Mad About Music* she once again plays a character bursting with imagination and energy, who, after being deposited in a swanky Swiss finishing school by her narcissistic actress mother (Gail Patrick), comes up with a father who is simply the product of that same fertile imagination. Invited to produce him for inspection, the youngster offers a rather puzzled visitor (Herbert Marshall) as her partner in the collusion. It was all good fun, and also taking part were Jackie Moran, Arthur Treacher, William Frawley, Helen Parrish, Marcia Mae Jones. The musical highlight was Miss Durbin's spirited rendering of 'I Love To Whistle' with Cappy Barra's Harmonica Band. **Harold Adamson** and **Jimmy McHugh** wrote that tune, along with 'Serenade To The Stars', 'Chapel Bells', and 'There Isn't A Day Goes By'. Durbin also joined the Vienna Boys' Choir in a beautiful version of 'Ave Maria' (Charles Gounod). Norman Taurog directed this highly popular feature which attracted several Oscar nominations, two of which went to Marcella Burke and Frederick Kohner, the writers of the story on which Bruce Manning and Felix Jackson's screenplay was based. It received another airing in 1956 when *Mad About Music* was remade as *Toy Tiger* starring Jeff Chandler and Laraine Day, with Tim Hovey in the Deanna Durbin part.

Mad Cobra

b. Everton Brown, *c*.1969, Kingston, Jamaica, West Indies. Brown began his career earnestly following his musical roots - his uncle was an engineer at **Bob Marley**'s Tuff Gong studios. While still at school, Brown chanted on **sound systems** including the Mighty Ruler and **Stereo One**. After gaining his qualifications, he pursued a career in the music business. He recorded with a number of producers including **Bobby Digital**, **King Jammy** and **Donovan Germain**. In 1991 Brown recorded 'Tek Him', riding a version of **Eric Donaldson**'s 20-year old Jamaican Music Festival winner, 'Cherry Oh Baby'. The song has since become an anthem and a myriad of versions to the rhythm surfaced, including a remake by Donaldson himself. The hits continued, including 'OPP' (Other Peoples Property), with Conroy Smith, 'Body Basics', 'Be Patient', 'Yush' and 'Gundelero'. His success led to a number of compilations, including *Cobra Gold*, which featured a variety of tracks from a number of producers, and *Ex-Clusive* produced by Clive Kennedy. By 1993, following the success of **Shabba Ranks**, the major labels took an interest in Jamaican performers and Sony signed Brown; he subsequently became known as Mad Cobra. With production credits to Clifton 'Specialist' Dillon and **Sly Dunbar**, the release of 'Flex' earned him international fame. The success of the tune was eclipsed when the rhythm was used for **Buju Banton**'s infamous 'Boom Bye Bye', but Mad Cobra's earlier homophobic song, 'Crucifixion', was ignored by the media. In Jamaica he recorded 'Fat And Buff' for Jammys and, inspired by the revival of conscious lyrics, 'Selassie I Rules' in 1994, sounding much like the ever popular **Bounty Killer**. Throughout 1995 his prolific output continued with notable hits such as 'Poor Mans Shoes', 'Live Good', 'Hell Swell', 'Send Them Come' and 'Dun Wife'. He was also the featured DJ on Bunny Rugs' remake of his **Third World** hit, 'Now That We've Found Love'. At the 1995 Sting concert, promoted by Isaiah Lang, Mad Cobra faced **Ninjaman** in a clash of the DJs. Unfortunately, on this Boxing Day event Mad Cobra had to accept defeat, but a rematch was scheduled in Montego Bay on New Year's Eve. The clash never took place and the two protagonists embraced, with Ninjaman announcing, 'Cobra ah mi bwoy, we come outa de same camp'.

● ALBUMS: *Ex-Clusive* (Charm 1991)★★★, *Bad Boy Talk* (Penthouse 1991)★★★, *Merciless Bad Boy* (Sinbad 1992)★★★, *Your Wish* (Esoldun 1992)★★★, *Spotlight* (Top Rank 1992)★★★, *Hard To Wet Easy To Dry* (Columbia 1993)★★★, *Venom* (Greensleeves 1994)★★★★, *Step Aside* (VP 1994)★★★, with Beenie Man, Lieutenant Stitchie *Meets Lt Stitchie And Beenie Man* (VP 1995)★★★★, *Sexperience* (Breadfruit 1996)★★★, *Exclusive Decision* (VP 1996)★★★★, *Milkman* (EMI America 1996)★★★.

● COMPILATIONS: *Cobra Gold* (Charm 1991)★★★, *Goldmine* (VP 1993)★★★, *Shoot To Kill* (VP 1993)★★★, *Mad Cobra* (Sonic 1994)★★★, *Sexperience* (Critique 1996)★★★.

Mad Lads

From Memphis, Tennessee, USA, the Mad Lads comprised John Gary Williams, Julius Green, William Brown and Robert Phillips. Although not one of the premier Stax/Volt acts, this quartet enjoyed seven R&B hits between 1965 and 1969. After changing their name from the Emeralds, their first single, 'The Sidewalk Surf', flopped, but the group placed three singles in the R&B Top 20 in 1965-66, the best-known being 'I Want Someone'. Their first hit, 'Don't Want To Shop Around', was curiously anachronistic, owing more to doo-wop than southern soul. Later releases, including the perky 'Sugar Sugar', were more typical, but the group was increasingly obscured by its more successful counterparts. In 1966, Williams and Brown were drafted and replaced by Sam Nelson and Quincy Clifton Billops Jnr. A version of the **Jimmy Webb** standard 'By The Time I Get To Phoenix' proved to be the Mad Lads' last chart entry in 1969, after which they broke up. A new line-up was assembled in 1972, but disbanded after completing one album. Former member Billops joined another Stax group, Ollie And The Nightingales, and from there moved into a re-formed version of the **Ovations**. A new Mad Lads built around Williams and Gary formed in 1984, with a new Volt album, *Madder Than Ever*, released in 1990.

● ALBUMS: *In Action* (Volt 1966)★★★, *The Mad, Mad, Mad, Mad, Mad Lads* (Volt 1969)★★★, *A New Beginning* (Volt 1972)★★, *New Directions* (Express 1985)★★, *Madder Than Ever* (Volt 1990)★★.

● COMPILATIONS: *Their Complete Early Recordings* (Volt/Ace 1997)★★★, *The Best Of The Mad Lads* (Volt/Ace 1997)★★★.

Mad Lion

b. Oswald Preist, London, England. The reggae/hip-hop connection has been strengthened with top performers from the two diverse styles recording together: **Yellowman** with **Bill Laswell**'s **Material**, **Shabba Ranks** performing with **KRS-1**, **Shaggy** with **Grand Puba** and **Buju Banton** alongside **Heavy D**. In Brooklyn, New York, the **Mad Lion** (acronym for Musical Assassin Delivering Lyrical Intelligence Over Nations) began performing a combination of ragga and hip-hop in verbal battles fought in parking lots, or any location where opposing rappers could set up their decks, amps and speakers, the equivalent of Jamaica's **sound system** battles. Mad Lion's reputation spread and he began recording in his own unique style. Kris Parker aka KRS-1 had worked with **Shelly Thunder** and **Ziggy Marley**, although it is his association with the Mad Lion that proved to be the most enduring. While the projects with Thunder, Shabba and Ziggy Marley were brief encounters, the partnership with the Lion continued throughout the mid-90s. The Lion's debut, 'Shoot To Kill', was a phenomenal success in New York. The hit was swiftly followed by 'Take It Easy', which became an international hit and led to an album release of the same name. He topped ***Billboard***'s reggae chart and introduced female DJ Lady Apache to **Nervous Records**, with whom he had enjoyed his notable accomplishments. By the end of 1994, with producer Gyasi Addae, he recorded 'Real Lover', which also led to an album of the same name. Notable inclusions were 'Idiot Drumpan Sound', 'Murderah Man', 'Bad Boy Life' and 'Fluffy'. In the summer of 1995 in the Paramount Theatre, a show, *Hot 97*, was organized by the New York-based radio station featuring legendary hip-hop performers. The aim was to demonstrate that the negative image created by the gangster and drug culture was detrimental to the music's progression. Supporting the show were **Doug E. Fresh**, **Lovebug Starski**, the Furious Four, KRS-1, **MC Shan** and Mad Lion. Also in 1995, the Lloyd Campbell-produced 'Love Woman So' almost crossed over into the international reggae charts. Two years later, 'Carpenter' topped the US reggae chart. Mad Lion has enjoyed tremendous success on the rap scene but has as yet failed to make a significant impression with dancehall devotees.

● ALBUMS: *Take It Easy* (Nervous 1994)★★, *Real Ting* (Nervous 1994)★★, *Real Lover* (VP 1995)★★★, *Ghetto Gold And Platinum Respect* (Nervous 1997)★★★.

Mad Professor

(See **Ariwa Sounds**)

Mad River

Laurence Hammond (vocals/harmonica), David Robinson (lead guitar), Greg Druian (rhythm guitar), Tom Manning (bass) and Greg Dewey (drums) formed the Mad River Blues Band in 1965. Initially based in Yellow Springs, Ohio, USA, the group subsequently moved to California, by which time Druian had been replaced by Rick Bockner. The quintet, now dubbed simply Mad River, initially struggled to assert themselves, but a privately pressed EP helped secure a series of gigs at prestigious San Franciscan venues. Mad River's debut album was released in 1968. Although mastered too fast owing to a technical error, it remains an enthralling slice of vintage acid rock, where traces of **Country Joe And The Fish** and **Quicksilver Messenger Service** blend with Hammond's reedy, quivering voice. A second album, *Paradise Bar And Grill*, was an altogether different affair. A handful of the tracks echoed the style of that first selection, while others were indebted to C&W, a genre towards which the singer was increasingly drawn. Two haunting acoustic instrumentals and a cameo appearance by the late writer Richard Brautigan completed one of the late 60s most engaging collections. Mad River broke up soon after its release. Dewey later joined Country Joe And The Fish, and has subsequently played with numerous Bay Area groups. Hammond pursued his love of country music with his Whiplash Band and recorded an engaging album, *Coyote's Dream*, in 1976. The remainder of the group retired from active performance.

● ALBUMS: *Mad River* (Capitol 1968)★★★, *Paradise Bar And Grill* (Capitol 1969)★★★.

Mad Season

Mad Season were formed as a brief offshoot of **Pearl Jam** when their lead guitarist, Mike McCready, was on holiday in Minneapolis. There he met John Baker Saunder, the bass player with Lamont Cranston. The rest of Mad Season consist of Seattle luminaries Barrett Martin (drums; also **Screaming Trees**) and Layne Staley (b. 1967, vocals; **Alice In Chains**). They played their first gig with just three days notice as the Gacy Bunch (a halfway-house name between television serial *The Brady Bunch* and serial killer John Wayne Gacy) at Seattle's Crocodile Cafe. There had still been no proper rehearsals when they played their second gig two weeks later. By the recording of the album they were called Mad Season, which McCready first heard in Surrey when Pearl Jam were mixing their first album. 'It's the time when the psychedelic mushrooms grow. And it's a Hunter S. Thompson thing, and it certainly describes my years of alcohol, so it had stuck in my mind for a long time.' The group's debut featured Screaming Trees vocalist Mark Lanegan duetting with Staley. The understated performances from the star personnel helped to create an impressive and relaxed album.

● ALBUMS: *Above* (Columbia 1995)★★★.

● VIDEOS: *Live At The Moore* (Columbia 1995).

Madam X

One of Madam X's more distinctive songs, 'Come One, Come All', contained the line 'We're bad, we're good, that's all we ever wanted'. Unfortunately for them, most people thought they belonged chiefly in the former category. The group were formed in New York in 1983 by sisters Maxine and Roxy Petrucci on guitar and drums, respectively, along with vocalist Bret Kaiser and bassist Christopher 'Godzilla' Doliber. They subsequently moved to Los Angeles where their brand of glam metal was more readily accepted. In February 1985 they released an anthemic single, 'High In High School', backed with a suitably grandiose video. The single was produced by **Rick Derringer** who also performed the same task on the album. Both, however, were very average affairs and live shows fell short of the expected excitement. In 1986 Roxy departed to form **Vixen** and Kaiser quit the scene with ego suitably deflated. Mark McConnell took over the drums while vocal duties were handled by Sebastian Bach. Within the year the band disintegrated, with Doliber forming a wild and heavy band called **Godzilla** (which failed). Maxine remained in the shadow of her sister, but Bach found stardom with **Skid Row**.

● ALBUMS: *We Reserve The Right* (Jet 1984)★★★.

Madame Sherry

With music by Hugo Felix and a book by Maurice Ordonneau, this 'Musical Vaudeville' or 'French Vaudeville', was presented in Paris and Berlin in 1902, and in London a year later. By the time it opened at the New Amersterdam Theatre in New York on 30 August 1910, it had been radically reworked, and had music by Karl Hoschna and a book and lyrics by **Otto Harbach**. The complicated story involves Edward Sherry (Jack Gardner), whose wealthy uncle Theophilus (Ralph Herz), sets him up in his own Sherry School of Aesthetic Dancing. Edward succeeds in convincing his uncle that his houskeeper, Catherine (Elizabeth Murray), is his wife and two of the dancing pupils are his children. At the time, Edward loves Lulu (Frances Demarest), one of his terpsichorean teachers, but, by the end of the piece he has transferred his affections to Yvonne (Lina Abarbanell), who, fresh from the convent school, accedes to the title of Madame Sherry. Hoschna and Harbach's score contained 'Every Little Movement' ('Has a meaning of its own'), which became an enormous hit and a firm favourite in vaudeville and music halls through the years. The **Dorsey** Brothers Orchestra had some success with it, and the number was also featured in several 40s film musicals such as *Presenting Lily Mars* (Judy Garland), *Shine On Harvest Moon*, and ***The Jolson Story***. The rest of the composers' score included 'The Smile She Means For You, 'I Want To Play House With You', and 'The Birth Of Passion'. Another song, 'Put You Arms Around Me Honey', which was written by **Albert Von Tilzer** and Junie McCree, and interpolated into the show, became extremely popular. It also turned up in several movie musicals including two Betty Grable vehicles, ***Coney Island*** and ***Mother Wore Tights***. Lina Abarbanell was the main star of the piece, but comedienne Elizabeth Murray also made a strong impression, and helped the show enjoy a run of 231 performances. She went on to further success in *High Jinks*, ***Watch Your Step***, and *Sidewalks Of New York*.

Madball

Singer Freddy Cricien (b. Florida, USA), brother of **Agnostic Front**'s Roger Miret, was inevitably influenced by his imposing sibling, and his own band, Madball, operated in a similar, all-out hardcore vein. Cricien had made his debut at an Agnostic Front show at the age of seven, when visiting his New York-based brother, climbing on stage to offer a rendition of the **Animals**' It's My Life'. Eventually, he moved to the US capital, spending much time at the city's home for hardcore, **CBGB's**. It was Vinnie Stigma of Agnostic Front who gave him his nickname, 'Madball', after provoking the young Cricien to the point where his face resembled such an object. When Madball was formed, it included Stigma on guitar, with brother Roger on bass and Will Shepler on drums. Their first release, 'Ball Of Destruction', was unveiled in 1989 on In-Effect Records, and is now a genuine rarity. However, there was a three-year gap before a second 7-inch, 'Droppin' Many Suckers', this time released with Wreck-age Records. It prefaced a switch to **Roadrunner** and a long-playing set that, predictably, accented machismo and power over subtlety, but was nevertheless an energizing collection. It saw the debut of the band's current line-up: Cricien (vocals), Shepler (drums), Stigma (guitar), Matt Henderson (guitar) and Hoya (bass).

- ALBUMS: *Set It Off* (Roadrunner 1993)★★★, *Demonstrating My Style* (Roadrunner 1996)★★★, *Look My Way* (Roadrunner 1998)★★.
- COMPILATIONS: *Ball Of Destruction* (Century Media 1996)★★★.

Madder Rose

Spuriously lauded on their arrival in 1993 as the 'new **Velvet Underground**', Manhattan-based New Yorkers Madder Rose comprised Billy Coté (b. New Jersey, USA; guitar), Mary Lorson (vocals), Matt Verta-Ray (bass) and Johnny Kick (b. Chicago; drums, ex-Speedball). The initial ripples were caused by singles such as 'Swim', a yearning, slow-burning torch song reminiscent of **Lou Reed**'s craft. However, they could hardly be described as anyone's 'new young thing', with all of the members aged over 30 at this early stage in their career. Each boasted an interesting, mainly non-musical background. Lorson was an ex-busker and film student, while both Verta-Ray and Kick worked at the **Andy Warhol** silk-screen factory and met the great man several times (a fact that helped to encourage the Velvet Underground comparisons). Coté had additionally spent much of the 80s working in No/New Wave bands Hammerdoll and Coté Coté, while struggling to overcome his heroin addiction. Cover versions of **PiL**'s 'Rise' and the **Cars**' 'My Best Friend's Girl' on stage further revealed Madder Rose's diversity, while their debut album was trumpeted by ***Melody Maker*** magazine as '*the* debut album of 1993'. Released on **Atlantic Records**' independently distributed subsidiary Seed, production was overseen by Kevin Salem of **Dumptruck**. Matt Verta-Ray left in February 1994 to concentrate on his own project, Speedball Baby, the departure agreed before the band recorded their second album. He was replaced for *Panic On* by Chris Giammalvo (ex-Eve's Plum), on a set co-produced with **Clash/Breeders/Th' Faith Healers** veteran, Mark Freegard. This saw Lorson emerge as a songwriting force to rival Coté on some of the album's best numbers, including the appealing 'Foolish Ways'.

- ALBUMS: *Bring It Down* (Seed 1993)★★★★, *Panic On* (Atlantic 1994)★★★.

Maddox, Rose

b. Roselea Arbana Maddox, 15 December 1926, near Boaz, Alabama, USA, d. 15 April 1998, Ashland, Oregon, USA. In the Depression days of 1933, Charlie and Lula Madox took their five young children (Cal, Henry, Fred, Don and Rose), whose ages ranged from 7 to 16, illegally boarded freight trains and headed for California, eventually settling near Bakersfield. They followed the various harvests, working as 'fruit tramps', and were soon joined by eldest son Cliff. All were musical, and to help their income, they began to play for local dances, with the 12-year-old Rose providing the vocals, even in noisy honky tonks. They first appeared on radio on KTRB Modesto in 1937, but by 1941, when they disbanded owing to Cal, Fred, and Don being drafted, they had become a popular act, due initially to appearances on the powerful KFBK Sacramento station. In 1946, they re-formed as the Maddox Brothers And Rose and became popular over a wide area. Their bright and garish stage costumes earned them the title 'the most colourful hillbilly band in America'. Cliff died in 1948, and his place was taken by Henry. By the early 50s, with an act that included comedy as well as songs, they were regulars on the *Louisiana Hayride*, played concerts and also appeared on the *Grand Ole Opry*. In 1947, they recorded for Four Star before moving to Columbia in 1951. Their successes included Rose's stirring recordings of 'The Philadelphia Lawyer' and 'The Tramp On The Street'. Rose also recorded with her sister-in-law, Loretta, as Rosie And Rita. By the mid-50s, Rose was beginning to look to a solo career. In 1957, she signed for **Capitol** and about that time the Maddox Brothers nominally disbanded. Rose soon established herself as a solo singer and, during the 60s, had several chart hits including 'Gambler's Love', 'Conscience I'm Guilty' and her biggest hit 'Sing A Little Song Of Heartache'. She also had four very successful duet recordings with **Buck Owens**, namely 'Mental Cruelty', 'Loose Talk', 'We're The Talk Of The Town' and 'Sweethearts In Heaven'. In the late 60s, she suffered the first of several heart attacks that have affected her career, but by 1969 she had recovered and made the first of her visits to Britain. She continued to work when health permitted throughout the 70s, but had no chart success. After leaving Capitol in 1967, she recorded for several labels including Starday, **Decca** and King. In the 80s, she recorded two albums for **Arhoolie Records** and her famous Varrick album *Queen Of The West*, on which she was helped by **Merle Haggard** and the Strangers and **Emmylou Harris**. Her son, Donnie, died in 1982 and she sang gospel songs with the Vern Williams band at his funeral. She frequently appeared with Williams, a popular west coast bluegrass musician who also provided the backing on some of her 80s recordings. In 1987, Maddox suffered a further major heart attack which left her in a critical condition for some time. Her situation was aggravated by the fact that she had no health insurance but benefit concerts were held to raise the funds. Rose Maddox possessed a powerful, emotive voice and was gifted with the ability to sing music of all types. Her recordings range from early hillbilly songs and gospel tunes through to rockabilly numbers that have endeared her to followers of that genre. Later she worked with long-time friend and rockabilly artist Glen Glenn, recording the album *Rockabilly Reunion* with him at the Camden Workers Club, London, in March 1987. Many experts rate the album *Rose Maddox Sings Bluegrass* as her finest recorded work. On it she is backed by such outstanding bluegrass musicians as Don Reno, Red Smiley and **Bill Monroe**. In 1995 she was nominated for a Grammy for the last mentioned album.

- ALBUMS: *Precious Memories* (Columbia 1958)★★★, *Glorybound Train* (Capitol 1960)★★★, *The One Rose* (Capitol 1960)★★★, *A Big Bouquet Of Roses* (Capitol 1961)★★★, with Bill Monroe *Sings Bluegrass* (Capitol 1962)★★★★, *Alone With You* (Capitol 1963)★★★, *Rosie* (1970)★★★, *Reckless Love & Bold Adventure* (1977)★★★, *This Is Rose Maddox* (Arhoolie 1980)★★★, *A Beautiful Bouquet* (Arhoolie 1983)★★★, with Merle Haggard & The Strangers, Emmylou Harris *Queen Of The West* (Varrick 1983)★★★, with Glen Glenn *Live In London - Rockabilly Reunion* (1988)★★★, *Rose Of The West Coast Country* (1991)★★★, with Fred Maddox *50 Years Of Country Music* (1993)★★★, *$35 And A Dream* (Arhoolie 1995)★★★, *The Moon Is Rising* (Country Town Music 1996)★★★.

● COMPILATIONS: Rose Maddox *The One Rose - The Capitol Years* 4 CD box set(Bear Family 1994)★★★★. As The Maddox Brothers & Rose: *A Collection Of Standard Sacred Country Songs* (King 1959)★★★, *I'll Write Your Name In The Sand* (King 1961)★★★, *The Maddox Brothers & Rose* (Wrangler 1962)★★★, *The Maddox Brothers & Rose 1946-1951 Vols. 1 & 2* (Arhoolie 1964)★★★★, *The Maddox Brothers & Rose Go Honky Tonkin'* (Hilltop 1965)★★★, *Family Folks* (Bear Family 1982)★★★★, *Rockin' Rollin'* (Bear Family 1982)★★★★, *The Maddox Brothers & Rose On The Air Vol. 1* (Arhoolie 1983)★★★, *The Maddox Brothers & Rose On The Air Vol. 2* (Arhoolie 1983)★★★, *The Maddox Brothers & Rose: Their Original Hits* (Arhoolie 1986)★★★★, *America's Most Colorful Hillbilly Band* (Arhoolie 1993)★★★.

● FURTHER READING: *The Life And Career Of Rose Maddox*, Jonny Whiteside.

Made

A cheerless 1972 film, *Made* starred Carol White (*Cathy Come Home*, ***Poor Cow***) as a struggling single parent mistreated by those around her. The role of her musician lover was initially offered to **Marc Bolan**, but it was desolate folk singer **Roy Harper** who secured the part. Both he and White were excellent in their roles, although the depressing situation of the latter ensures that watching *Made*, although thought-provoking, is not a pleasurable experience. Harper contributed several songs, marked by *de rigueur* personal ruminations, but the power of the film is derived from its script and John Mackenzie's sympathetic direction. A minor classic, *Made* continues the atmosphere of early 60s' 'kitchen sink' drama.

Made In Japan - Deep Purple

Recorded on the Japanese tour of 1972, **Deep Purple** created the most effortless of great live albums. Labouring under the ***Machine Head*** tour and with inter-band relationships that saw both **Ian Gillan** and Roger Glover feuding with the sometimes difficult **Ritchie Blackmore** and quitting the band early the following year. The record, for its part, does not suffer from the personnel problems, the band playing what would become, in retrospect, a greatest hits set. The consistency of the material - 'Child In Time', 'Strange Kind Of Woman', 'Space Truckin'' - was, and still is, astounding, matched only by the arch standards of Purple's live performance.

● Tracks: *Highway Star; Child In Time; Smoke On The Water; The Mule; Strange Kind Of Woman; Lazy; Space Truckin'.*

● First released 1973

● UK peak chart position: 16

● USA peak chart position: 6

Madison, Bingie

b. Bingie S. Madison, 1902, Des Moines, Iowa, USA, d. 1978. In his late teens and early twenties, he played piano in his hometown and in California but later took up clarinet and saxophones. He played with numerous bands and in the late 20s and early 30s briefly led his own band. In 1931 he joined **Luis Russell** and was in the unit when it backed **Louis Armstrong** for tours and records. During his tenure with the band, Madison occasionally wrote very effective arrangements. From 1940 he began another round of bands; usually these were second-rankers but he had brief spells with **Edgar Hayes** and Ovie Alston. Madison's playing was sometimes less than perfect but he was an able section player. His arranging talents were very good but underused although he did write a number of charts for **Earl Hines**' big band in its later years.

● COMPILATIONS: *The Chronological Luis Russell 1930-1934* (Classics 1930-34)★★★.

Madison, Kid Shots

b. Louis Madison, 19 February 1899, New Orleans, Louisiana, USA, d. September 1948. He began playing trumpet, having first played drums in the waif's home band that saw the musical beginnings of **Louis Armstrong** and **Kid Rena**. As he gained proficiency as a trumpet player, Madison worked with several New Orleans brass and marching bands. He continued these activities through the 30s and in the early 40s played in bands led by **Bunk Johnson**. Like so many of his generation of New Orleans musicians, Madison was able to play music only as a sideline to full-time work in other things. He played with drive and vigorous attack.

● COMPILATIONS: *Bunk Johnson And His Brass Band* (1945)★★★.

Madness

This highly regarded UK ska/pop group evolved from the London-based Invaders in the summer of 1979. Their line-up comprised **Suggs** McPherson (b. Graham McPherson, 13 January 1961, Hastings, Sussex, England; vocals), Mark Bedford (b. 24 August 1961, London, England; bass), Mike Barson (b. 21 April 1958, London, England; keyboards), Chris Foreman (b. 8 August 1958, London, England; guitar), Lee Thompson (b. 5 October 1957, London, England; saxophone), Chas Smash (b. Cathal Smythe, 14 January 1959; vocals, trumpet) and Dan Woodgate (b. 19 October 1960, London, England; drums). After signing a one-off contract with 2-Tone they issued 'The Prince', a tribute to blue beat maestro **Prince Buster** (whose song 'Madness' had inspired the group's name). The single reached the UK Top 20 and the follow-up, 'One Step Beyond' (a Buster composition) did even better, peaking at number 7, the first result of their new contract with **Stiff Records**. An album of the same title revealed Madness's charm, with its engaging mix of ska and exuberant pop, a fusion they humorously dubbed 'the nutty sound'. Over the next two years the group enjoyed an uninterrupted run of UK Top 10 hits, including 'My Girl', *Work Rest And Play* (EP), 'Baggy Trousers', 'Embarrassment', 'The Return Of The Los Palmas Seven', 'Grey Day', 'Shut Up' and 'It Must Be Love' (originally a hit for its composer, **Labi Siffre**). Although Madness appealed mainly to a younger audience and were known as a zany, fun-loving group, their work occasionally took on a more serious note. Both 'Grey Day' and 'Our House' showed their ability to write about working-class family life in a fashion that was piercingly accurate, yet never patronizing. At their best, Madness were the most able commentators on London life since the **Kinks** in the late 60s. An ability to tease out a sense of melancholy beneath the fun permeated their more mature work, particularly on the 1982 album *The Rise And Fall*. That same year Suggs married singer **Bette Bright** and the group finally topped the charts with their 12th chart entry, 'House Of Fun' (which concerned teenage sexuality and the purchase of prophylactics). More UK hits followed, including 'Wings Of A Dove' and 'The Sun And The Rain', but in late 1983 the group suffered a serious setback when founding member Barson quit. The group continued to release some exceptional work in 1984 including 'Michael Caine' and 'One Better Day'. At the end of that year, they formed their own label, Zarjazz. Its first release was **Feargal Sharkey**'s 'Listen To Your Father' (written by the group), which reached the UK Top 30. Madness continued to enjoy relatively minor hits by previous standards with the contemplative 'Yesterday's Men', the exuberant 'Uncle Sam' and a cover version of the former **Scritti Politti** success, 'The Sweetest Girl'. In the autumn of 1986, the group announced that they were splitting. Seventeen months later, they reunited as a four-piece under the name The Madness, but failed to emulate previous successes. One of Mark Bedford's projects was a collaboration with ex-**Higsons** member Terry Edwards in **Butterfield 8**. Lee Thompson and Chris Foreman later worked under the appellation the Nutty Boys, releasing one album, *Crunch*, in 1990, and played to capacity crowds in London clubs and pubs. In June 1992 the original Madness re-formed for two open-air gigs in Finsbury Park, London, which resulted in *Madstock*, a 'live' document of the event. The group's renewed public image was rewarded with four chart entries during the year; three reissues, 'It Must Be Love', 'House Of Fun', and 'My Girl', and 'The Harder They Come'. In 1993, a 'musical about homelessness', *One Step Beyond*, by Alan Gilbey, incorporated 15 Madness songs when it opened on the London fringe - further evidence, as if any were needed, of the enduring brilliance of Madness's irresistible songcraft.

● ALBUMS: *One Step Beyond* (Stiff 1979)★★★★, *Absolutely* (Stiff 1980)★★★, *Madness 7* (Stiff 1981)★★★, *The Rise And Fall* (Stiff 1982)★★★★, *Madness* (1983)★★★★, *Keep Moving* (Stiff 1984)★★★, *Mad Not Mad* (Zarjazz 1985)★★, as the Madness *The Madness* (Virgin 1988)★★, *Madstock* (Go! Discs 1992)★★★.

● COMPILATIONS: *Complete Madness* (Stiff 1982)★★★, *Utter Madness* (Zarjazz 1986)★★★, *The Peel Sessions* (Strange Fruit 1986)★★, *Divine Madness* (Virgin 1992)★★★★, *The Business - The Definitive Singles Collection* (Virgin 1993)★★★★, *The Heavy Heavy Hits* (Virgin 1998)★★★★.

● VIDEOS: *Complete Madness* (Stiff 1984), *Utter Madness* (Virgin Vision 1988), *Complete And Utter Madness* (Virgin Vision 1988), *Divine Madness* (Virgin Vision 1992).

● FURTHER READING: *A Brief Case Of Madness*, Mark Williams. *Total Madness*, George Marshall.

Madness - Madness

Only available on import in the UK, this was **Madness**'s biggest album in the USA. With a track-listing that reads like a compilation, it is not difficult to see why it was so popular. Now firmly an 'establishment' band, it is easy to forget that the ska sound purveyed by Madness had its share of skinhead supporters and dubious lyrical concerns. Narrative opening lines such as 'Good morning miss/Can I help you son' ('House Of Fun') and 'Father wears his Sunday best' ('Our House') are guaranteed to make you sit back in anticipation. The cleverly barbed lyrics only add to the good-time value of these songs.

● Tracks: *Our House; Tomorrow's Just Another Day; It Must Be Love; Primrose Hill; Shut Up; House Of Fun; Night Boat To Cairo; Rise And Fall; Blue Skinned Beast; Cardiac Arrest; Grey Day; Madness (Is All In The Mind).*

● First Released 1983

● UK peak chart position: did not chart

● USA peak chart position: 41

Madonna

b. Madonna Louise Veronica Ciccone, 16 August 1958, Rochester Michigan, USA. Madonna excelled at dance and drama at high school and during brief periods at colleges in Michigan and North Carolina. In 1977 she went to New York, studying with noted choreographer Alvin Ailey and taking modelling jobs. Two years later, Madonna moved to France to join a show featuring disco singer Patrick Hernandez. There she met Dan Gilroy and, back in New York, the pair formed club band the Breakfast Club. Madonna played drums and sang with the band before setting up Emmy in 1980 with Detroit-born drummer Steve Bray. Together, Madonna and Bray created dance tracks which led to a recording deal with **Sire Records**. With leading New York disc jockey Mark Kamins producing, she recorded 'Everybody', a US club hit in 1982. Madonna broke out from the dance scene into mainstream pop with 'Holiday', written and produced by John 'Jellybean' Benitez. It reached the US Top 20 and was a Top 10 hit across Europe in 1984. By now, her tough, raunchy persona was coming across to international audiences and the attitude was underlined by the choice of Tom Kelly and Billy Steinberg's catchy 'Like A Virgin' as a 1984 single. It was the first of ten US number 1 hits for Madonna. Among these was 'Material Girl', the video for which introduced one of her most characteristic visual styles, the mimicking of Marilyn Monroe's 'blonde bombshell' image. By the time of the **Live Aid** concert, at which she appeared, and her high-profile wedding to actor Sean Penn, Madonna had become an internationally recognized superstar, known to millions of tabloid newspaper readers without any interest in her music. Among the fans of her work were a growing number of 'wannabees', teenage girls who aped her independent and don't-care stance.

From 1985-87, she turned out a stream of irresistibly catchy hit singles. 'Crazy For You' was co-written by ex-**Carpenters** collaborator John Bettis, while she and Steve Bray wrote 'Into The Groove'. These were followed by 'Dress You Up' and 'Papa Don't Preach', with its message of generational rebellion. 'True Blue', 'Open Your Heart' and 'La Isla Bonita' were later successes. Like an increasing number of her songs, 'Who's That Girl' (1987) was tied-in to a film - in this instance, a poorly received comedy in which she starred with Sir John Mills. Madonna's film career had begun in 1980 with a minor role in the b-movie *A Certain Sacrifice* before she starred in *Desperately Seeking Susan* (1985). In *Shanghai Surprise* (1986), Madonna appeared with Penn, from whom she separated in 1988. In that year, she also appeared on Broadway in the play *Speed The Plow* by David Mamet. Madonna continued to attract controversy when, in 1989, the video for 'Like A Prayer', with its links between religion and eroticism, was condemned by the Vatican and caused Pepsi-Cola to cancel a sponsorship deal with the star. The resulting publicity helped the album of the same title - co-produced with new collaborator Patrick Leonard - to become a global bestseller.

In 1990, her career reached a new peak of publicity and commercial success. She starred with Warren Beatty in the blockbuster film *Dick Tracy*, while the extravagant costumes and choreography of the Blond Ambition world tour were the apotheosis of Madonna's uninhibited melange of sexuality, song, dance and religiosity. The tour was commemorated by a documentary film, *Truth Or Dare On The Band Behind The Scenes, And In Bed With Madonna*, released in 1991. Among the hits of the early 90s were 'Vogue', devoted to a short-lived dance craze, 'Justify My Love' (co-written with **Lenny Kravitz**) and 'Rescue Me', produced by Madonna and **Shep Pettibone**. Madonna's reputation as a strong businesswoman, in control of each aspect of her career, was confirmed in 1992 when she signed a multi-million dollar deal with the Time-Warner conglomerate, parent company of Sire. This guaranteed the release of albums, films and books created by her own Maverick production company. The publication of her graphic and erotic book *Sex* put her back on top of the charts, though this time it was in the bestselling book lists. The book was an unprecedented success, selling out within hours and needing an immediate reprint. On ***Bedtime Stories*** she teamed up with **Soul II Soul** producer Nellee Hooper, who wrote the title track in conjunction with **Björk**. It was prefaced by the Top 10 performance of 'Secret', and boasted 11 tracks that combined, by her own description, pop, R&B, hip-hop and Madonna. In 1996 her need to shock had mellowed considerably with a credible movie portrayal of Eva Peron in ***Evita***. Later that year she became 'with child' on 14 October with the birth of Lourdes Maria Ciccone Leon. She returned to music with 1998's *Ray of Light*, one of her finest recordings to date. Collaborating with dance producer **William Orbit**, Madonna positively revelled in a new-found musical freedom. Her voice had also matured into a rich and expressive instrument.

● ALBUMS: *Madonna* (Sire 1983)★★★, *Like A Virgin* (Sire 1984)★★★, *True Blue* (Sire 1986)★★★★, *You Can Dance* (Sire 1987)★★★, *Who's That Girl* film soundtrack (Sire 1987)★★, *Like A Prayer* (Sire 1989)★★★★, *I'm Breathless* (Sire 1990)★★★, *Erotica* (Maverick 1992)★★★★, *Bedtime Stories* (Warners 1994)★★★★, *Something To Remember* (Sire 1995)★★★★, *Evita* film soundtrack (Warners 1996)★★★, *Ray Of Light* (Maverick/Warners 1998)★★★★.

● COMPILATIONS: *The Immaculate Collection* (Sire 1991)★★★★, *Best Of The Rest Volume 2* (Sire 1993)★★★.

● VIDEOS: *The Virgin Tour* (Warner Music Video 1986), *Ciao Italia - Live From Italy* (Sire 1988), *Immaculate Collection* (Warner Music Video 1990), *Justify My Love* (Warner Music Video 1991), *The Real Story* (Wienerworld Video 1991), *Madonna Video EP* (Warner Music Video 1991), *In Bed With Madonna* (Video Collection 1991), *Madonna Exposed* (1993), *Madonna: The Unauthorised Biography* (MIA Video 1994), *Madonna: The Girlie Show* (1994).

● FURTHER READING: *Madonna: Her Story*, Michael McKenzie. *Madonna: The New Illustrated Biography*, Debbi Voller. *Madonna: In Her Own Words*, Mick St Michael. *Madonna: The Biography*, Robert Matthew-Walker. *Madonna*, Marie Cahill. *Madonna: The Style Book*, Debbi Voller. *Like A Virgin: Madonna Revealed*, Douglas Thompson. *Sex*, Madonna. *Madonna Unauthorized*, Christopher Anderson. *I Dream Of Madonna: Women's Dreams Of The Goddess Of Pop*, Kay Turner (compiler). *Madonna: The Girlie Show*, Glenn O'Brien. *Deconstructing Madonna*, Fran Lloyd. *Live!*, no author listed. *The Madonna Scrapbook*, Lee Randall.

Madonna - Madonna

Now manufactured as *The First Album*, this marked the debut of the biggest new star of the 80s, and one that will be remembered throughout her life, regardless of any new music. **Madonna** was *the* female pop icon that the world had always sought. As for the music, this is a credible debut of familiar-sounding pop that broke no barriers. Today, the 80s drum machine and synths sound stodgy and dated. More significant was the clear signal that here was a major new artist in the making. Not only was Madonna outspoken and outrageously confident but she wrote all her own songs, and it is the songs that stand out regardless of the production.

- Tracks: *Lucky Star; Borderline; Burning Up; I Know It; Holiday; Think Of Me; Physical Attraction; Everybody.*
- First released 1982
- UK peak chart position: 6
- USA peak chart position: 8

Madriguera, Enric

b. 17 February 1904, Barcelona, Spain, d. 7 September 1975. A child prodigy on violin, Madriguera played concerts in Spain and France before studying music with Leopold Auer at Barcelona Conservatory. After emigrating to the USA, he played as soloist with the Boston and Chicago Symphony Orchestras and, while still in his 20s, became conductor of the Cuban Philharmonic, later joining NBC in New York as concertmaster. While visiting Colombia he worked as musical director for the Columbia Records' subsidiary there; as a result Madriguera became interested in dance music, forming his first band for the Havana Casino. Back in New York, he recorded with the group for the parent Columbia company. Madriguera's occupation for the eight years of his popular career was as leading violinist of a society band, which debuted in 1932 at the Commodore, Biltmore and Weylin hotels in New York. **Helen Ward** was his vocalist in her pre-**Benny Goodman** days; her place was later taken by Patricia Gilmore, who subsequently married Madriguera. In 1940, his musical policy became almost exclusively Latin-American for recording contracts with **RCA** and **Brunswick** as well as for the usual Columbia releases, so much so that he was known as 'Musical Ambassador Of The Americas'. Madriguera compositions include a stage musical *The Moor And The Gipsy*, a ballet *Follies Of Spain*, and many popular songs including 'Adios' and 'The Minute Samba'. When the band business had no more to offer, Mr. and Mrs. Madriguera retired to an old inn and country house in Connecticut where they continued to entertain visitors until his death in 1975.

Maestro Fresh Wes

Until the release of his self-proclaiming 1994 album, Fresh Wes had been one of the Canadian hip-hop fraternity's most closely guarded secrets. With production aid from DJ Showbiz (of **Showbiz and AG** fame), the MC's rhymes were delivered in old school New York style, emphasising a punning ability and freestyle approach, which was competent though hardly innovative. The introduction of jazzy overtones too, was not exactly revolutionary by this stage, though the single 'Fine Tune Da Mic' was well-received.

- ALBUMS: *Nah! Dis Kid Can't Be From Canada* (LMR 1994).★★★

Maestro, Johnny

b. John Mastrangelo, 7 May 1939, Brooklyn, New York, USA. Maestro led two singing groups to the Top 10: the **Crests** in the 50s and **Brooklyn Bridge** in the 60s and 70s. With the Crests, whom he joined in 1956, Maestro's voice was heard on the number 2 doo-wop classic '16 Candles' in 1958, as well as lesser hits 'The Angels Listened In', 'Step By Step' and 'Trouble In Paradise'. (NB: Maestro spelled his stage name Mastro during his tenure with the Crests). Maestro signed as a solo artist to the Coed label, the same for which the Crests recorded, in 1960, while still with the Crests (the group backed him vocally). That year he placed three singles on the charts: the Top 20 'Model Girl', the Top 40 'What A Surprise' and the lesser entry 'My Happiness'. He left the group and the label in 1962 and continued to record singles for Apt Records, **Cameo-Parkway Records**, Sceptre Records and United Artists Records, some with new line-ups of Crests, but none were successful. He was absent from the national scene until 1968, when he combined two groups from Long Island, New York: the Del Satins (who had backed **Dion** on some recordings) and the Rhythm Method, into the Brooklyn Bridge. The 11-piece group immediately logged its biggest hit, 'The Worst That Could Happen', followed by six lesser chart entries, including 'Blessed Is The Rain', 'Welcome My Love' and 'Your Husband-My Wife'. The group's chart run stopped in 1970 but Maestro continued to appear with revamped Brooklyn Bridge line-ups into the 90s.

- ALBUMS: *The Johnny Maestro Story* (1971)★★★.

Maffay, Peter

b. Peter Makkay, 30 August 1949, Kronstadt, Romania. This popular Germany-based singer arrived in his adopted country in 1963, beginning his apprenticeship by playing folk clubs in Bavaria. Maffay's debut single, 'Du', charted at number 1 in Germany and went gold. It was accompanied by a debut solo album, *Feur Das Maedchen, Das Ich Liebe* (For The Girls That I Love), in 1970. The next few years were surprisingly quiet, however, until he teamed up with rock band Sahara in 1974. Three years later he collaborated with Johnny Tame, using English lyrics for the first time in an attempt to broaden his appeal beyond the domestic market. The same year he also formed the Peter Maffay Band with local accomplices. The group's faithful translation of American MOR rock proved immensely popular, with their career receiving a huge upswing when *Steppenwolf* became a major seller. The band continued to sustain this success throughout the 80s, and by 1987 Maffay had also launched an acting career, appearing in *The Joker*. His commercial success in Europe continues in the mid-90s.

- ALBUMS: *Feur Das Maedchen, Das Ich Liebe* (1970)★★★★, *Samstag Abend In Unserer Strasse* (1974)★★★, *Meine Freiheit* (1975)★★★★, *Tame & Maffay* (1977)★★★, *Steppenwolf* (1979)★★★★, *Ich Will Leben* (1982)★★★, *Tabaluga* (1983)★★★, *Sonn In Der Nacht* (1985)★★★, *Lange Schatten* (1988)★★★, *Kein Weg Zu Weit* (1989)★★★, *38317 - Liebe* (1991)★★★, *Freunde & Propheten* (1992)★★★, *Tabaluga & Lilli* (Ariola 1993)★★★, *Sechsundneunzig* (Ariola 1996)★★★.

Mafia And Fluxy

Initially inspired by **Sly And Robbie**, brothers Mafia (b. Leroy Heywood, 1962, London, England; bass) and Fluxy (b. David Heywood, 1963, London, England; drums) are the UK's foremost rhythm section, and are becoming increasingly well known for their own productions. Early encouragement came via Uncle Wizard's **sound system** and then Fatman, who released their debut, 'Let's Make Love', after they had formed the **Instigators** in 1977. By 1985 they had enjoyed several hits and gained valuable experience backing touring Jamaican acts, quickly coming to terms with the new digital technology. In 1987 they visited Jamaica, building rhythm tracks for **Bunny Lee**, Blacker Dread, **King Jammy** and **Exterminator**. That year they started their own self-titled label, producing Cinderella, Billy Melody, **Sugar Minott** and, later, Private Collection ('Dreamer'). Their debut album, *Dancehall Connection Volume 1*, featured such diverse talents as **General Trees**, **King Kong** and **General Levy** when released in 1990. That year, Mafia And Fluxy returned to Jamaica, providing many notable hits for Penthouse, Black Scorpio, Jammys, **Gussie Clarke**, Mikey Bennett, Mr Doo and Roy Francis. In the UK they backed **Maxi Priest** and Lloyd Brown, and were voted Producers Of The Year, the Instigators winning the Best Reggae Band Award. On their own label, tracks by **Tiger** ('Winery'), **Gregory Isaacs**, **Johnny Osbourne**, Sugar Black, **Cornell Campbell**, **Sanchez** ('Whip Appeal') and Sugar Minott were released at regular intervals. In 1992 Mafia issued his debut album, *Finders Keepers*, while hits by **Cobra** ('Off Guard'), **Dirtsman**, Poison Chang ('Do Me A Favour'), Sweetie Irie, **Red Dragon**, **Cutty Ranks** ('Armed And Dangerous'), Tenor Fly and **Chaka Demus And Pliers** ('Wining Machine') witnessed no shortage of success throughout 1992/3. Back in Jamaica, Mafia And Fluxy laid further tracks for **Bobby Digital**, **Penthouse** and Stone Love, with whom they won a Jamaican award for 'Best Juggling (mixing) Record'. By 1994 they were remixing the likes of **Boy George**, **Barrington Levy** and the Rhythm Kings, Mega Banton's 'First Position' was a number 1 hit and they had become one of the most in-demand rhythm sections in reggae music, even occasionally pairing with Sly (Mafia) and Steely (Fluxy).

● ALBUMS: various artists *Dancehall Collection Volume 1* (Mafia & Fluxy 1990)★★★, Mafia And Fluxy *Revival Hits Volume 1* (Mafia & Fluxy 1992)★★★.

Solo: Mafia *Finders Keepers* (Mafia & Fluxy 1992)★★★★.

Magazine

The **Buzzcocks**' vocalist **Howard Devoto** left that group in January 1977, although he continued to be involved on the fringe of their activities for some time. In April he met guitarist John McGeogh (b. 28 May 1955, Greenock, Strathclyde, Scotland) and together they started writing songs. They formed Magazine with Devoto on vocals, McGeogh on guitar, **Barry Adamson** on bass, Bob Dickinson on keyboards and Martin Jackson on drums. The group played their debut live gig at the closing night of the Electric Circus, Manchester, in the autumn of 1977, as a last-minute addition to the bill. Their moody, cold keyboards and harsh rhythms were in sharp contrast to the mood of the day: 'Everybody was playing everything ultra fast, as fast as they could. I thought we could begin to play slow music again.' They were signed to **Virgin Records** but Dickinson left in November and as a result, their debut, 'Shot By Both Sides', was recorded by the four remaining members. Dave Formula was recruited in time to play on *Real Life*. Next to leave was Jackson who departed after their first tour. Paul Spencer came in temporarily before John Doyle was recruited in October 1978. This line-up remained for the next couple of years, although McGeogh was also playing with **Siouxsie And The Banshees**, and, along with Adamson and Formula, in Steve Strange's **Visage**. Their albums received universal acclaim but only their first single and 1980's 'Sweetheart Contract' dented the charts. As the latter was released McGeogh left to join Siouxsie full-time and Robin Simon (ex-Neo and **Ultravox**) was brought in on guitar. A tour of the USA and Australia - where a live album was recorded - led to Simon's departure and Ben Mandelson (ex-Amazorblades) came in for the band's last few months. The departure of Devoto in May 1981 signalled the unit's death knell. The body of work they left behind, however, is surprisingly enduring given its angular and experimental slant. Devoto went on to a solo career before forming **Luxuria**.

● ALBUMS: *Real Life* (Virgin 1978)★★★, *Secondhand Daylight* (Virgin 1979)★★★, *The Correct Use Of Soap* (Virgin 1980)★★★, *Play* (Virgin 1980)★★★, *Magic, Murder And The Weather* (Virgin 1981)★★★.

● COMPILATIONS: *After The Fact* (Virgin 1982)★★★, *Rays & Hail 1978-81* (Virgin 1987)★★★, *Scree: Rarities 1978-1981* (Virgin 1990)★★, *BBC Radio 1 Live In Concert* (Windsong 1993)★★★.

Magellan

Formed in Vacaville, California, USA, in the mid-80s, Magellan was originally a project put together by brothers Wayne (electric and acoustic guitar) and Trent (lead vocals, keyboards) Gardner. Together with Hal Stringfellow Imbrie (bass, vocals), they set out to reinstate the progressive rock tradition of the 70s, which married riffs to jazz and classical flourishes. This combination was finely executed on their 1991 debut, *Hour Of Restoration*, which added modern, computer-generated possibilities to the equation. August 1993 saw the release of its follow-up, *Impending Ascension*, which earned comparisons to **Dream Theater**'s crafted electro-rock. Opponents of grandiose musical statements were rewarded with much at which to scoff, including quotes drawn from Shakespeare, Poe and Magellan, the explorer from whom the group drew their name. The subject matter was far from trite mysticism, including topics such as virtual reality and social alienation.

● ALBUMS: *Hour Of Restoration* (Magna Carta/Roadrunner 1991)★★★, *Impending Ascension* (Magna Carta/Roadrunner 1993)★★★★, *Test Of Wills* (Roadrunner 1997)★★.

Maggie May

Lionel Bart, who liked to have a hand in most aspects of his shows, concentrated on writing just the music and lyrics for this one which opened at the Adelphi Theatre in London on 22 September 1964. His librettist was the Liverpudlian playwright Alun Owen, an appropriate choice considering that the story was set in and around the Liverpool Docks. Bart's project was inspired by the traditional ballad about a local prostitute, which was sung by the sailors and dockworkers in the area. In Owen's dramatic book dealing with trades union ethics and disputes, the streetwalker, Margaret Mary Duffy (Rachel Roberts), loses her childhood sweetheart, Patrick Casey (Kenneth Haigh), after he dies trying to prevent a shipload of arms going to South America. As in previous shows such as ***Fings Ain't Wot They Used T'Be***, ***Blitz!***, and ***Oliver!***, Bart's score caught the mood and the style of the piece perfectly. The songs ranged from attractive ballads such as 'It's Yourself', 'The Land Of Promises', 'Lullaby', 'I Love A Man', and 'The Ballad Of The Liver Bird', to the more lively 'I Told You So', 'Dey Don't Do Dat T'day', 'Leave Her, Johnny, Leave Her', 'Shine, You Swine', 'We Don't All Wear D'Same Size Boots', 'Maggie, Maggie May', and 'It's Yourself'. The critics were divided, but the public took to the show, partly perhaps because anything to do with Liverpool was of interest while the **Beatles**, and several other local groups, were constantly storming the pop charts. *Maggie May* had a highly respectable run of 501 performances, and also introduced a future star to the West End in the shape of **Julia McKenzie** who took over from Rachel Roberts occasionally. Part of Bart's score reached a wider audience when **Judy Garland** recorded four of the songs from the show, 'Maggie May', 'There's Only One Union', 'Land Of Promise', and 'It's Yourself', on an EP record. In 1992, nearly 30 years later, the National Youth Theatre of Great Britain mounted an acclaimed production of *Maggie May* at London's Royalty Theatre. It was a welcome feature of Lionel Bart's UK renaissance.

Magic Carpet

Although the UK progressive rock movement inevitably produced artists of questionable artistic integrity, other groups such as 70s Magic Carpet used the possibilities of improving technology to produce something highly original and imaginative. A quartet featuring Clem Alford (sitar, tamboura, esraj), Jim Moyes (guitar), Keshav Sathe (tabla, percussion) and **Alisha Sufit** (vocals, guitar), Magic Carpet melded Eastern and mystical influences into delightful quasi-psychedelic rock patterns. Formed at the beginning of the 70s, the most distinctive presence in the group was that of Sufit, whose voice bridged ethnic and domestic approaches with an ease which demonstrated her comfort with either tradition. Alford had travelled to India in his youth to study Indian classical music, specialising in sitar, while Sathe was an accomplished percussionist on a variety of Indian instruments. Moyes's contribution on guitar helped to regulate the group's sound into something dynamic enough for western palates. The group recorded its debut album for Mushroom Records (the Indian music specialist label rather than its better-known Australian pop music counterpart) in 1971. Produced by Vic Keary at Chalk Farm Studios in London, it received excellent reviews from some of the more adventurous members of the music press but by the time it was released a year later, the group had already broken up. Alford concentrated on a solo career, while Sufit continued with her artwork until she returned to the music industry in 1992, recording and self-releasing *Alisha Through The Looking Glass*.

● ALBUMS: *Magic Carpet* (Mushroom 1972)★★.

Magic Christian, The

During his period in the **Beatles**, **Ringo Starr** had emerged as the quartet's most natural actor. In his first sideline project, he appeared as a gardener in *Candy* (1968), which was written by Terry Southern. *The Magic Christian* was based on a novel by the same US author, who penned the ensuing screenplay with Peter Sellers, star of the film. The latter plays an eccentric millionaire, determined to spend his fortune by compromising the greed of others. Starr relishes his role as the adopted, savant son who helps oversee a variety of loosely satirical 'happenings'. These reach a climax when an assembly wades through a mixture of blood and ordure in order to gain their fortune. A galaxy of co-stars, including Richard Attenborough, Lawrence Harvey, Yul Brinner and Roman Polanski, were cast alongside a host of British actors, notably Spike Milligan, John Cleese, Graham Chapman, John Le Mesurier and Dennis Price. The result is an entertaining period-piece, released in 1970, but fired by the charm and excess of the decade which had passed. The Beatles' connection was furthered by a soundtrack which featured **Apple** label protégés, **Badfinger**. 'Come And Get It', written for the quartet by **Paul McCartney**, reached number 4 in the UK singles chart, and the album also includes 'Something In The Air' a chart-topper in 1969 for **Thunderclap Newman**.

Magic Lanterns

Formed in the UK and based in the Manchester area, this soft rock band were formed from the Sabres who were in existence around 1962. At one point the Sabres also included Kevin Godley and Lol Creme, later of **10cc** and **Godley And Creme**. After the temporary title of the Hammers, they became the Magic Lanterns. Their founding members were Jimmy Bilsbury (vocals), Peter Shoesmith (guitar), Ian Moncur (bass) and Allan Wilson (drums). While working in a local nightclub they were approached by compere Roy Hastings who liked Bilsbury's songs and introduced them to his publisher, Mike Collier. Collier arranged for the band to record a new version of **Artie Wayne**'s US release 'Excuse Me Baby', on the strength of which **CBS** signed them and released 'Excuse Me Baby' as a single in June 1966. It was a minor hit and was followed by such misses as 'Knight In Rusty Armour', 'Rumplestiltskin', and 'Auntie Griselda', by which time they were sounding increasingly psychedelic. In 1969, Collier switched their management to American Ronnie Oppenheimer who got Steve Rowland (**Family Dogg**) and **Albert Hammond** involved. They co-wrote 'Shame Shame' which became the band's first US hit. Moncur left in 1969 and some time later Shoesmith and Wilson followed suit. The band struggled on for a few more months, but broke up while in Hamburg. The final line-up was Bilsbury, Alistair Beveridge (guitar), Paul Garner (guitar), Mike Osbourne (bass) and Paul Ward (drums). Bilsbury joined the Les Humphries Singers who were popular on the continent and had several singles released in the UK in the 70s. **Boney M**'s Liz Mitchell was a founding member, along with Humphreys.

● ALBUMS: *Lit Up With The Magic Lanterns* (1968)★★★, *One Night Stand* (Polydor 1971)★★.

Magic Mixture

This UK progressive rock group comprised Jim Thomas (guitar/vocals), Jack Collins (drums), Stan Curtis (organ) and Melvyn Hacker (bass). Their sole album from 1968, *This Is*, is regarded as one of the better examples of the pop-psych genre, featuring engaging instrumental work on tracks such as '(I'm So) Sad', 'Urge To Leave' and 'Slowly The Day'. Attempts at humour, notably on 'Motorbike Song', were less successful. Sadly, in common with many of the acts on Saga Records in the late 60s, the album was poorly pressed and circulated in limited quantities. However, residual interest in the group resulted in a CD reissue by German label Bat Records in 1987, and a UK reissue on Merlin Records in 1993. After the group's demise Thomas went on to session work, his former compatriots dropping out of the music business.

● ALBUMS: *This Is* (Saga 1968)★★★.

Magic Muscle

Formed in the west country of England in 1969, Magic Muscle mixed classical nuances with **Blue Cheer** noise levels, thus creating a musical paradox enhanced by the band's peculiar abilities. With so many musicians passing through over the years, Magic Muscle were more of a community than a band, but at the centre of all activities was guitarist and vocalist Rod Goodway (ex-**Artwoods**, White Rabbit, J.P. Sunshine, **Rustic Hinge**), Adrian Shaw (later **Hawkwind**) on bass and drummer Kenny Wheeler. Working with Drachen Theaker (**Crazy World Of Arthur Brown**) and members of **High Tide** they began to gig and record, coming to the attention of disc jockey **John Peel**, who nearly signed them to his **Dandelion** label. By 1972 they had built a strong cult following and earned themselves the nickname 'Bastard Sons Of Hawkwind' when they joined the latter on their *Space Ritual* tour (tracks from which are present on *Laughs & Thrills*). They also started a partnership with **Keith Christmas**. This brought them to the attention of **Island Records** - though proprietor **Chris Blackwell** eventually chose to promote Jamaican music at this stage instead, signing **Bob Marley**. In 1973 Magic Muscle gigged with the **Pink Fairies** and for a while were joined by John Perry (**Only Ones**) and violinist Simon House (High Tide/**Third Ear Band**/Hawkwind/**David Bowie**). By the end of the year Goodway was ill in hospital and ended the band. It was 1987 before the name returned, thanks to the surge in interest in the recording activities of many ex-members connected with Hawkwind. After the relative success of *Laughs & Thrills* Goodway undertook the compilation of an album released in 1988 which featured 1970-1973 recordings. A year later he reformed the band with Gower/Shaw/House and drummer **Twink** (Pink Fairies/**Pretty Things**/**Tomorrow**). Their debut concert was held in Bath on 1 August and was recorded and released as *One Hundred Miles Below*. Dave Brock of Hawkwind played keyboards at the gig but his contribution did not appear on the finished album. Riding high on their new found fame Goodway released a second compilation set, *Living Weeds From Ancient Seeds*, some of the tracks therein featuring members of Elias Hulk and **Dr. John**'s band. In 1991 he returned with a new line-up which featured Steve Broughton on drums (**Edgar Broughton Band**) and guitarist Nick Saloman (aka **Bevis Frond**). By 1994 Goodway had returned to other pursuits while the rest of the band effectively became the new line-up for the Bevis Frond.

● ALBUMS: *Laughs And Thrills* (Acid 1987)★★★, *One Hundred Miles Below* (1 Big Guitar 1989)★★★, *Gulp!* (Woronzow 1990)★★.

● COMPILATIONS: *The Pipe, The Roar, The Grid* (5 Hours Back 1988)★★★, *Living Weeds From Ancient Seeds* (Pilgrim 1990)★★.

Magic Sam

b. Samuel Gene Maghett, 14 February 1937, Grenada County, Mississippi, USA, d. 1 December 1969. Although Sam's immediate family were not musical, he received encouragement from his uncle, 'Shakey Jake' Harris, a popular blues singer on Chicago's west side. Maghett arrived in the city in 1950 and by the age of 20 had secured a recording contract with Cobra Records, an emergent independent label. His debut single, 'All Your Love', a compulsive, assured performance that highlighted Sam's crisp guitar figures, set the pattern for several subsequent releases, but progress faltered upon his induction into the army in 1959. Not a natural soldier, Sam deserted after a couple of weeks' service and was subsequently caught and sentenced to six months' imprisonment. He was given a dishonourable discharge on release, but the experience had undermined Sam's confidence and his immediate recordings lacked the purpose of their predecessors. However, his debut album, *West Side Soul*, encapsulated an era when Maghett not only re-established his reputation in Chicago clubs, but had become an attraction on the rock circuit with appearances at the Fillmore and Winterland venues in San Francisco. This vibrant record included 'Sweet Home Chicago', later revived by the **Blues Brothers**. A second collection, *Black Magic*, confirmed his new-found status but its release was overshadowed by Sam's premature death from a heart attack in December 1969. Only days before, Maghett had agreed to sign with the renowned **Stax** label. His passing robbed the blues genre of a potentially influential figure.

● ALBUMS: *West Side Soul* (Delmark 1968)★★★★, *Black Magic* (Delmark 1969)★★★★.

● COMPILATIONS: *Sweet Home Chicago* (1968)★★★, *Magic Sam (1937-1969)* (1969)★★★, *Magic Sam Live* 1964 recording (Delmark 1981)★★★★, *West Side Soul* (Delmark 1984)★★★, with Earl Hooker *Calling All Blues* (Charly 1986)★★★, *The Magic Sam Legacy* (Delmark 1989)★★★, *Give Me Time* (Delmark 1992)★★★, *The Late Great Magic Sam* (Evidence 1995)★★★.

Magic Show, The

Proof of the unpredictablity of musical theatre audiences, this show, which was merely a series of spectacular set-piece magical illusions linked by a flimsy plot, opened at the Cort Theatre in New York on 28 May 1974, and closed over four-and-a-half years later after an incredible 1,920 performances. **Stephen Schwartz**, who can usually be relied upon to conjure up something out of the ordinary himself, wrote the music and lyrics, and the book was the work of Bob Randall. The latter dealt with the sad tale of a New Jersey nightspot, The Passaic Top Hat, which is saved from debt and the road to the depths of degradation, by the arrival of a magic act. Doug Henning was the wizard who made everything well, and he really was the star of the show, with a supporting cast made up of Dale Soules, David Ogden Stiers, and Anita Morris. The songs included 'Up To His Old Tricks', 'Lion Tamer', 'Style', 'West End Avenue', and 'The Goldfarb Variations'. 'Goldfarb' is a familiar name in musical comedy history. **George** and **Ira Gershwin** immortalised the taxi driver-turned sheriff in ***Girl Crazy*** (1930), with their song, 'Goldfarb! That's I'm!'

Magic Slim

b. Morris Holt, 7 August 1937, Torrence, Grenada, Mississippi, USA. Blues guitarist and vocalist Magic Slim became interested in music during childhood. He moved first to nearby Grenada, Mississippi, and then to Chicago in 1955, where he worked as bassist for **Magic** Sam, who gave Holt his name. He obtained a false identity card so that he was able to play bass with Sam in the bars and clubs. After completing that stay, he switched back to guitar and performed with a Chicago band called Mr. Pitiful And The Teardrops. When that band broke up, he moved back to Mississippi before returning to Chicago once again in 1965, where he re-formed the Teardrops with his two brothers (Nick, the bassist, became a permanent member). The band recorded its first single for the local Wes label in 1966, and another for the equally small Mean Mistreater label in 1970. It was not until 1978 that Magic Slim And The Teardrops began recording in earnest, contributing four tracks to an Alligator Records anthology. That was followed by a live album for the small Candy Apple label as well as recordings made in France, which were released in the USA on Alligator as *Raw Magic* in 1982. That same year he recorded the highly praised *Grand Slam* for Rooster Blues Records. A live album recorded in Austria, *Chicago Blues Session*, followed in 1987. *Gravel Road*, released on the small Blind Pig label in the USA, was issued in 1990. His sound is perhaps the tightest of any Chicago blues band working at the present time. This consistently satisfying blues musician has recorded singles for numerous labels but, recently, has recorded mainly for the Wolf Record label in Austria.

● ALBUMS: *Live 'N Blue* (Candy Apple 1980)★★★, *Raw Magic* (Alligator 1982)★★★, *Grand Slam* (Rooster 1982)★★★★, *Chicago Blues Session Volume Three* (1986)★★★, with the Teardrops *Son Of A Gun* (Rooster 1988)★★★, *Gravel Road* (Blind Pig 1990)★★★, with the Teardrops *Teardrop* (Wolf 1995)★★★, *Alone And Unplugged* (Wolf 1995)★★★, *Magic Blues* (Wolf 1995)★★★, with the Teardrops *The Zoo Bar Collection Volume 4: Spider In My Stew* (Wolf 1996)★★★, *Alone And Unplugged* (Wolf 1996)★★★, with Eddie Shaw and W. Williams *A Tribute To Magic Sam* (Evidence 1997)★★★, *Scufflin'* (Blind Pig 1997)★★★, *Black Tornado* (Blind Pig 1998)★★★★.

Magical Mystery Tour

Originally made for television and first screened by the BBC on Boxing Day 1967, *Magical Mystery Tour* was mauled by critics upon release. Yet the film has much to commend it, not least several excellent songs by the **Beatles**, who wrote, produced and directed the entire proceedings. However, the bulk of responsibility fell upon **Paul McCartney**, who mooted the idea. *Magical Mystery Tour* has a very simple premise, that of a coach trip to places unknown, but given the period in which it was filmed, events inevitably take on a psychedelic hue. Indeed, it has been claimed the plot was inspired by Ken Kesey's Merry Pranksters, who traversed the USA in a painted bus consuming hallucinogenics on the way. Given the Beatles' eminent position and the era's penchant for self-indulgence, several scenes meander to little purpose, but equally there are many memorable moments and characters. These include the wonderful outdoor scenes accompanying 'The Fool On The Hill', the cornucopia of images surrounding 'I Am The Walrus' and **John Lennon**'s hilarious role as the waiter serving spaghetti with a spade to **Ringo Starr**'s Aunt Jessie. The **Bonzo Dog Doo-Dah Band** make an excellent cameo appearance and Scottish raconteur **Ivor Cutler** is superb as Buster Bloodvessel. Over the years since its release, *Magical Mystery Tour* has been the subject of re-evaluation and it is now held in greater esteem. Yet if opinion over the film's merits were largely negative in 1967, this was not the case with the soundtrack (double) EP collection which reached number 2 in the UK charts while the Beatles' 'Hello Goodbye' held the top spot. In the USA a proper album was issued, bolstered by the inclusion of strong tracks such as 'Penny Lane', 'Strawberry Fields Forever', 'All You Need Is Love' and 'Baby You're A Rich Man'. It became a huge hit, spending two months at number 1. Imported copies of the album flowed into the UK in sufficient quantities that it also reached the album chart (number 31). Eventually, the obvious dawned on the record company and it got a belated UK release.

Magical Mystery Tour - The Beatles

The Americans saw the sense in making this an album, with a few extra tracks. In the UK it was released as a double EP, highly original but a pain to keep turning over four sides. The CD stopped all that, and we can universally benefit from some high-quality **Beatles** music. This album deserves better appreciation because it does contain three of **John Lennon**'s finest - the swirling 'Baby You're A Rich Man', the staggering lyrics of 'I Am The Walrus' and the pinnacle, 'Strawberry Fields Forever'. The film may have disappointed but there is enough great material here to keep any dissenter quiet.

- Tracks: *Magical Mystery Tour; The Fool On The Hill; Flying; Blue Jay Way; Your Mother Should Know; I Am The Walrus; Hello Goodbye; Strawberry Fields Forever; Penny Lane; Baby You're A Rich Man; All You Need Is Love.*
- First released 1967
- UK peak chart position: 31
- USA peak chart position: 1

Magicians

Formed in New York in 1964, the Magicians comprised Allan Jacobs (lead guitar), Gary Bonner (rhythm guitar), John Townley (bass) and Alan Gordon (drums). They were briefly the houseband at the famed Night Owl Cafe, but despite becoming the subject of a WCBS-television documentary, *Four To Go!* (1966), the quartet was unable to achieve a commercial breakthrough. They completed four folk-rock/pop singles, including 'An Invitation To Cry' (1965) and 'I'd Like To Know' (1966). The latter was penned by **David Blue**. The group disbanded following the release of 'Double Good Feeling'. **Bonner And Gordon** subsequently forged a successful songwriting team whose several hits included 'Happy Together' and 'She'd Rather Be With Me' for the **Turtles**.

Magidson, Herb

b. 7 January 1906, Braddock, Pennsylvania, USA, d. 5 January 1986, Beverly Hills, California, USA. A leading composer and lyricist in the 30s and 40s, particularly remembered for 'The Continental', which he wrote Con Conrad for the **Fred Astaire-Ginger Rogers** picture ***The Gay Divorcée***. It became the first winner of the 'Best Song' Academy Award in 1934. The team also wrote another good song for Astaire to sing in the film - 'Needle In A Haystack'. Magidson studied journalism at the University of Pittsburg before moving to New York and writing special material for **Sophie Tucker**. In the late 20s and early 30s he contributed a few numbers to Broadway shows such as ***Earl Carroll's Vanities Of*** *1928* and ***George White's*** *Musical Hall Varieties*, but the majority of his output was for movies. Through to 1939 he wrote single songs or complete scores for *The Time, The Place And The Girl* (1929), *Show Of Shows*, ***Little Johnny Jones***, ***No, No, Nanette***, *I Like It That Way*, *The Gift Of Gab*, *George White's 1935 Scandals*, *Here's To Romance*, ***The Great Ziegfeld***, *Hats Off*, *Music For Madame*, *Life Of The Party*, *Radio City Revels*, and *George White's Scandals Of 1939*. From these films came songs such as 'The Racoon', 'Somebody To Love', 'Dance Of The Wooden Shoes', 'Singin' In The Bathtub', 'Talkin' To Myself', 'Oh, I Didn't Know', 'According To The Moonlight', 'Here's To Romance', 'Midnight In Paris', 'Twinkle, Twinkle, Little Star' (not the nursery rhyme), 'Where Have You Been All My Life?', 'Let's Have Another Cigarette', 'Roses In December', 'Goodnight Angel', 'When The Cat's Away', and 'Something I Dreamed Last Night'. In the 40s, two of Magidson's wartime songs, 'Say A Prayer For The Boys Over There' (written with **Jimmy McHugh** for *Hers To Hold*) and 'I'll Buy That Dream' (with **Allie Wrubel** for *Sing Your Way Home*) were nominated for Oscars, and he also had numbers in *Sleepy Time Gal*, *Music In Manhatten*, *Do You Love Me?*, and *Make Mine Laughs*, amongst others. Throughout his career Magidson did not neglect Tin Pan Alley, and several of his best songs, unassociated with either films or shows, have been sung and played by the finest vocalists and bands. Among them are 'Gone With The Wind', 'Music, Maestro Please', '(I'm Afraid) The Masquerade Is Over', 'How Long Has This Been Going On?', 'I Can't Love You Anymore', 'A Pink Cocktail For A Blue Lady', 'I'm Stepping Out With A Memory Tonight', 'I'll Dance At Your Wedding', 'Enjoy Yourself (It's Later Than You Think)', and one of his earliest successes, 'Black-Eyed Susan Brown'. Besides the ones already mention, his many collaborators included Carl Sigman, Michael Cleary, **Sammy Fain**, Ben Oakland, **Sam Stept**, and **Jule Styne**. Like so many of the Old Guard, he seems to have been a casualty of rock 'n' roll, and there is no apparent record of him composing songs after the early 50s.

Magma

This challenging Parisian combo was assembled in the late 60s by classically-trained drummer Christian Vander to perform a lengthy oratorio expressing laudable anxiety about the future of our abused planet. Much of its libretto was in the language of Kobaia, Earth's imaginary rival world. The first fifth of the work filled Magma's first two albums, but by 1973's overblown *Mekanik Destrucktiw Kommandoh* (for which a choir was hired) the idea was wearing thin. The group's line-up included Vander's singing wife Stella and Klaus Blasquiz, whose *bel canto* baritone became Magma's most identifiable idiosyncrasy. Apart from Vander, the most representative instrumental line-up during the band's 10-year history was Gabriel Federow (guitar), **Didier Lockwood** (violin), Jean-Paul Asseline (keyboards), Benoit Widemann (keyboards) and Bernard Paganotti (bass). After transferring from **A&M Records** to Utopia in the summer of 1975, **Giorgio Gomelsky**, the new label's supremo, was often heard smiting percussion on subsequent discs, such as an in-concert offering from the French capital's Taverne de l'Olympia.

Rather than individual pieces, it was the sound of Magma's records that mattered. Among the most apparent of stylistic reference points were the **John Coltrane/Ornette Coleman** end of jazz and the stubbornly chromatic tonalities of Stravinsky, Bartok and Stockhausen - hardly the stuff of hit singles. Musical and lyrical themes and leitmotivs connected each album *à la* **Mothers Of Invention** - even if Magma's humour was radically different from that of the US act. Continued repackaging of the band's output has enhanced their reputation.

● ALBUMS: *Magma* (Philips 1970)★★★★, *1001 Centigrade* (Philips 1971)★★★★, *Mekanik Destructiw Kommandoh* (A&M 1973)★★, *Kohn Tarkosz* (A&M 1974)★★, *Live* (1975)★★, *Udu Wudu* (1976)★★★, *Edits* (1977)★★★.

● COMPILATIONS: *Retrospective* (1979)★★★★.

Magna Carta

Magna Carta were renowned for their gentle ballad style and mythical subject matter. Although they were never purely a folk group, they successfully bridged the gap between folk and folk-rock. They originally formed as a duo, in London, in 1969, with Chris Simpson (b. 13 July 1942, Harrogate, North Yorkshire, England; guitar/vocals), and Lyell Tranter (guitar/vocals). They obtained a deal with **Fontana**, and then Glen Stuart (vocals) joined them. In August 1970, *Seasons* made 55 in the UK album charts. *Times Of Change* was released on Fontana, and the highly regarded *Seasons* appeared on the Vertigo label. Tranter then returned to Australia. The group played the Royal Albert Hall in 1971, with the Royal Philharmonic Orchestra, but the tapes of the recording were lost by Phonogram. Texts from *Seasons* and *Lord Of The Ages*, have been used as part of the English syllabus in several European countries. Davy Johnstone (guitar/vocals) then joined the line-up, recording, *In Concert* and *Songs From Wasties Orchard*, with them before leaving to work with **Elton John** and **Kiki Dee**. The latter album was regarded by many as the group's finest work. Simpson and Stuart were then joined by Stan Gordon (guitar), recording and releasing the much-lauded *Lord Of The Ages*. Graham Smith (bass), who had been on the sessions for this album, then joined the group. Shortly afterwards both he and Stan Gordon left, so by 1974, it was back to square one as a duo. There followed a period of much change and upheaval, as, in following more of a rock path, they added Mohammed Amin (bass), and a drummer, but Glen Stuart did not feel comfortable with the new direction. This short-lived set-up soon gave way to Simpson and Stuart being joined by Tom Hoy (b. 5 February 1950, Glasgow, Scotland; guitar/vocals). Stuart then left to run a pet shop in Richmond, Surrey.

In 1977, former Natural Acoustic Band member Robin Thyne (b. 1 November 1950, Newcastle Upon Tyne, England; guitar/vocals), joined the group, along with Lee Abbott (b. 21 January 1950, Gravesend, Kent, England; fretless bass/vocals). Soon afterwards, Pick Withers (drums) was added. Withers stayed only briefly, leaving to join **Dire Straits**. There followed upheavals in 1979, when Thyne and Hoy left to form Nova Carta. There had been much acrimony leading to the split. **Tom McConville** appeared on the *Live In Bergen* release, before the line-up changed again to include Al Fenn (b. Alastair Fenn, 9 March 1947, Chingford, Essex, England; guitar/vocals), and George Norris (b. 30 December 1945, Cowes, Isle Of Wight, England; guitar/vocals). Between 1980 and 1982, Doug Morter (electric and acoustic guitar) was added, together with a variety of drummers, one of whom was Paul Burgess (b. 28 September 1950, Stockport, Cheshire, England), who had formerly been with **10cc**. The 1981 release, *Midnight Blue*, contained 'Highway To Spain', a track consistently on radio station playlists around the world. Subsequently, despite much touring and recording, Simpson pursued a solo career, while Norris and Burgess both left.

Eventually, Morter left to join the **Albion Band**. Simpson's solo release, *Listen To The Man* came out with Magna Carta now including, in addition to Simpson and Abbott, Linda Taylor (b. 28 June 1953, Halifax, West Yorkshire, England; guitar/vocals), and Willie Jackson (b. 18 February 1954, York, England; guitars). Between 1984 and 1986, Chris and Linda went to the Middle East, running a music club, eventually deciding to return home and re-form Magna Carta. In 1986, the extremely fluid line-up now included, in addition to Simpson, Taylor and Abbott, Glyn Jones (keyboards), John Carey (fiddle), Paul Burgess, again, (drums), and Simon Carlton (lead guitar). In 1987, *One To One* was finished, for the Tembo record label. The same year, Jones left the group, and the band played the Cambridge Festival, and the album was released in 1988. In 1990, Simpson and Taylor married, and with the semi-retirement of Lee Abbott, they continued as a duo touring worldwide. Phonogram then released the compilation *Old Masters/New Horizons*, in Europe only. *Heartlands* followed soon after, released in Holland in 1992, followed by a sell-out tour of Holland, with Will Jackson (keyboards/guitars) and Paul Burgess (drums) returning, together with Jonathan Barrett (b. 16 August 1962, Leeds, West Yorkshire, England; bass). Will's brother Eddie Jackson (b. 23 April 1957, York, England; bass), played on the *Heartlands* album, and on their January 1992 tour. In January 1994, Mike Bedford took over on drums from Burgess. Simpson and Taylor still work as a duo, as well as with the larger line-up for extensive touring. Over the years, the group has toured over 150 differnet countries.

● ALBUMS: *Magna Carta* (Mercury 1969)★★★, *Times Of Change* (Fontana 1969)★★, *Seasons* (Vertigo 1970)★★★★, *Songs From Wasties Orchard* (Vertigo 1971)★★★, *Magna Carta In Concert* (Vertigo 1972)★★★, *Lord Of The Ages* (Vertigo 1974)★★★★, *Martin's Cafe* (Vertigo 1974)★★★, *Putting It Back Together* (Polydor 1975)★★★, *Prisoner's On The Line* (Phillips 1978)★★★, *Live In Bergen* (Fontana 1978)★★, *Midnight Blue* (1981)★★★, *Sweet Deceiver* (1981)★★★, *No Truth In The Rumour* (Ariola 1979)★★★, *One To One* (1988)★★★, *Heartlands* (Sound Products Holland 1992)★★★, *State Of The Art - Magna Carta Live* (D&K 1993)★★, *Working Man* (Roadrunner 1996)★★★. Solo: Chris Simpson *Listen To The Man* (1983)★★★.

● COMPILATIONS: *Greatest Hits 1* (1975)★★★, *Greatest Hits 2* (1977)★★★, *Spotlight On Magna Carta* (Phillips 1977)★★★, *Old Masters/New Horizons* (1992)★★★★, *Live At The BBC* (Pseudonym 1995).

Magnapop

Based in Watkinsville, Athens, Georgia, USA, Magnapop's personnel is composed of Ruthie Morris (b. Florida, USA; guitar), Shannon Mulvaney (bass), David McNair (drums) and Linda Hopper (vocals). Linda had originally met Michael Stipe (**R.E.M.**) at art college in the early 80s, where he persuaded her to form a band with his sister (also called Linda), who were titled Oh OK. They lasted three years and briefly included McNair on drums. Mutual friends introduced her to Morris in Atlanta, and they started to write songs together in 1988, with their first demos produced by Stipe. Their debut single, 'Merry', was followed by the *Kiss My Mouth* EP, which found instant success in Holland and Belgium, their popularity prompting the release of a premature mini-album, essentially of demo tracks, in that area. This celebrity was based in part on an appearance at a Rotterdam festival, where **Bob Mould**, **Nirvana** and **Frank Black** were all playing. Magnapop created such a buzz that the promotor shifted them from a smaller platform to the main stage the following night, and Mould took an interest in the group, agreeing to produce their debut album proper. Mould proved not to be Magnapop's only star fan. **Juliana Hatfield** spoke highly of them whenever the opportunity arose, and even wrote a song, 'Ruthless', about their guitarist Ruthie Morris ('We're all suckers for a girl who really plays guitar/We're all pining for Ruthie/We all wish we were Ruthie/We're all dying for Ruthie').

● ALBUMS: *Magnapop* (1992)★★★, *Hot Boxing* (Play It Again Sam 1994)★★★, *Rubbing Doesn't Help* (Play It Again Sam 1996)★★★.

Magnetic Fields

The creation of Stephen Merritt, a singer-songwriter, keyboard and guitar player based in New York, USA, Magnetic Fields have established a strong reputation in the US underground without ever achieving that success internationally, though Merritt remains a darling of critics worldwide. As a writer he is, if not unique, certainly unusual. The details of his dealings with others and himself are rarely embellished with anything other than minimalist notation. The simplicity of style gives genuine weight to the impact of his observations on tracks such as 'Lovers From The Moon', 'Smoke Signals' and 'Falling In Love With The Wolfboy' from his first two albums. Both feature Susan Anway as singer, Merritt declaring little faith in his own vocal abilities. *Holiday* continued in this style but covered Merritt's experiences in various American locations. The travelogue approach was then transplanted to *The Charm Of The Highway Strip*, with the music now rooted in a blunt country tradition. Afterwards he embarked on new horizons under the name the **6ths** - initially recording an album featuring fourteen separate vocal contributions from artists drawn from the American underground (**Luna**, **Superchunk**, **Sebadoh**, and others). He has since recorded with Chris Ewen (ex-Figures On A Beach) as the Future Bible Heroes, but released 1996's suprisingly upbeat and optimistic *Get Lost* under the Magnetic Fields name.

● ALBUMS: *Distant Plastic Trees* (Red Flame 1990)★★★, *The Wayward Bus* (PoPuP 1991)★★★★, *Holiday* (Feel Good All Over 1994)★★★, *The Charm Of The Highway Strip* (Merge 1994)★★★, *Get Lost* (Setanta 1996)★★★.

● COMPILATIONS: *The Wayward Bus/Distant Plastic Trees* (Merge 1995)★★★.

Magnetic North

This UK techno record label run by Dave Clarke is distinguished by releases by Woody MC Bride ('Rattlesnake'), who also works under the title DJ ESP. The label's first two releases were from the acid-fixated Directional Force and Graphite ('Pure'), in 1993. By 1994 the roster included material by **DJ Hell** and Christian Vogel.

Magnificent Men

A white R&B vocal septet from York and Harrisburg, Pennsylvania, USA, the Magnificent Men (often abbreviated to the 'Mag Men') drew their members from doo-wop groups called the Endells (who released one single, 'Vicky', in 1963) and the Del-Chords (who released 'Everybody's Gotta Lose Someday' in 1964). From the latter band were culled singers Dave Bupp and Buddy King, with instrumental backing provided by the former Endells (Jim Seville, Bob Angelucci, Tom Hoover, Terry Crousare and Tom Pane). They signed to **Capitol Records** and 'Peace Of Mind' was released in 1965. The follow-up single was 'Maybe, Maybe Baby', radio exposure for which brought them to the **Apollo** Theatre in New York. Their legendary performance here drew **James Brown** up from the audience, joining them in a 45-minute set. However, the group was facing difficulty in outgrowing their local popularity, with 'Stormy Weather' failing and 'I Could Be So Happy' only managing a meagre number 93 in the ***Billboard*** charts. Joining the Motortown Revue as its only white act, their next effort was 'The Sweet Soul Medley', a version of the **Arthur Conley** standard reworked to include nods to their favourite groups of the day. The rest of their Capitol singles failed significantly to embellish their reputation (despite a strong reading of **Jimmy Webb**'s 'By The Time I Get To Phoenix) and in 1969 the Magnificent Men moved to **Mercury Records**. Both 'Holly Go Softly' and a version of **Bob Dylan**'s 'Lay Lady Lay' also stalled. When Bupp left he was replaced by Stan Sommers (ex-**Del-Satins**) but the group did not record again.

● ALBUMS: *The Magnificent Men* (Capitol 1967)★★★, *The Magnificent Men Live!* (Capitol 1967)★★★.

Magnificents

Formed in 1953 in Chicago, Illinois, USA, the group members were Johnny Keyes, Thurman 'Ray' Ramsey, Fred Rakestraw and Willie Myles. In their up-tempo songs, the Magnificents brought rock 'n' roll to their doo-wop, and in their ballads they stayed true to their R&B roots. Singing as the Tams, they were discovered by disc jockey Magnificent Montague, who gave them their name and became their manager. Their one hit, 'Up On The Mountain' (number 9 R&B), in 1956, has come to be remembered as a golden oldie, but equally outstanding was their great ballad b-side, 'Why Did She Go', led by Ramsey. However, Ramsey left to be replaced by L.C. Cooke (brother of **Sam Cooke**), and Barbara Arrington was added to the group as lead. The successful sound of the group was subsequently lost on the next record, 'Caddy Bo'. The third single, 'Off The Mountain', deserved to restore the group to prominence, but it was not to be. Keyes and the rest of the group broke from Montague, who then formed a new Magnificents, the identity of whose members remains unknown. Their 'Don't Leave Me' is one of the most beloved of the doo-wop oldies that were never actually hits.

● COMPILATIONS: *Magnificents & Rhythm Aces: 15 Cool Jewels* (Solid Smoke 1984)★★★.

Magnum

This Birmingham, England-based pomp rock group was formed in 1972 by Tony Clarkin (guitar), Bob Catley (vocals), Kex Gorin (drums) and Dave Morgan (bass). They remained unsigned, undertaking various engagements, including acting as **Del Shannon**'s backing band, until 1978, when they were signed by Jet Records. By this time Morgan had departed, to be replaced by Colin 'Wally' Lowe, and Richard Baily had joined as keyboard player. Between 1978 and 1980, Magnum released three albums to a moderate degree of success, and toured relentlessly with **Judas Priest**, **Blue Öyster Cult**, and **Def Leppard**. *Chase The Dragon* was released in 1982, with new keyboard player Mark Stanway, and gave them their first Top 20 album; it featured the grandiose pomp of 'Sacred Hour' and 'The Spirit', both of which still feature in their current live set. Following the release of *Eleventh Hour*, problems beset the band: Clarkin became ill, and a dispute with Jet Records ensued. The band fragmented as a result, but the troubles were soon resolved, and a number of low-key club dates persuaded them to continue. FM Revolver Records signed the band in 1985 for *On A StoryTeller's Night*. Its Top 40 success, along with a highly successful tour of the UK, prompted **Polydor** Records to offer a long-term contract. *Vigilante*, which featured new drummer Mickey Barker, was the first release under the new contract, and was produced by **Queen**'s **Roger Taylor**. The backing of a major label paid immediate dividends with a Top 30 album and a sell-out UK tour. This success was taken one step further with *Wings Of Heaven* (1988), their first gold album and UK Top 10 hit. Top 40 single success came with 'Days Of No Trust', 'Start Talkin' Love' and 'It Must Have Been Love'. Numerous compilation albums, including *Mirador* and *Anthology*, were released, along with reissues of their now extensive back-catalogue from Jet Records. A two-year gap between official releases resulted in the Keith Olsen-produced *Goodnight L.A.*, and again Top 40 success was achieved with a single, 'Rocking Chair', the album also enjoying Top 10 status. Extensive touring promoted *Goodnight L.A.* and several shows were recorded for a double live set, *The Spirit*. A new contract with **EMI Records** began with *Rock Art*. After years of struggle and setbacks, Magnum's popularity has been achieved the hard way, by dint of constant touring and a series of high-quality albums. Clarkin was working on a new project with Catley in 1996 following their departure from the group.

● ALBUMS: *Kingdom Of Madness* (Jet 1978)★★★, *Magnum II* (Jet 1979)★★★, *Marauder* (Jet 1980)★★★, *Chase The Dragon* (Jet 1982)★★★, *The Eleventh Hour* (Jet 1983)★★★, *On A StoryTeller's Night* (Polydor 1985)★★★, *Vigilante* (Polydor 1986)★★★, *Wings Of Heaven* (Polydor 1988)★★★★, *Goodnight L.A.* (Polydor 1990), *Invasion - Magnum Live* (Receiver 1990)★★★, *The Spirit* (Polydor 1991)★★★, *Sleepwalking* (Polydor 1992)★★★, *Rock Art* (EMI 1994)★★★, *Firebird* (Spectrum/Polygram 1995)★★★.

● COMPILATIONS: *Anthology* (Raw Power 1986)★★★★, *Collection* (Castle 1990)★★★★, *Box Set* (Castle 1992)★★★, *Chapter And Verse - Best Of* (Polydor 1993)★★★, *Uncorked* (Jet 1994)★★★.

● VIDEOS: *The Sacred Hour Live* (1986), *On The Wings Of Heaven* (1988), *From Midnight To LA* (1990).

Magny, Colette

b. 31 October 1926, Paris, France, d. 12 June 1997, Villefranche-de-Rouerge, France. Magny was one of the most striking and politicized of French singer-songwriters to emerge in the 60s. The daughter of a grocery salesman and an actress (though her mother only took up this profession at the age of 57), Magny started work as a bilingual secretary and translator at the Organisation for Economic Co-operation and Development in 1948, remaining in full-time employment there until 1962. Her interest in English-speaking culture introduced her to the work of blues and jazz singers, including **Bessie Smith** and **Ella Fitzgerald**. Having been instructed on guitar and banjo by the French jazz musician Claude Luter, she began to compose her own blues material, performing in and around the French capital. She played regularly at the Contrescarpe cabaret club, where she was spotted by enigmatic promoter Mireille, who booked Magny for her television show, *Le Petit Conservatoire De La Chanson*, and Magny's version of 'Saint James Infirmary' attracted rave reviews. The next day's edition of the *Paris-Presse* newspaper proclaimed: 'France has found her own Ella Fitzgerald'. Having left the civil service, she signed a contract with **CBS Records** and released her debut single, 'Melocoton', which reached the charts. However, she did not dabble with the mainstream French pop charts for long. Subsequent material included quotations from the Bible, Chekhov, Dostoevsky and Lenin set to music, translations of Lewis Carroll and Pablo Neruda and musical readings of French poets Victor Hugo and Rimbaud. She also continued to compose her own material, particularly after becoming politicized by the Algerian conflict of the 50s. Her song, 'Le Mal De Vivre', was banned by state broadcasters. A subsequent album, *Répression*, reflected angrily on such censorship. She took an active role in the Paris student riots, helping to organize sit-ins and benefit concerts. In the 70s, Magny continued to branch out into new musical territory, working in jazz, rock and contemporary pop formats. Her 1973 album, *Feu Et Rythme*, won the Grand Prix du Disque from the Académie Charles Cros. In the 80s she moved to the south of France, but thereafter her career was hampered by a chronic spinal disease. Despite this, she remained a huge influence on French political and musical culture, her curmudgeonly persona emphasized by one of her final outbursts, condemning 'the bastards who pretend I'm already dead. I want to prove to them that I'm still alive, still creating.'

● ALBUMS: *Répression* (Le Chant du Monde 1964)★★★, *Frappe Ton Coeur* (Le Chant du Monde 1966)★★★★, *Vietnam 67* (Le Chant du Monde 1967)★★, *Feu Et Rythme* (Le Chant du Monde 1973)★★★★.

● FURTHER READING: *Colette Magny, Citoyenne-Blues*, Sylvie Adureau.

Maguire, Alex

b. 6 January 1959, Croydon, Surrey, England. Maguire remembers improvising at the piano before he received any lessons, which began at the age of eight. He studied music at the University of London and gained a BA degree; he also took lessons from Wanda Jeziorska, Andrew Ball and **Howard Riley**. He names as his inspiration a number of respected figures in the free improvising scene, such as **Tony Oxley** and **Evan Parker**, as well as jazz players **Cecil Taylor** and **Eric Dolphy**. McGuire says he is interested in 'pre-literate music, anything original rather than imitative (irrespective of idiom)'. He has studied with classical composers John Cage and Michael Finnissy and his arsenal of techniques and figures, which stretch from *avant garde* classical piano to jazz, from kwela to R&B, has made him much in demand. His sympathy as an accompanist is only matched by his imagination, perverse and frequently humorous. He formed a partnership with drummer **Steve Noble** and played with him at Company Week 1989. He is also a member of Tony Oxley's Celebration Orchestra and plays with Sean Bergin's MOB groups. In 1989, he toured with his own nine-piece, the Cat O' Nine Tails, which featured drummer **Louis Moholo** and saxophonist **Alan Wilkinson**.

● ALBUMS: with Steve Noble *Live At Oscars* (1987)★★, with Cat O'Nine Tails *Hoki Poki* (1990)★★★, with Luc Houtcomp, Willie Kellers *HKM* (1990)★★★.

Maguire, Sean

b. 18 April 1976, Ilford, Essex, England. Like **Michelle Gayle** before him, Sean Maguire originally enjoyed fame as a character actor in the UK television soap opera *EastEnders* before making the transition to a singing career. Unlike Gayle, however, he has continued to undertake a parallel acting career, presenting the *O-Zone* programme as well as appearing in other television roles. Although he was born in England, many had assumed Maguire to be Irish because of the accent his character employed in *EastEnders*, his surname and the fact that as a child he was the UK's champion Irish dancer. Undoubtedly due to the popularity of his portrayal of a young vagrant in *EastEnders*, Maguire's debut single, 1994's 'Someone To Love', was a major success, peaking at number 14 in the UK charts in August. It was followed in November by 'Take This Time', which also entered the UK Top 30, before Maguire embarked on a national tour with **Boyzone**. A further hit single, 'Now I've Found You', followed in the summer of 1995.

● ALBUMS: *Sean Maguire* (Phonogram 1994)★★, *Spirit* (Parlophone 1996)★★.

Mahavishnu Orchestra

Led by guitarist **John McLaughlin**, (b. 4 January 1942, Yorkshire, England), between 1972 and 1976 the Mahavishnu Orchestra played a leading part in the creation of jazz/rock fusion music. Mahavishnu was the name given to McLaughlin by his Hindu guru Snr i Chimnoy, and the group's early work showed the influence of Indian ragas. The first line-up included several musicians who had played on McLaughlin's previous solo album, *Inner Mounting Flame*. The high-energy electric music created by keyboardist **Jan Hammer**, ex-**Flock** violinist Jerry Goodman, bassist Rick Laird and drummer **Billy Cobham** made *Birds Of Fire* a Top 20 hit in the USA. After releasing the live *Between Nothingness And Eternity*, whose lengthy 'Dreams' sequence featured spectacular duetting between the guitarist and Cobham, McLaughlin split the group. A year later he re-formed Mahavishnu with an entirely new personnel. **Jean-Luc Ponty** replaced Goodman, Narada Michael Walden took over on drums, with Gayle Moran on keyboards/vocals, and there was also a four-piece string section. This group made *Apocalypse* with producer **George Martin**. In 1975, Ponty left and keyboardist Stu Goldberg played on the final albums. McLaughlin next decided to pursue classical Indian music more rigorously in the acoustic quartet Shakti, but Cobham and Hammer in particular carried on the Mahavishnu approach to jazz/rock in their later work. Moran played with **Chick Corea**'s **Return To Forever** while Walden became a noted soul music producer in the 80s.

● ALBUMS: *The Inner Mounting Flame* (Columbia 1972)★★★★, *Birds Of Fire* (Columbia 1973)★★★★, *Between Nothingness And Eternity* (Columbia 1973)★★★, *Apocalypse* (Columbia 1974)★★, *Visions Of The Emerald Beyond* (Columbia 1975)★★★, *Inner Worlds* (Columbia 1976)★★★, *Adventures In Radioland* (Relativity 1987)★★★.

Mahlathini, Simon Nkabinde

b. 1937, Natal, South Africa. Mahlathini ('The Lion Of Soweto') is the most distinguished of the basso-profundo 'groaners' of black South African vocal music - and the acknowledged originator of a mbaqanga sub-style known as mgqashiyo ('indestructible beat'). After playing at wedding ceremonies he began performing in the late 60s, touring townships in package shows which often featured the **Mahotella Queens**, with whom he frequently recorded, and using the legendary **Makgona Tshole Band** for back-up. A dynamic dancer, Mahlathini would create a frenzy of joyous mayhem in beer halls, the venues for many township concerts in the 60s and 70s, and was on several occasions arrested for 'inciting unrest' (despite the apolitical nature of most of his material). His music fused traditional township styles, marabi, kwela and pop, and during the 70s he broke from the Queens to record mbaqanga with another band, Ndlondlo Bashise/The Mahlathni Guitar Band. He toured Europe in 1987, in the wake of the international profile achieved by **Paul Simon**'s *Graceland* guest artists **Ladysmith Black Mambazo**, and played more international dates than any other current South African star. As a result Mahlathini also secured Western recording contracts, making his breakthrough with *Thokozile*, a phenomenally expressive distillation of his many influences. Further albums followed including 1996's *Shoki Shoki*, which marked their 30th anniversary.

● ALBUMS: *Umkhovu* (Gallo 1975)★★★, *Guga Mzimba* (Gallo 1976)★★★, with the Mahotella Queens *Mahlamini And The Queens* (Gallo 1976)★★, *Kudala Besibiza* (Gallo 1977)★★★, with the Mahotella Queens and Makgona Tshole Band *Uhambo Lwami* (BL 1983),★★ *Ejerusalem Siyakhona* (BL 1986)★★★, with the Mahotella Queens *Thokozile* (Earthworks 1988)★★★★, with the Mahotella Queens *Paris-Soweto* (Celluloid/Polydor 1988)★★★★, with the Mahotella Queens *Rhythm & Art* (Shanachie 1990)★★★, with the Mahotella Queens *Mbaqanga* (Celluloid/Kaz 1991)★★★, with the Mahotella Queens *Stoki Stoki* (Shanachie 1996)★★★★.

● COMPILATONS: with the Mahotella Queens *The Lion Of Soweto* (Earthworks 1987)★★★★, *The Lion Roars* recorded 60s/70s (Shanachie 1991)★★★, *The Best Of* (Kaz 1992)★★★.

Mahogany

Released in 1975, *Mahogany* reunited **Diana Ross** and Billy Dee Williams, co-stars of the **Billie Holiday** biopic, ***Lady Sings The Blues***. Tamla/**Motown** founder **Berry Gordy** produced this rather insubstantial vehicle and assumed the role of director when a disaffected Tony Richardson walked out of the project. The wafer-thin plot - Ross rises from department store secretary to top-line model while falling in and out of love - recalled those of the 'classic' Hollywood era, but the film lacked wit and charm while the actors seemed uninspired. However, the theme from the film, 'Do You Know Where You're Going To', written by **Gerry Goffin** and Michael Masser, secured an Academy Award as Best Song. It provided Ross with a US chart-topper and an ensuing number 5 hit in the UK, giving commercial boost to a part of her career in temporary abeyance.

Mahogany Rush

Recovering in hospital from a bad drugs experience, **Frank Marino** (b. 22 August 1954, Canada) claimed he was visited by an apparition of **Jimi Hendrix**. After leaving hospital he picked up a guitar for the first time and was able to play Hendrix riffs, or so the legend runs. The group was formed in Montreal during 1970 when Marino recruited bassist Paul Harwood and drummer Jim Ayoub to fulfil his wish to work in a power trio format. Their first three albums were derivative in the extreme; every component of Hendrix's unique style had been dismantled, adapted, then rebuilt under new song titles. Nevertheless, they were not dismissed as copyists, but instead revered for paying tribute in such an honest and sincere fashion. By 1976 Marino had started to develop his own style, based on an extension of the Hendrix tricks he had already mastered. This is clearly evident on *Mahogany Rush IV* and *World Anthem*, released in 1976 and 1977, respectively. Eventually he outgrew the comparisons as his own style began to dominate the band's material. The name was amended to Frank Marino and Mahogany Rush, then to Frank Marino, following the release of *What's Next* and the departure of Ayoub.

● ALBUMS: *Maxoom* (Kotai 1971)★★, *Child Of The Novelty* (20th Century 1974)★★, *Strange Universe* (20th Century 1975)★★, *Mahogany Rush IV* (Columbia 1976)★★★, *World Anthem* (Columbia 1977)★★★, *Live* (Columbia 1978)★★★, *Tales Of The Unexpected* (Columbia 1979)★★★, *What's Next* (Columbia 1980)★★★.

Mahogany, Kevin

b. *c.*1958, Kansas City, Missouri, USA. Mahogany studied music as a child and at the age of 12 played baritone saxophone in Eddie Baker's New Breed Jazz Orchestra while studying in Kansas City. He sang in a choir while in high school and entered and won a church singing scholarship open to baritone singers, not saxophonists. While studying at Baker University he formed a jazz choir. Later, after post-graduate studies, he began singing in mid-western towns with a trio and was eventually heard by a producer who signed him to Enja Records. The Baronial Baritone, as he was dubbed by jazz writer Whitney Balliett, has a rich melodic voice, singing standards with eloquent ease.

● ALBUMS: *Songs And Moments* (Enja 1994)★★★★, *You Got What It Takes* (Enja 1995)★★★, *Kevin Mahogany* (Warners 1996)★★★, *Another Time , Another Place* (Warners 1998)★★★★.

Mahotella Queens

South Africa's leading mbaqanga harmony group in the late 60s and throughout the 70s, the Queens' frequently sing in support of 'groaners' (basso profundos), and have at various times backed the great **Mahlathini**, Potatoes Mazambane, Mbazo Mkhize and Joseph Mthimkhulu. On most of their 70s records, the Queens were backed by Marks Mankwane and his **Makgona Tshole Band**, one of mbaqanga's hardest working (and sounding) instrumental outfits. Like Mahlathini, the Queens called their style 'the indestructible beat', a reference to its solid, four-on-the-floor rhythm, dedicated to the spirit of the oppressed township people were are its prime audience.

● ALBUMS: *Marks Umthamkithi* (LPBS 1972)★★★, *Phezulu Eqhudeni* (BL 1975)★★★, *Peggy & The Mahotella Queens* (HIL 1984)★★★★, *The Lion Roars* (Shanachie 1990)★★★★, *Marriage Is A Problem* (Shanachie 1990)★★★, *Putting On The Light* (1993)★★★, *Women Of The World* (1993)★★★.

● COMPILATIONS: *Best Of The Mahotella Queens* (BL 1978)★★★★.

Maid Of The Mountains, The

A favourite with amateur operatic societies throughout the world, this show was first presented in London at Daly's Theatre on 10 February 1917. The score was mainly by Harold Fraser-Simpson and James Tate (music) and Harry Graham (lyrics), with additional songs by F. Clifford Harris, James W. Tate, and (Arthur) 'Valentine'. Frederick Lonsdale's book was set in the high mountains of 'brigand land', and concerned the lovely Teresa (José Collins) who is arrested by General Malona (Mark Lester), the Governor of Santo, and is promised her freedom if her lover, the outlaw Baldasarre (Arthur Wontner), is captured. Complications arise when Teresa learns that Baldasarre has eyes for another, and in a fit of pique, she exposes him. Whereupon he is captured, and incarcerated on Devil's Island. All ends well when Teresa engineers his release, and they board a small boat and sail to the mainland - and into the sunset. The enchanting score included memorable songs such as Fraser-Simpson and Graham's 'Love Will Find A Way'and 'Live For Today', along with the engaging 'A Bachelor Gay', 'My Life Is Love', and 'A Paradise For Two' by Tate, Harris, and Valentine. the show was an enormous success and ran for a record 1,352 performances - even longer than the other big London hit of World War I, ***Chu Chin Chow***. It made a star of the fiery José Collins, who had already enjoyed a prosperous Broadway career before she appeared in *The Maid Of The Mountains*, but is always remembered for introducing 'Love Will Find A Way'. Perhaps if she had recreated her role in New York, the 1918 production of *The Maid Of The Mountains* would have stayed at the Casino Theatre more than 37 performances. In the event Collins did appear in the 1921 London revival, the first of several that were produced through until 1942. Thirty years after that, a revised version, with additional songs by Harry Parr-Davies, Harold Purcell, **Rudolph Friml**, and Brian Hooker, and starring Lynne Kennington, Gordon Clyde, Neville Jason, Jimmy Thompson, and Janet Mahoney, was presented at London's Palace Theatre. Compared to contemporary musicals such as ***Jesus Christ Superstar*** it was considered to be out of place and somewhat old-fashioned. The original concept was nicely captured in the 1932 film with Nancy Brown and Harry Welchman.

Maiden Voyage - Herbie Hancock

Probably the best in **Herbie Hancock**'s series of fine **Blue Note** albums from the 60s, *Maiden Voyage* finds him in what is basically the **Miles Davis** band of the time, with Miles replaced by the young **Freddie Hubbard**. Hancock has always been a fine composer, but *Maiden Voyage* contains two classic compositions in particular - the beautiful 'Dolphin Dance', and the atmospheric and popular title track. Saxophonist **George Coleman**, bassist **Ron Carter** and drummer **Tony Williams** play as well throughout as they have ever played, and the whole record is marked with a timeless freshness and sense of creative tension.

● Tracks: *Maiden Voyage; The Eye Of The Hurricane; Little One; Survival Of The Fittest; Dolphin Dance.*

● First released 1964

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Maiden, Sidney

b. 1923, Mansfield, Louisiana, USA. A shadowy figure about whom little has been written, Maiden was evidently influenced by **John Lee (Sonny Boy) Williamson** when learning the harmonica. At some point during the forties, he made the journey west to work in the shipyards around Richmond, California. There he met **K.C. Douglas** and the pair began to work clubs in the area. In 1948 he and Douglas recorded for **Bob Geddins**' Down Town, with his 'Eclipse Of The Sun' becoming a notable performance for collectors. He next recorded in April 1952 for Imperial, an eight-track session with The Blues Blowers, possibly including Douglas and Otis Cherry on drums, from which just one single was released. Moving to Los Angeles the following year, he joined up with drummer B. Brown and guitarist Haskell Sadler to inaugurate the Flash label, each man recording one single. 'Hurry Hurry Baby' was an unsteady boogie piece distantly akin to Jimmy **Reed**'s 'You Don't Have To Go'. In 1957, he recorded 'Hand Me Down Baby' with guitarist Slim Green for the Dig label. Four years later, he was recruited by Arhoolie boss Chris Strachwitz to participate in sessions with Douglas and **Mercy Dee**, during which he also recorded an album leased to Bluesville. During the 60s, he formed his own group and worked the Fresno area, since when his whereabouts and fate are unknown.

● ALBUMS: *Jericho Alley Blues Flash* (1988)★★★.

Maiga, Boncana

b. Gao, Mali. Composer Boncana Maiga grew up in Gao, a city on the Niger River in Mali, before attending studies of European classical music. He learnt several instruments, but rather than the great classical composers fell in love instead with the Cuban music he heard over short wave radio and on imported records. 'What attracted me so strongly', he related to *Folk Roots* magazine in 1993, 'enchanted me really - was the way Cuban musicians had fashioned those wild rhythms and melodies into a modern sound which was always elegant and at the same time very sensual.' Besotted, he appealed to the Cuban Embassy in Bamako and duly secured a scholarship to Cuba, flying to Havana in 1963. Before leaving in 1971, he had mastered both the flute and saxophone, both of which he played in Orquesta Aragón, playing alongside such celebrated local musicians as Félix Chapottin and 'Cachao' Lopez. He and his new Cuban wife returned to Mali in 1972, but he soon moved to Abidjan, the capital of the Ivory Coast, where opportunities for musicians were more plentiful. At the invitation of the national radio and television authorities, he formed an orchestra. As the leader of L'Orchestre Radioffusion Télévision Ivorienne, he became a hugely important figure on the continent, and was recognised throughout Africa. Cameroon saxophonist **Manu Dibango** travelled to Abidjan to work with him, and in 1980 New York's most celebrated salsa band of the period, the **Fania All Stars**, invited him to join them for their tour of Africa. Ivorian hit makers Jane Agneimel and Virginie Gaudjie both employed him as musical director, before he was introduced to Nahawa Doumbia and, through her, producer **Ibrahima Sylla**. Doumbia's 1988 breakthrough album, *Didadi*, was their first joint venture. Since then they have collaborated on a series of projects, with Maiga happy to leave his own career as a musician on temporary hold. The best of his work with Sylla was undoubtedly the 1993 **Africando** album, where he marshalled the Cuban rhythms he had so loved as a youth with the sweet voices of Senagalese singers Nicolas Menheim, Medoune Diallo and **Papa Seck**. Nearly half the compositions were his own, written with African lyrics but clearly rooted in salsa and Latin rhythms.

● ALBUMS: with Africando *Trovador Vol. 1* (Syllart/Stern's 1993)★★★.

Main

This UK ambient dance band were formed in the 90s by Robert Hampson, formerly of **Loop**. Taking the repetitive motifs from that band, Main refined the formula to accentuate the aesthetics of post-rave dance 'chill'. They drew heavily on environmental sounds on which they dubbed guitars, synths and electronically generated effects. Their first EP *Hydra* was dedicated to the German composer Karlheinz Stockhausen and followed by 'Dry Stone Feed' and 'Firmament'. The six EP box-set's *Corona*, *Maser*, *Neper*, *Terminus*, *Haloform* and *Kaon* enables your imagination to run wild, but no two people will come to the same conclusion.

● ALBUMS: *Firmament III* (Beggars Banquet 1997)★★★.

Main Ingredient

This New York-based trio, Donald McPherson (b. 9 July 1941, d. 4 July 1971), Luther Simmons Jnr. (b. 9 September 1942) and Tony Sylvester (b. 7 October 1941, Panama) made their recording debut in 1965. One of several groups using the name 'the Poets', they decided to become the Main Ingredient and signed with producer Bert DeCoteaux, whose lush arrangements provided the requisite foil for their excellent harmonies. This skill was particularly apparent on such early releases as 'I'm So Proud' (1970), 'Spinning Around (I Must Be Falling In Love)' and 'Black Seeds Keep On Growing' (both 1971). McPherson died from leukaemia in 1971 and, ironically, it was his replacement, **Cuba Gooding**, who sang on the group's million-seller 'Everybody Plays The Fool'. Although the Ingredient went on to enjoy further commercial success, their work grew increasingly bland and lacked the purpose of those early releases. Gooding embarked on a solo career with **Motown** in 1977, but reunited with Sylvester and Simmons in 1979, continuing to record under the Main Ingredient name into the 80s. Simmons was replaced by Jerome Jackson in the late 80s, following which the group moved to **Polydor**.

● ALBUMS: *The Main Ingredient L.T.D.* (RCA 1970)★★★, *Tasteful Soul* (RCA 1971)★★, *Black Seeds* (RCA 1971)★★★, *Bitter Sweet* (RCA 1972)★★★, *Afrodisiac* (RCA 1973)★★, *Euphrates River* (RCA 1974)★★, *Rolling Down A Mountainside* (RCA 1975)★★★, *Shame On The World* (RCA 1975)★★, *Music Maxiums* (RCA 1977)★★, *Ready For Love* (RCA 1980)★★, *I Only Have Eyes For You* (RCA 1981)★★, *I Just Wanna Love You* (Polydor 1989)★★.

Main Source

There has been much swapping and shifting in the constantly evolving line-ups of the rap band Main Source, formed in Toronto, Canada, but based in New

York. The original MCs were K-Cut and Sir Scratch, though Large Professor (b. Paul Mitchell) excused himself after their first album, which included choice cuts like 'Just A Friendly Game Of Baseball'. Professor would go on to work with **A Tribe Called Quest**, **Nas**, who had first arrived on the debut album's 'Live At The BBQ' cut, and others. He was replaced by Mikey D, who was chief rapper on their second set, the invitingly titled *Fuck What You Think*, on which they were also joined by Shaheem, a female MC straight from high school (on the title-track and 'Set It Off'). Their fresh, jazzy platform was well served by the indignant, often complex lyrical matter they pursued. In the light of delays over the release of their *Fuck What You Think* set they parted company with label **Wild Pitch**, and Mikey D also broke ranks - claiming he did not get along with K-Cut and Scratch, looking for a solo deal instead.

● ALBUMS: *Breaking Atoms* (Wild Pitch 1990)★★★, *Fuck What You Think* (Wild Pitch 1994)★★★★.

Mainer, J.E.

b. Joseph Emmett Mainer, 20 July 1898, in a one room log house in Buncombe County, North Carolina, USA, d. 12 June 1971. Mainer played banjo at the age of nine but later became an accomplished fiddle player. He worked in textile mills from the age of 12 but began playing locally with other musicians in the 20s. He eventually formed Mainer's Mountaineers which consisted of his banjo-playing brother **Wade Mainer** and guitarists Daddy John Love and Claude 'Zeke' Morris. In 1932, Mainer played regularly on radio in Gastonia but in 1934, sponsored by Crazy Water Crystals, and performing as the Crazy Mountaineers, they became regulars on WBT Charlotte. They later moved to WPTF Raleigh but also played in New Orleans and on the Mexican border stations. Over the years there were various changes of personnel including Steve Ledford, Snuffy Jenkins and Morris's brothers Wiley and George. They first recorded as J.E. Mainer's Mountaineers for Bluebird in 1935 and are still remembered for their recordings of 'Johnsons's Old Grey Mule', 'Take Me In The Lifeboat' and 'Maple On The Hill'. By the end of the 40s, Mainer's RCA recordings exceeded 200 but he later recorded for King and during the 60s, made recordings for the folk music archives of the Library of Congress and a whole series of albums for Rural Rhythm. Mainer's Mountaineers were one of the most important of all the early-day string bands and greatly influenced later bands and musicians. Mainer remained active and regularly appeared at bluegrass and folk festivals until his death from a heart attack.

● ALBUMS: *Good Ole Mountain Music* (King 1960)★★★, *J.E. Mainer Variety Album* (King 1961)★★★, *Legendary Family From The Blue Ridge Mountains* (Arhoolie 1963)★★★, *70th Happy Birthday* (1968)★★★, *J.E. Mainer* (1968)★★★.

● COMPILATIONS: *J.E. Mainer's Crazy Mountaineers. Volumes 1 & 2* (1963)★★★, *The Legendary J.E. Mainer Volumes 1-20* (1966-71)★★★, *At Home With Family And Friends Volumes 1 & 2* (1981)★★★.

Mainer, Wade

b. 21 April 1907, near Weaverville, North Carolina, USA. The younger brother of **J.E. Mainer** and a fine singer and talented banjoist who developed a clever two-fingered style that made his playing readily identifiable. In 1937, after initially playing with his brother's Mountaineers, he formed his own Sons of The Mountaineers, which at times included Wade Morris, Jay Hugh Hall, Steve Ledford and **Clyde Moody**. He recorded for Bluebird until 1941, being especially remembered for his 1939 recording of 'Sparkling Blue Eyes'. He later made some recordings for King before moving in the 50s to work for Chevrolet in Flint, Michigan. After retirement from that in the 70s, he returned to recording with the Old Homestead label.

● ALBUMS: *Soulful Sacred Songs* (King 1961)★★★★, *Early Radio* (1971)★★★, *Wade Mainer & The Mainer Mountaineers* (1971)★★★, *Sacred Songs Of Mother And Home* (Old Homestead 1971)★★★, *Rock Of My Soul* (1972)★★★, *Mountain Sacred Songs* (1972)★★★, *From The Maple On The Hill* (1973)★★★, *Old Time Songs* (1982)★★★, *In The Land Of Melody* (June Appal 1987)★★★.

● COMPILATIONS: *Wade Mainer & The Sons Of The Mountaineers* (Old Homestead 1979)★★★, *Early And Great Volumes 1 & 2* (1983)★★★.

Mainieri, Mike

b. 24 July 1938, New York City, New York, USA. Born in the Bronx, Mainieri was playing the vibraphone by the time he was 10 years old and performing publicly at 14. He studied at the Juilliard School and then joined the **Paul Whiteman** Band before touring with the **Buddy Rich** Orchestra (1956-62). He left Rich to become a session musician in New York. During the 70s he wrote music for television and films. He played with Jeremy Steig's band Jeremy And The Satyrs at the Café A Go Go, formed a 16-piece rock band and led his own quartet with **Steve Gadd** on drums. He invented the synthi-vibe, which not only allowed him to treat the sound of the vibes electronically but also to be heard in high-volume situations. In 1979, he brought together a group of session musicians to tour Japan. The unit included Gadd (later replaced by **Peter Erskine**), **Michael Brecker**, Don Grolnick (piano), and **Eddie Gomez**. They were named Steps, later to be **Steps Ahead**, and were described as 'a contemporary bebop band'.

● ALBUMS: *Free Smiles* (1978)★★★, *Wanderlust* (NYC 1981)★★★★, *Steps Ahead* (1983)★★★★, *Modern Times* (1984)★★★, *Magnetic Love* (1986)★★★, *Come Together* (NYC 1993)★★★.

● VIDEOS: *Mike Mainieri Quintet* (Kay Jazz 1988).

Mairants, Ivor

b. 8 July 1908, Rypin, Poland, d. 20 February 1998, London, England. An influential guitarist, composer, teacher and author, Mairants moved to England with his parents in 1914, just prior to the outbreak of World War I. His father was a Talmudic scholar, and his mother ran a tobacconist's shop in London's East End. Young Mairants' fascination with dance-band music began when he heard radio broadcasts by the Savoy Orpheans on a primitive crystal set. He saved enough money to buy a banjo, and by his mid-teens was playing in groups such as the Magnetic Dance Band (later the Florentine Dance Band), Fred Anderson's Cabaret Band, and the Valencians. Soon he was doubling banjo and guitar, and it was on the latter instrument that he excelled. He subsequently worked with big-name bands led by **Roy Fox**, Jack Harris, **Lew Stone**, **Ambrose**, **Mantovani** and **Ted Heath**. From 1940-52 Mairants served as the featured guitarist with **Geraldo**, and composed several guitar solos and pieces for the innovative Geraldo Swing Septet, which he led. These included 'Russian Salad', which was inspired by the Russians entering the war in June 1941. For most of his time with Geraldo, Mairants topped the guitar section of the annual ***Melody Maker*** poll, and made regular broadcasts with his own quintet on the BBC's *Guitar Club*. In 1950, he established the Central School of Dance Music in London, and later opened the Ivor Mairants Musicentre. During his long and active life, he published many works for guitar, both jazz and classical. Mairants had a million-seller with his recording of the beautiful adagio from Joaquin Rodrigo's 'Concerto De Aranjuez', and, at the behest of Thomas Beecham, he played the mandolin for Ezio Pinza in the renowned 1938/9 production of *Don Giovanni* at Covent Garden. As a teacher, he coached two of Britain's top comedians, **Benny Hill** and Eric Sykes, and appeared on both their television shows. Mairants' acclaimed tutor on flamenco sold consistently over the years. Towards the end of his life he composed 'Jazz Sonatas For Solo Guitar', and was made a Freeman of the City of London. In 1997, the Ivor Mairants Guitar Award was inaugurated, under the auspices of the Worshipful Company of Musicians, of which he was a Liveryman.

● ALBUMS: with Albert Harris *The Ivor Mairants Swing Years - 1935-54* (Zodiac 1992)★★★.

● FURTHER READING: *My Fifty Fretting Years. Great Jazz Guitarists*, Ivor Mairants.

Maisonettes

Based in Birmingham, England, this 60s-influenced pop group reached number 7 in the UK chart in 1983 with 'Heartache Avenue' a particularly memorable song with strong influences of 60s soul music. The group consisted of Lol Mason (vocals), Elaine Williams (vocals), Denise Ward (vocals), Mark Tibbenham (keyboards), and Nick Parry (drums). Mason, the driving force behind the band, was no stranger to chart success, having previously been the singer with **City Boy**. Two follow-up singles, 'Where I Stand' and 'Say It Again', and an album, all for the Birmingham independent label Ready Steady Go!, flopped, and the band broke up.

● ALBUMS: *For Sale* (Ready Steady Go! 1983)★★, *Heartache Avenue* (1993)★★.

Major Surgery

A four-piece outfit based in Croydon, Surrey, England, during the latter part of the 70s, Major Surgery comprised **Don Weller**, Tony Marsh (drums), Bruce Collcutt (bass guitar) and Jimmy Roche (guitar). Roche had a blues background, having been a brief member of an early **Colosseum** line-up; he subsequently joined **East Of Eden**, where he played with Weller. This pair also played together in Boris prior to forming Major Surgery. Thus Major Surgery drew on the blues, rock, and *avant garde* music, reconstituting them as a muscular blend of intellectual electric jazz.

● ALBUMS: *First Cut* (1977)★★★.

Majors

Formed in Philadelphia, Pennsylvania, USA, in 1959, the Majors were an R&B quintet who crossed over to the US pop charts three times in 1962, most notably with their debut, 'A Wonderful Dream'. The group consisted of lead singer Rick Cordo, Ron Gathers, Gene Glass, Idella Morris and Frank Troutt; their recordings were produced by the influential **Jerry Ragovoy** - 'A Wonderful Dream' was his first Top 40 success. The Majors had their roots in a harmony group called the Premiers. Upon recording their first single, 'Lundee Dundee', for Rocal Records in 1960, they changed their name to the Versatiles. The next time the group entered the studio was in 1962 for the Ragovoy-produced tracks for **Imperial Records**. During 1963, they recorded eight singles for the label, as well as one album. The group resurfaced with a single on ABC-Paramount in 1966, under the name the Performers. They toured throughout the 60s but split by the end of that decade.

● ALBUMS: *Meet The Majors* (Imperial 1962, reissued as *A Golden Classics Edition* on Collectables in 1991)★★★.

Make Me An Offer

One of that band of typically English musicals that were around in the late 50s, which included ***Fings Ain't Wot They Used T'Be*** and ***Expresso Bongo***. The creative team behind the latter came together again for this show which began its life at the innovative Theatre Royal, Stratford East, before opening in the West End at the New Theatre on 16 December 1959. The book was adapted by Wolf Mankowitz from his own slim 1952 novel and the 1959 film starring Peter Finch and Adrienne Corri, and was set in the world of small-time antique dealers based around London's Portobello Road market. Charlie (Daniel Massey), an expert in Wedgwood china, longs to own a beautiful piece for himself. His chance comes when he is involved with an auction (a particularly effective scene) for a complete (fake) Wedgwood room - and he ends up with a valuable (genuine) vase. Charlie's main rival dealer in the saga is the stunning Redhead (Dilys Laye), and his wife, Sally, was played by Diana Coupland. Some 20 songs, by **David Heneker** and Monty Norman, were skilfully incorporated into the plot, pointing up the various characters and situations as they occurred. They consisted of a blend of amusing and sentimental items, such as 'Make Me An Offer', Redhead's proposal that Charlie gallantly turns down; 'The Pram Song', 'I Want A Lock-Up', 'Portobello Road', 'Business Is Business', 'Whatever You Believe', 'It's Sort Of Romantic', 'If I Was A Man', 'Dog Eat Dog', 'All Big Fleas', and 'Love Him'. *Make Me An Offer* had decent run of 267 performances, and won the 1959 *Evening Standard* Award for best musical.

Make Mine Manhattan

Sid Caesar, a comedian who specialized in subjects satirical, was on the brink of television super-stardom when he appeared with a clutch of fellow clowns, including Joshua Shelley and David Burns, in this show which opened at the Broadhurst Theatre in New York on 15 January 1948. It was Caesar's debut on Broadway, and in a format - the revue - that was on its last legs. The music was by Richard Lewine, with lyrics and sketches by Arnold B. Horwitt, and it went for all the usual New York targets in a pleasant and amusing way. The songs included 'Saturday Night In Central Park', 'Subway Song', 'Phil The Fiddler', 'Gentleman Friend', 'My Brudder And Me', and 'I Fell In Love With You'. It is ironic that a fairly simple, lightweight production such as this should run for 429 performances, when Caesar's triumphant return to Broadway 14 years later in ***Little Me*** could only manage 257.

Make Time For Love - Keith Washington

Keith Washington is one of the post-Vandross soul singers who have taken the smooth romantic approach to its orgasmic extreme. Quite apart from the fact that he possesses a fantastic vocal range and has one of the best voices in 'new soul', he is able to confidently make love (or sing about it) throughout the length of this superb album. This is the album for late-night dancing before the inevitable happens. Those who thought that romance stopped with **Frank Sinatra** in the 50s and thought **Barry White** was soppy should be force fed this music. It would appear that Washington gave too much on this album, and now lies exhausted. Try 'Make Time For Love' and 'Kissing You', for starters.

● Tracks: *All Night; Make Time For Love; Kissing You; Are You Still In Love With Me; When You Love Somebody; Ready Willing And Able; I'll Be There; When It Comes To You; Lovers After All; Closer.*

● First released 1991

● UK peak chart position: did not chart

● USA peak chart position: 48

Make Way For The Motherlode - Yo Yo

Often quoted in **Ice Cube**'s defence when that rapper suffers accusations of misogyny, **Yo Yo** (Yolanda Whitaker) is his female MC protégée, who had previously contributed to Cube's ***AmeriKKKa's Most Wanted***, duetting on 'It's A Man's World', and representing her gender with admirable gusto. This, her 1991 debut album, played it as rough and rugged as her male counterparts, but amid the assertive, abrasive lyrics lurked a dexterity that might not have been envisaged. The keynote is 'Sisterland', a rallying call to fellow female MCs proffered with sincerity and conviction.

● Tracks: *Stand Up For Your Rights; Stompin' To Tha 90's; You Can't Play With My Yo-Yo; Cube Gets Played; Put A Lid On It; What Can I Do?; Dedication; Sisterland; The IBWC National Anthem; Make Way For The Motherlode; Tonight's The Night; I Got Played; Girl, Don't Be No Fool; Ain't Nobody Better; Outro; More Of What I Can Do.*

● First released 1991

● UK peak chart position: did not chart

● USA peak chart position: 74

Make-Up

Comprising Ian Svenonius (vocals), James Canty (guitar, organ, vocals), Michelle Mae (bass, vocals, ex-Frumpies) and Steve Gamboa (drums), Washington DC, USA alternative rock band Make-Up formed from the ashes of the highly regarded local group Nation Of Ulysees. All three male members of Make-Up had been in that controversial, highly politicized group, and many of their political aspirations were carried over to the new band - albeit with a more vaudevillian twist. Their debut album, *Destination: Love: Live At Cold Rice*, was recorded live at a DC venue and featured '16 items, 13 of which are songs'. The other three 'items' were pieces of oratory grandly introducing the band's membership - recalling the melodrama of their stage shows. Roy Wilkinson in *Select* magazine analogized the contents of their debut as 'Ché Guevara directs ***Grease***'. Musical comparisons on subsequent albums included **James Brown**, **Jon Spencer Blues Explosion** and **Rocket From The Crypt** - the latter band having originally been heavily influenced by Nation Of Ulysees.

● ALBUMS: *Destination: Love: Live At Cold Rice* (Dischord 1996)★★★, *After Dark* (Dischord 1997)★★★, *Sound Verite* (K 1997)★★★, *In Mass Mind* (Dischord 1998)★★★.

Makeba, Miriam

b. 4 March 1932, Johannesburg, South Africa. The vocalist who first put African music on the international map in the 60s, Makeba began her professional career in 1950, when she joined Johannesburg group the Cuban Brothers. She came to national prominence during the mid-50s as a member of leading touring group the **Manhattan Brothers**, an 11-piece close harmony group modelled on African-American line-ups such as the **Mills Brothers**. She performed widely with the outfit in South Africa, Rhodesia and the Congo until 1957, when she was recruited as a star attraction in the touring package show African Jazz And Variety. She remained with the troupe for two years, again touring South Africa and neighbouring countries, before leaving to join the cast of the 'township musical' *King Kong*, which also featured such future international stars as **Hugh Masekela** and **Jonas Gwangwa**. By now one of South Africa's most successful performers, Makeba was nonetheless receiving just a few dollars for each recording session, with no additional provision for royalties, and was increasingly keen to settle in the USA. The opportunity came following her starring role in American film-maker Lionel Rogosin's documentary *Come Back Africa*, shot in South Africa. When the Italian government invited Makeba to attend the film's premiere at the Venice Film Festival in spring 1959, she privately decided not to return home. Shortly afterwards, furious at the international furore created by the film's powerful exposé of apartheid, her South African passport was withdrawn. In London after the Venice Festival, Makeba met **Harry Belafonte**, who offered to help her gain an entry visa and work permit to the USA. Arriving in New York in autumn 1959, Belafonte further assisted Makeba by securing her a guest spot on the popular *Steve Allen Show* and an engagement at the prestigious Manhattan jazz club, the Village Vanguard. As a consequence of this exposure, Makeba became a nationally-feted performer within a few months of arriving in the USA, combining her musical activities - major chart hits such as 'Patha Patha', 'The Click Song' and 'Malaika' - with outspoken denunciations of apartheid. In 1963, after an impassioned testimony before the United Nations Committee Against Apartheid, all her records were banned from South Africa. Married for a few years to fellow South African emigré Masekela, in 1968 Makeba divorced him in order to marry the Black Panther activist Stokeley Carmichael - a liaison which severely damaged her following amongst older white American record buyers. Promoters were no longer interested, and tours and record contracts were cancelled. Consequently, she and Carmichael, from whom she is now divorced, moved to Guinea in West Africa. Fortunately, Makeba continued to find work outside the USA, and during the 70s and 80s spent most of her time on the international club circuit, primarily in Europe, South America and Africa. She has also been a regular attraction at world jazz events such as the **Montreux Jazz Festival**, the Berlin Jazz Festival and the Northsea Jazz Festival. In 1977, she was the unofficial South African representative at the pan-African festival of arts and culture, FESTAC, in Lagos, Nigeria. In 1982, she was reunited with Masekela at a historic concert in Botswana. As was previously the case in the USA, Makeba combined her professional commitments with political activity, and served as a Guinean delegate to the United Nations. In 1986, she was awarded the Dag Hammarskjold Peace Prize in recognition of this work. In 1987, Makeba was invited to appear as a guest artist on **Paul Simon**'s *Graceland* tour, which included emotional returns to the USA and Zimbabwe (she had been banned from the country, then known as Rhodesia, in 1960). While some anti-apartheid activists, mostly white Westerners, criticized her for allegedly breaking the African National Congress's cultural boycott by working with Paul Simon (whose *Graceland* album had been part-recorded in South Africa), Makeba convincingly maintained that the *Graceland* package was substantially helping the anti-apartheid movement by drawing attention to the culture and plight of black South Africans.

● ALBUMS: *Miriam Makeba* (RCA 1960)★★★★, *The World Of Miriam Makeba* (RCA 1962)★★★, *Makeba* (RCA 1963)★★★, with Harry Belafonte *An Evening With Belafonte/Makeba* (RCA Victor 1965)★★★★, *The Click Song* (RCA 1965), *A Promise* (Les Disques Esperance 1974)★★★, *Country Girl* (Les Disques Esperance 1975)★★, *Pata Pata* (Les Disques Esperance 1977)★★, *Sangoma* (WEA 1988)★★★, *Welela* (Mercury 1989)★★★, *Sing Me A Song* (Sonodisc 1993)★★★, *Live From Paris & Conakry* (DRG 1998)★★★.

● COMPILATIONS: *Africa* recorded 1960-1965 (Novus 1991)★★★, *The Best Of Miriam Makeba And The Sklarks* (1993)★★★, *The Best Of Miriam Makeba & The Skylarks* 1956-59 recordings (Camden 1998)★★★★.

● FURTHER READING: *Makeba: My Story*, Miriam Makeba with James Hall.

Makgona Tshole Band

Primarily a session band for South African mbqanga vocalists, Makgona Tshole also recorded a handful of their own-name 'sax-jive' hits in the late 70s and early 80s, which were later collected on the album *Mathaka Vol 1* (1983). The same year, they backed the peerless township solo vocalist **Mahlathini** and the choral group **Mahotella Queens** on their *Uhambo Lwami* album. Among several talented musicians the group employed was its celebrated leader, guitarist, composer and producer Marks Mankwane

● ALBUMS: *Mathaka Vol 1* (BL 1983),★★★★ with Mahlathini and the Mahotella Queens *Uhambo Lwami* (BL 1983)★★★.

Making Movies - Dire Straits

The last album of their career that sounded as if they were trying to play, instead of going through the motions. **David Knopfler** had already departed from the band and brother Mark had a free rein, clear from any sibling rivalry. Every song stands up, apart from the dreadful 'Les Boys', hardly one of their show-stoppers. 'Solid Rock', 'Tunnel Of Love', 'Romeo And Juliet' and 'Skateaway' would be on any decent greatest hits package. Following this artistic triumph they proceeded to release *Love Over Gold*, and we all know what album followed after that, don't we? Ho hum.

● Tracks: *Tunnel Of Love; Romeo And Juliet; Skateaway; Expresso Love; Hand In Hand; Solid Rock; Les Boys.*

● First released 1980

● UK peak chart position: 4

● USA peak chart position: 19

Makowicz, Adam

b. 18 August 1940, Czechoslovakia. Makowicz's piano teacher mother taught him to play. He studied classical music at the Fryderyck Chopin School in Kracow, but left when he became interested in jazz. His first work was with **Tomasz Stanko** (trumpet) in one of the first European groups to be influenced by the free style of **Ornette Coleman**. In 1965, he moved to Warsaw, where he had his own trio and played with **Zbigniew Namyslowski** (alto) with whom he toured worldwide. Makowicz's interest in composition grew during this period and he became involved with electric keyboards. In 1970, he joined **Michal Urbaniak** in his new group Constellation and recorded an album with Urbaniak's wife, **Urszula Dudziak**. Between 1973 and 1976 he played in a group called Unit with **Tomasz Stanko** and played the piano with the **Duke Ellington** Orchestra at a concert in Prague (1976). In 1977 he went to the USA as a solo performer, playing in a way which reflected his interest in **Art Tatum**, **Keith Jarrett** and romantic piano music. He settled in New York in 1977 and became an American citizen in 1986.

● ALBUMS: with Urszula Dudziak *Newborn Light* (1972)★★★, with Michel Urbaniak *Michal Urbaniak Fusion* (1975)★★, with Michel Urbaniak *Live Embers* (1975)★★★, with Michel Urbaniak *Winter Flowers* (1978)★★★, *From My Window* (1980)★★★, *Naughty Baby* (1987)★★★★, *Adam In Stockholm* (Verve 1987)★★★, with George Mraz *Classic Jazz Duets* (Stash 1987)★★★, *Name Is Makowitz* (Sheffield Lab 1988)★★★★, *Solo* (Sonet 1988)★★★, *Live At The Maybeck Recital Hall Series, Vol 24* (Concord 1993)★★★, *Music Of Jerome Kern* (Concord 1993)★★.

Mákvirág

Formed in 1973, this trio from Hungary and Romania, have reached a wider audience due to the increasing interest shown in European and world music during the late 80s. The group won first prize in 1974 in a folk-jazz competition in Gyor, Hungary. They were subsequently afforded the accolade Young Master Of Folk Art in 1976. Then, in 1978, they won the Lászl Lajtha Award at Szombathely, Hungary. They appeared in Britain in 1988, while undertaking their first major UK and Irish tour. All multi-instrumentalists, Csaba Szijjártó (b. Budapest, Hungary), Zoltán Kátai, and Károly Horváth (b. Romania) have recorded a number of albums, each combining music from their own backgrounds as well as from other Eastern European countries. Instrumentation is supplemented by recorders, ocarina and pan pipes. All three members have spent time in various orchestras and choirs and music conservatories. Mákvirág have since played the UK again on a number of occasions, largely at festivals.

● ALBUMS: *Trifa* (Hungaroton 1978)★★, *Palóc Lakodalmas* (Hungaroton 1978)★★★, *Mákvirág 1* (Hungaroton 1979)★★★★, *Mákvárig 2* (1981)★★★, *Mákávirag In Brazil* (Espe Music-Stockfisch 1988)★★, *Mákvirágék* (Sugas Prod. 1988)★★★, *Népszokások-Jeles Napok* (Radioton 1988)★★★★, *Békesség-Peacefulness* (Trax 1991)★★★.

Malaco Records

An independent soul, blues and gospel label based in Jackson, Mississippi, USA, Malaco Records was founded in 1962 by Tommy Couch from Tucombia, Alabama, and by Gerald 'Wolf' Stephenson from Columbia, Mississippi, as a booking agency for local and touring acts visiting Mississippi. It started recording relatively obscure talent and leasing recordings to more established labels, as well as allowing other labels and artists to use their recording studios. Its first release was 'Misty Blue' by **Dorothy Moore** in 1975. Dave Clark joined the label in 1980, after which Malaco built a formidable roster of soul and blues artists, including Denise Latimore, Johnnie La Salle, Dorothy Taylor, Shirley Moore, Bobby Brown 'Blue Band', Little Milton, **Artie 'Blues Boy' White** and Poonanny. It has become one of the major labels catering for the audience interested in this form of music. Malaco's biggest hit came with **Z.Z. Hill**'s 'Down Home Blues' in 1982 which sold more than 500,000 copies. Malaco bought the **Muscle Shoals** Studio in 1985 and so became associated with the Muscle Shoals Sound that spawned musicians such as **Jimmy Johnson**, David Hood, Roger Hawkins and Harrison Calloway. It has recently established a subsidiary, Waldoxy. The gospel division of Malaco started in 1976 and within a few years it had become the third largest gospel label in the USA. Its subsidiaries also include Savoy and Blackberry records. The Malaco gospel label features 165 artists and 500 releases in its catalogue headed by Jerry Mannery. Its artists include **Mississippi Mass Choir**, **Rev. James Cleveland**, **Rev. James Moore**, **Williams Brothers**, Dorothy Norwood, Albertina Walker, Florida Mass Choir, Rev. Clay Evans, Sensational Nightingales, Jackson Southernairs, and the Philadelphia Mass Choir.

Malcolm, Carl

b. July 1952, Black River, St. Elizabeth, Jamaica, West Indies. Malcolm learnt to play the keyboard by ear at the local Methodist church and his musical talents were recognized by those around him from an early age. After leaving the St. Elizabeth Technical High School he spent two years working for a shoe company in Kingston and was a reserve for the Jamaica Defence Force. Music remained his passion and in 1965 he became involved in a band called the Volcanoes alongside **Al Brown**. The two artists shared vocal duties and stayed with the group until they disbanded four years later. Malcolm retired from music and returned to studying. It was in his second year of study that he was involved in a car accident in which he sustained a broken leg and cracked ribs. Returning to music, he joined a band called Big Relations, led by Jo Jo Bennett. Malcolm recorded with **Coxsone Dodd** on his first tune, 'Father Free Us', before leaving the island for the USA, where he performed at various clubs and house parties. He then returned to Jamaica where he found employment with **Rupie Edwards** as the branch manager of Success Records, located at Half Way Tree. While working for Edwards he was allowed studio time to record 'Make It When You Try', but, like his earlier effort, it was overlooked by Jamaican music lovers. Accompanied by Skin Flesh And Bones in 1973, he recorded 'No Jestering', and two years later when released in the UK, it held the number 1 position in the reggae charts. Malcolm's career took off with the follow-up, 'Miss Wire Waist', which demonstrated his smooth vocals. In an effort to appease his fans, he also acknowledged his love of larger ladies in the song 'Fattie Bum Bum', which became a UK Top 10 hit in September 1975. The lyrics, 'Hey fatty bum bum, you sweet sugar dumpling, hey fatty bum bum let me tell you something, no not because your so big and fat, don't believe I'm afraid of that, never let the big size fool you', appealed to many, but in the eyes of the British record-buying public he was a one-hit-wonder. The song was covered by a UK-based group, the Diversions, who diverted enough sales from Malcom to enjoy a chart hit alongside the original version. He returned to the reggae charts in the late 70s with the release of 'Repatriation' with **Ranking Trevor**. In 1992 **Scotty** reactivated Malcolm's career when he covered 'Miss Wire Waist'. Even though Malcom had a UK Top 10 hit, no album was released to capitalize on his success. *DJ Specials* (VP 1981) featured both 'No Jestering' and 'Miss Wire Waist', providing the foundation to the DJ tracks.

Malevolent Creation

Formed in Buffalo, New York, USA, in 1987, it took Malevolent Creation four years to secure a contract and release their official debut for Roadrunner Records. This gore-fixated recording, *The Ten Commandments*, was mixed at Morrisound Studios in Florida by noted extreme metal producer Scott Burns, whose distinctive work had previously more or less defined the death metal sound. Malevolent Creation were initially considered an above average example of an often formulaic genre, and attracted a degree of critical acclaim. They arrived on the death metal scene too late, however, to establish themselves among the front-runners and as its popularity waned, the band found themselves without a contract in 1994. They eventually returned with a new album in 1996, but both *Eternal* and the subsequent*In Cold Blood* proved to be as lacklustre and dated as previous efforts.

● ALBUMS: *The Ten Commandments* (Roadrunner 1991)★★★, *Retribution* (Roadrunner 1992)★★★, *Stillborn* (Roadrunner 1993)★★★, *Eternal* (Bulletproof 1996)★★, *In Cold Blood* (Pavement 1997)★★.

Malice

This Los Angeles band emerged from the local club scene of the early 80s with a sound influenced by European metal, particularly **Judas Priest**. Indeed, Malice were widely described as Priest clones, not only for their twin guitar-based sound and James Neal's vocal similarities to Rob Halford, but also for their leather-clad image and guitarist Jay Reynolds' distinct resemblance to KK Downing. Malice, completed by Mick Zane (guitar), Mark Behn (bass) and Peter Laufman (drums), recorded a stunning five-track demo, with producer Michael Wagener, that had independent labels clamouring to release it in its own right, but the band instead signed to **Atlantic Records**. The demo formed half of *In The Beginning*, with the remaining five tracks produced by Ashley Howe. It was an excellent debut, built on a solid base of power metal guitars, although the Priest comparisons remained obvious. However, cracks were beginning to show by *License To Kill*, as internal conflicts began to divide the band, and the split came in late 1987, as Malice divided into two warring camps. Reynolds later joined **Megadeth** for a brief period.

● ALBUMS: *In The Beginning* (Atlantic 1985)★★★★, *License To Kill* (Atlantic 1987)★★.

Malicorne

The brainchild of French music genius Gabriel Yacoub, Malicorne was formed after he and his then wife, Marie, spent some time in **Alan Stivell**'s pioneering Breton unit. The original, innovative line-up, used antique instruments to play peasant songs, haunting harmonies and integrated rock rhythms. *Pierre De Grenoble* (1973), although recorded before Malicorne came into being, set the style and manner of the band. Initially a four piece, the Yacoubs were joined by Laurent Vercambe (violin) and Hugh De Courson (bass/woodwinds). Their finest set in this form was *Almanach*, a song cycle based on the turning year, and based on rustic folklore. A commercially successful tour of France was followed, in 1978, by the recuitment of a fifth member, Oliver Zdrzalik (bass). Subsequently, an excellent live recording, *En Public A Montreal*, preceded further fundamental personnel changes, and the birth of a new seven-piece unit, which included ex-**Gryphon** bassoonist Brian Gulland. Following *Le Bestiare*, which proved to be an 'animalistic album, a story of French country folk', the band cut one final set before splitting up, but came together again in 1986 when an intended Gabriel Yacoub solo session was reorganized as a Malicorne piece. The Yacoubs, with Oliver Kowalski (bass), Jean Pierre Arnoux (drums) and Michel Le Cam (fiddle), recorded the industrial sounding *Les Cathedrales De L'industrie*. This line-up became Gabriel Yacoub's own band, and, with the addition of Nikki Matheson (keyboards), played both Malicorne and Yacoub material. Yacoub's own albums are all distinct; ranging from traditional folk and chamber music, to bizarre electronic pieces. Yacoub married Matheson in the late 80s, and they toured as an acoustic duo.

● ALBUMS: *Almanach* (1976),★★★ *Le Extraordinaire Tour De France D' Adeland Rousseau* (1978)★★★, *En Public A Montreal* (1979)★★★★, *Le Bestiare* (1980)★★★★, *Les Cathedrales De L'industrie* (1986)★★★.

● COMPILATIONS: *Légende* (1989)★★★, *Deuxieme Epoque* (Hannibal 1993)★★★. Gabriel & Marie Yacoub: *Pierre De Grenoble* (1973)★★. Gabriel Yacoub: *Elementary Level Of Faith* (1987)★★★, *Bel* (1990)★★.

Mallard

This short-lived group was the result of an acrimonious split between **Captain Beefheart** and the most renowned of his backing groups, the Magic Band. Their split had occurred in 1974, following the release of *Unconditionally Guaranteed.* Bill Harkleroad (aka Zoot Horn Rollo; guitar), Mark Boston (aka Rockette Morton; bass) and Ed Marimba (aka Art Tripp III; drums) formed Mallard with vocalist Sam Galpin, but although their debut album offered a glimpse of the inspired interplay shown on their previous incarnation, its overall lack of passion justified Beefheart's assertion that he taught the two guitarists by rote. The best thing about the album was the beautiful steam train on the cover (the band were named after the dteam engine *Mallard*).Tripp was replaced by George Draggota for a second Mallard album, *In A Different Climate.* This set was an even greater disappointment and the group broke up soon after its release.

● ALBUMS: *Mallard* (Virgin 1975)★★, *In A Different Climate* (Virgin 1977)★.

Mallett, Dave

b. 1950, Maine, New England, USA. One of country singer Dave Mallett's most poignant songs is 'My Old Man', in remembrance of his father. By the age of 10, Mallett was performing as a country duo with his brother Neil. Following several years as a performer in clubs and coffee-houses, Mallett befriended Paul Stookey of **Peter, Paul And Mary** and they co-produced his debut, which included 'Garden Song', also recorded by Stookey himself, **John Denver**, **Pete Seeger** and **Arlo Guthrie**. His first albums were issued under the name of David Mallett but he has worked as Dave Mallett since *Vital Signs.* He has written several songs with **Hal Ketchum**, notably 'Old Soldiers' and 'Daddy's Oldsmobile'. Ketchum was featured along with **Nanci Griffith**, **Michael Johnson** and **Kathy Mattea** on *this town.* His compositions include 'Red Red Rose' (**Emmylou Harris**). He says, 'In your twenties you find your tools; in your thirties, you learn how to use your tools; in your forties, you have your tools and you know how to use them. So I feel glad to be in my forties.' A contented man, he has written about the virtues of middle-age and also contributed to albums of children's songs.

● ALBUMS: *David Mallett* (Neworld 1977)★★★, *Pennsylvania Sunrise* (Neworld 1979)★★★, *Hard Light* (Neworld 1981)★★★, *Open Doors And Windows* (Flying Fish 1983)★★★, *Vital Signs* (Flying Fish 1986)★★★, *For A Lifetime* (Flying Fish 1988)★★★, *this town* (Vanguard 1993)★★★, *...in the falling dark* (Vanguard 1995)★★★.

● COMPILATIONS: *Inches And Miles: 1977-1980* (Flying Fish 1990)★★★★.

Mallory, Eddie

b. *c.*1905, Chicago, Illinois, USA, d. 20 March 1961. An all-round journeyman musician, he played trumpet and occasionally saxophones, arranged, led bands and worked in various non-playing areas of the music business. In the late 20s and through into the early 30s he played in bands such as the Alabamians, **Tiny Parham**'s and, in New York, played in and occasionally led the **Mills Blue Rhythm Band**. He also played in a band led by **Benny Carter** and then, in 1934, formed a band to accompany **Ethel Waters** to whom he was married at the time. He toured and recorded with Waters throughout the 30s. In the 40s he led bands for club and hotel work, often in his home-town. From the late 40s onwards he worked mostly as an agent and also outside showbusiness. The band Mallory used on some of his wife's recordings included top-flight musicians such as **Shirley Clay**, **Tyree Glenn**, Carter and **Milt Hinton**.

● COMPILATIONS: *An Introduction To Ethel Waters* (Best Of Jazz 1921-40)★★★.

Malmsteen, Yngwie

b. 30 June 1963. This Swedish-born guitar virtuoso was the originator of the high-speed, technically precise, neo-classical style that developed during the 80s. Influenced by **Jimi Hendrix**, **Ritchie Blackmore** and **Eddie Van Halen**, Malmsteen first picked up a guitar at the age of five and had formed his first band, Powerhouse, by the time he entered his teens. At age 14 he formed Rising, named after **Rainbow**'s second album, and recorded a series of demo tapes. One of these was picked up by producer and guitar specialist Mike Varney. Malmsteen was persuaded by Varney to relocate to Los Angeles and join Ron Keel's **Steeler** as lead guitarist, and went straight into the studio to record the band's debut album. Following this he was approached by **Kiss**, **UFO** and **Ozzy Osbourne**, but declined their offers in favour of teaming up with **Graham Bonnet** in a new group called **Alcatrazz**. This association lasted for one studio album and a live set, recorded in Japan. After the dissolution of that band, Malmsteen was immediately offered a solo contract by **Polydor Records**, just as his reputation and stature were beginning to escalate. He released the self-produced *Rising Force*, utilizing ex-**Jethro Tull** drummer Barriemore Barlow, vocalist Jeff Scott Soto and keyboardist Jens Johansson. This comprised a mixture of new songs and reworked demo material that had been available for several years. Deciding to work within a band framework once more, but this time exercising tight control, Malmsteen formed Rising Force with Soto and Johansson, plus bassist Marcel Jacob and drummer Anders Johansson. This basic formation recorded two albums, the second of which, *Trilogy*, saw Soto replaced by ex-**Ted Nugent** vocalist Mark Boals, which showcased Malmsteen's amazing virtuosity and ability to combine speed with melody. Following an 18-month break after a serious road accident involving Malmsteen, Rising Force was resurrected with ex-Rainbow vocalist **Joe Lynn Turner**. Produced by Jeff Glixman and mixed by the Thompson/Barbiero team, *Odyssey* was released in 1988 to widespread acclaim. At last Malmsteen's guitar pyrotechnics were anchored within commercial hard rock structures. The guitar solos, for once, were economical, and did not detract from the songs. The album reached number 40 on the US *Billboard* album chart and brought many new fans to the guitarist. Eager to capitalize on this success, Malmsteen then issued a disappointing and self-indulgent live album recorded in Leningrad. The momentum was lost and Joe Lynn Turner was dismissed, to be replaced with a Swedish vocalist, Goran Edman. *Eclipse* emerged in 1990 with weak vocals and an unusually restrained Malmsteen on guitar, and it appeared that he was suppressing his real desires and talents in the search for commercial success. *Fire And Ice* debuted at number 1 in the Japanese charts, and introduced new vocalist Mike Vescera. Malmsteen switched back to his old flamboyant style on *No Mercy*, however, which featured classical material and a string orchestra. In 1996 he joined with Jeff Scott Soto as Human Clay to issue their self-titled debut.

● ALBUMS: *Yngwie Malmsteen's Rising Force* (Polydor 1984)★★★, *Marching Out* (Polydor 1985)★★★, *Trilogy* (Polydor 1986)★★★, *Odyssey* (Polydor 1988)★★★, *Live In Leningrad* (Polydor 1989)★★, *Eclipse* (Polydor 1990)★★, *Fire & Ice* (Elektra 1992)★★, *Seventh Sign* (Elektra 1994)★★★, *No Mercy* (CMC International 1994)★★★, *Facing The Animal* (Ranch Life 1998)★★.

● VIDEOS: *Rising Force Live 85* (1989), *Trial By Fire* (1989), *Collection* (1992).

Malo

Lead guitarist Jorge Santana, younger brother of Carlos Santana, formed Malo in San Francisco, California, USA, in 1971. He was initially joined by Richard Kermode (keyboards) and Louis Gasca (trumpet) - two ex-members of **Janis Joplin**'s Kozmic Blues Band - as well as Arcelio Garcia (vocals), Abel Zarate (lead guitar), Roy Murray (trumpet, horns), Pablo Tellez (bass), Raul Rekow (percussion), Richard Spremick (drums) and Pepe Rosales (drums). *Malo* bore an obvious debt to his brother's band Santana, fusing Latin styles with energetic, rhythmic rock and fluid guitar lines. It yielded a surprise hit single when 'Suavecito' reached the US Top 20. Malo were a popular live attraction in their native city, but a constantly changing personel undermined their initial appeal. Jorge, Garcia and Tellez were the sole survivors from the founding line-up that featured on *Ascension*. Tellez then joined Santana, where he was later joined by Richard Kermode. Other ex-members formed the similarly-styled Sapo, while Jorge Santana formed the Jorge Santana Band in 1978.

● ALBUMS: *Malo* (Warners 1971)★★★★, *Dos* (Warners 1972),★★★★ *Evolution* (Warners 1973)★★, *Ascension* (Warners 1974)★★.

Malombo Jazz

Formed in Pretoria, South Africa, in 1962, the original - and definitive - Malombo Jazz was a three-piece comprising guitarist Philip Tabane (b. Riverside, near Pretoria, South Africa), flautist Abe Cindi and traditional drummer and percussionist Julian Bahula. The group's repertoire drew heavily on the ancient folk music of South Africa's Venda and Pedi peoples, but was also used as an appropriate backdrop for Tabane's exquisite jazz-based improvisations, which were capable of moving through every emotional area from the loud and lascivious to the pastoral and delicate. In a country long racked by tribal rivalries, jazz had served since the 30s to unite various ethnic groups, and Malombo achieved much the same success in the 60s. In 1964, the band won first prize at the prestigious Castle Lager Jazz Festival. Bahula and Cindi left Malombo in the late 60s to base themselves in London, where they formed the short-lived Malombo Jazzmen prior to Bahula setting up his own band, Jabula. Malombo's line-up underwent numerous personnel changes in subsequent years, as Tabane strove to recapture the magic of the original trio. His first replacement for Bahula was Gabriel Thobejani, who later left to join fusion outfit Sakhile. In 1981, Cindi briefly rejoined the band. In 1986, Thobejani returned. In the late 80s, Tabane began leading an occasional big band, the Homeland Symphony Orchestra, re-interpreting Venda and Pedi folk music in jazz-influenced orchestral style. Sadly, the project remains unrecorded.

● ALBUMS: *Castle Lager Jazz Festival 1964* (N 1964)★★, *The Indigenous Afro-Jazz Sounds Of Philip Tabane And His Malombo Jazzmen* (AYC 1968)★★★★, *Sangoma* (ATH 1972)★★★, *Pele Pele* (ATC 1974)★★★, *Malombo* (KAYA 1984)★★★, *Man Phily* (PAM 1986)★★★.

Malone, Geneva

b. Texas, USA. One of the rising stars of her thriving local country music scene, Malone has been called 'the most listened to country singer in Texas today.' A regular on the honky-tonk circuit, where audiences have responded well to her natural, self-consciously conservative style, she claims to have played 'almost every country venue in the Lone Star State'. This earnest, hard-working singer brought her backing group, the five-piece Southern Rain, to the UK in 1996, headlining a 'Texas Country Music Show', also featuring Shannon McCaw **and** Dennis Raley.

Malone, J.J.

b. 20 August 1935, Pete's Corner, Alabama, USA. Malone was playing guitar and harmonica before his thirteenth birthday, and he began performing at dances and parties when he was 17. In the mid-50s he spent a year in the Air Force and then formed his first band, the Rockers, later called Tops In Blues. Once out of the armed services in 1957, he formed the Rhythm Rockers in Spokane, Washington, and they worked all over the west coast. In 1966, he settled in Oakland, California, and recorded for the Galaxy label, enjoying a hit with 'Its A Shame' in 1972; he subsequently had records issued by the Red Lightnin', Cherrie, Paris Album and Eli Mile High labels. Malone is a soulful vocalist, adept on both piano and guitar and equally convincing whether turning his hand to straight blues, rocking R&B, or funk-influenced material.

● ALBUMS: with Troyce Key *I've Gotta New Car* (Red Lightnin' 1980)★★★, *Bottom Line Blues* (1991)★★★, *Highway 99* (Fedora 1998)★★★.

Malopoets

Formed in Johannesburg, South Africa, in 1978 by vocalist Patrick Sefolosha and guitarist Kenny Mathaba, the Malopoets - alongside **Sipho Mabuse** and **Savuka** - were, until their demise in 1986, one of the most significant and rewarding groups at the rootsier end of the township pop movement, playing a lighter, more relaxed form of mbaqanga. Sefolosha and Mathaba had served their apprenticeship in the rock and soul-orientated band Purple Haze before, alongside their audience, becoming increasingly frustrated in the mid-70s with imported styles and making a decision to strive for greater authenticity in their music. By 1983, however, the band were close to breaking up, finding it practically impossible to make a living under apartheid, where black bands were denied freedom to tour the country or promote their records on state radio. Sefolosha accordingly left South Africa and teamed up with producer Martin Meissonnier in Paris. A few months later the rest of the group joined him, signed to **EMI Records** and, in 1984, released the album, *Malopoets*. The set failed to make any impact on the burgeoning African music scene in Europe, however, being adjudged too pop-orientated by white audiences craving 'roots' sounds. It was followed by an appearance on the 1985 *Tam Tam Pour L'Ethiope* record and televised show, Africa's indigenous response to **Live Aid**. Early the following year the Malopoets broke up.

● ALBUMS: *Malopoets* (EMI 1984)★★★★.

Maltby, Richard

b. 26 June 1914, Chicago, Illinois, USA, d. 19 August 1991, Santa Monica, California, USA. Maltby started playing cornet in his school band, going onto Northwest University Music School, before his first professional experience with 'Little' Jack Little and his band. He was musical director for **CBS** radio in Chicago (1940-45), and during this period he wrote 'Six Flats Unfurnished' for the **Benny Goodman** band, and then he spent 10 years working as musical associate for **Paul Whiteman** at ABC radio in New York. During 1950-65, Maltby was also musical director for SESAC Jazz Classics, recording radio transcriptions with a big band which he took on the road from 1955, encouraged by the success of his 'St Louis Blues Mambo' which had charted the previous year, followed in 1956 by 'The Man With The Golden Arm'. The band recorded prolifically for various **RCA** labels and **Columbia** during the 50s, and Maltby was active on many different labels, directing backings for artists **Peggy Lee**, Giselle Mackenzie, **Sarah Vaughan**, **Gordon MacRae**, **Johnnie Ray**, **Vic Damone** and **Ethel Merman**. *Downbeat* voted his unit 'Best New Swing Band', but, the swing era having long since passed, he found more financial reward, if less musical satisfaction, as **Lawrence Welk**'s arranger and conductor on records and television. Maltby's original compositions (mostly for the SESAC transcriptions) for his own orchestra and big band must number in the hundreds, although few measured-up to the commercial success of his first Goodman hit and its successor, 'Five Flats Unfurnished', for Sy **Oliver**. Maltby's only venture into 'serious music' was his threnody 'Requiem For John Fitzgerald Kennedy'. He suffered from ill-health in the 80s, enduring five bouts of open-heart surgery until his death in 1991. His son, Richard Maltby Jnr., is a Broadway director and lyricist.

● ALBUMS: *Manhattan Bandstand* (Viking 50s),★★ *Hello, Young Lovers* (Columbia 1959)★★★★, *A Bow To The Big Name Bands* (Camden 1959)★★★, *Swings For Dancers* (Roulette 50s)★★★, *Mr Lucky* (Camden 1960)★★★, *Swingin' Down The Lane* (Columbia 1961)★★★★, *Swings Folk Songs* (Roulette 1961)★★★, *Most Requested* (1962)★★★, *Music From Mr. Lucky* (Camden 60s)★★★.

Maltby, Richard, Jnr.

(see **Shire, David**)

Malvo, Anthony

b. 4 January 1962, Kingston, Jamaica, West Indies. Malvo has voiced many hits for a number of Jamaica's top producers in the style of a **dancehall** singer. His initial hits include 'Come Back To Me' and 'Rain From The Sky', both with **Tiger**, and 'Take You To The Dance' with Lizard. The combination hits were followed by a solo venture recorded with **Bobby Digital**, 'Can't Control The Feeling' and 'History Sound'. Malvo is best known for his work with dancehall singer Anthony 'Red Rose' Cameron when his career peaked in 1994. The duo enjoyed individual hits on their How Yu Fi Sey Dat label: Cameron sang about the 'Ganja Man' while Malvo performed 'Sensi' on an identical rhythm in combination with **Josey Wales**. In the history of reggae, the dancehall has always played an important role in inspiring recording trends. In the early days the selector would play one rhythm and the DJs would take turns to chant over the same tune. By the early 90s the selector would mix various recorded tracks of the same rhythm, creating the impression that a number of performers were taking a turn at the microphone. Although many **sound systems** would play the rhythm without an apparent interruption, the practice induced the duo to create 'Informer'. As well as producing the song, they performed alongside **Frankie Paul**, **Red Dragon**, Snagga Puss, Lizard and **Flourgon**. The idea proved a success and a number of multi-combination tunes followed. In 1994 the duo performed 'Never Get', which was rendered in a call-and-response style. They also produced a number of Jamaica's top performers, including Red Dragon ('Sweetheart'), **Beenie Man** ('Name Brand'), Chuckleberry ('Woman You're Hard') and combinations with **Merciless**, President Brown and **Spragga Benz** with 'You A Mi Heart', 'Red Alert' and

'Reminiscing', respectively. In 1996, after maintaining a low profile, Malvo released the popular 'Main Ingredient', as well as producing successful hits for How Yu Fi Sey Dat.

- ALBUMS: various artists *Quarter To Twelve* (HYFSD 1995)★★★.

Mama Records

Underground house DJ Chris Long first employed his Rhythm Doctor alias at the Rock City club in Nottingham, England, in 1986. In the 90s he established his own label, Mama Records, alongside partner Phillipe Lavena, which specialises in jazz/deep house projects. It was set up after the duo had provided cult US independent label 8 **Ball Records** with Wave's 'Enjoy Life', which gave 8 Ball its first Top 10 ***Billboard*** dance hit. Subsequent hits housed on Mama have included Love Tribe's *Sundance* EP and Batamania's 'Jazzy Notions' (which featured regularly at the **Ministry Of Sound** and also on the club's *Late Night Sessions* album). These records featured Mama's established proclivity for mixing live instrumentation (such as saxophone and flute) with rhythms, as did their late 1995 release, Nature Boys' *Drummer* EP.

Mama Said Knock You Out - LL Cool J

It might not include any of the earlier classics such as 'I Can't Live Without My Radio', but *Mama Said Knock You Out* is undoubtedly James Todd Smith's finest album. Producer extraordinaire **Marley Marl** provided the beats for this 1990 set, where LL's familiar braggadocio was tempered with new-found wisdom. Never before had LL suggested himself capable of calm reflection on the development of anything other than his sexual conquests. Here he waxed lyrical on the hip-hop tradition and its current trajectory. Notable not least because the album arrived at a time when he had been largely written off, it would deservedly go triple platinum in the USA.

- Tracks: *Boomin' System; Around Tho Way Girl; Eat Em Up Chill; Mr Good Bar; Murdergram; Cheesy Rat Blues; Mama Said Knock You Out; Milky Cereal; Jingling Baby; To Da Break Of Dawn; Six Minutes Of Pleasure; Illegal Search; The Power Of God.*
- First released 1990
- UK peak chart position: 49
- USA peak chart position: 16

Mama's Boys

The three McManus brothers began their musical careers as folk musicians, playing the local dancehall and club circuit in their native Northern Ireland. After seeing the Irish electric folk-rock outfit **Horslips** in concert in 1978, they decided to abandon their acoustic guitars and tambourines and become a hard rock power trio. John took on vocals and bass, Pat picked up lead guitar and Tommy occupied the drum-stool. Merging traditional Irish influences with blues and heavy rock, they quickly developed a unique style that echoed **Thin Lizzy**. Their first two albums contained high-energy boogie and driving blues, but from *Turn It Up* onwards, they began to show a greater awareness of melody and veered towards AOR. Realizing the limitations of John as a vocalist, they expanded to a quartet in 1987, adding ex-**Airrace** singer Keith Murrell. *Growing Up The Hard Way* followed and was undoubtedly the band's most accomplished album to date, with a sophisticated approach reminiscent of **Foreigner**. After four years of recording inactivity, *Live Tonite* emerged. Recorded on their 1990 European tour, it featured latest vocalist Mike Wilson, plus four brand new songs. On 16 November 1994 drummer Tommy McManus died of a lung infection following a bone marrow transplant, having for several years been ill with leukaemia.

- ALBUMS: *Official Bootleg* (Pussy 1980)★★★, *Plug It In* (Albion 1982)★★★, *Turn It Up* (Spartan 1983)★★★, *Mama's Boys* (Jive 1984)★★★, *Power And The Passion* (Jive 1985)★★, *Growing Up The Hard Way* (Jive 1987)★★★★, *Live Tonite* (Music For Nations 1991)★★, *Relativity* (CTM 1992)★★★.

Mama, I Want To Sing

Conceived, so it said, on a beach in Jamaica in 1980, and subsequently showcased at various provincial theatres in the USA, this 'multi-cultural gospel musical' finally opened in New York, Off-Broadway, at the Heckscher Theatre, the former home of Joseph Papp's New York Shakespeare Festival, on 23 March 1983. Set in Harlem in the late 40s and 50s, Vy Higginsen and Ken Wydro's book is based the life of **Doris Troy**, Higginsen's sister, who emerged from her gospel church choir to become an accomplished R&B songwriter and session singer with one or two substantial hits of her own, including 'Just One Look' in 1963. Early in 1984, Doris Troy herself joined the cast in the role of her mother, and stayed with the company over the years. She is credited, along with Rudolph V. Hawkins, Pat Holley and Stephen Taylor, with composing the music to Higginsen and Wydro's lyrics for the 'rhythmical foot-stomping, hand-clapping score', which is supplemented by some familar gospel tunes. The musical numbers included 'You Are My Child', 'Faith Can Move A Mountain', 'My Faith Looks Up To Thee', 'I Don't Worry About Tomorrow', 'God Will Be', 'Gifted Is', 'What Do You Win When You Win?', 'Precious Lord', 'Know When To Leave The Party', 'The One Who Will Love Me', and the title song. With audiences flocking to see 'this morally uplifting entertainment', by the end of 1984 *Time Magazine* had selected *Mama, I Want To Sing* as one of the Top 10 theatrical productions of the year, and 1985 saw the show playing 10 performances a week with two different casts. A year later, while the New York cast was still in residence at the Heckscher Theatre, the first US national tour opened. This was followed over the next few years by productions in Tokyo, Osaka, Athens, Zurich, Munich, Venice, Berlin, Frankfurt, Palermo, Sicily, Istanbul and many other cities around the world. When the New York production closed in 1991 (after playing in repertory for a while with *Mama, I Want To Sing Part II*) the show had played more than 2,400 performances over eight consecutive years, and become 'the longest-running, best-loved black Off-Broadway musical in the history of the American theatre'. Four years later, when it arrived in London, it was estimated that *Mama, I Want To Sing* had played to more than 3,000,000 people and grossed £38 million. Doris Troy was still present when the West End production opened at the Cambridge Theatre on 1 February 1995, with Stacy Francis as the young Doris, and soul star **Chaka Khan**, in the principal role of Sister Carrie, singing 'a couple of real stompers'.

Mamas And The Papas

Formed in Los Angeles in 1965, this enthralling harmony group embodied the city's astute blend of folk and pop. **John Phillips** (b. 30 August 1935, Parris Island, South Carolina, USA) had been a founder-member of the popular **Journeymen**, before establishing this new attraction with his wife **Michelle Phillips** (b. Holly Michelle Gilliam, 6 April 1944, Long Beach, California, USA), and former **Mugwumps**' members Denny Doherty (b. 29 November 1941, Halifax, Nova Scotia, Canada) and **Cass Elliot** (b. Ellen Naimoi Cohen, 19 September 1943, Alexandria, Virginia, USA, d. 29 July 1974, London, England). Although drawing inspiration from the flourishing milieu of New York's Greenwich Village, the quartet quickly moved to California, where they met producer **Lou Adler** through the interjection of mutual acquaintance **Barry McGuire**. The then unnamed Mamas And Papas contributed backing vocals to the latter's second album, which in turn inspired the group's own career. Their debut single, 'California Dreamin'', was originally recorded by McGuire, whose voice was simply erased and replaced by that of Doherty. Penned by Phillips and Gilliam, the song provided a vivid contrast between the cold New York winter and the warmth and security of life on the west coast and effectively established the group as arguably the finest vocal ensemble form their era working in the pop field. The group's bohemian image was reinforced by their compositional skill and distinctive individual personalities. Visually, they seemed eccentrically contrasting: John, a towering 6 foot 4 inches, thin as a rake, and cast in the role of group intellectual; Denny the 'good-looking Canadian' and master of the sarcastic one-liner; Cass, overweight, uproarious and charming; and Michelle, quiet, beautiful and 'angelic when she wants to be'. With 'California Dreamin'' they infiltrated the US Top 5 and the song became a standard, covered by many artists, most notably **Jose Feliciano**. The richly-harmonic follow-up, 'Monday Monday' reached number 1 in the US and also established the group in the UK. Further timeless hit singles followed, including the soaring 'I Saw Her Again' and a brilliant revival of the **Shirelles** 'Dedicated To The One I Love'. Michelle's sensual, semi-spoken introduction, backed by a solitary acoustic guitar remains one of the most classic and memorable openings to any pop recording.

The group's albums achieved gold status and while the first was sprinkled with cover versions, the second documented Phillips' development as a songwriter. He was involved in no less than 10 compositions, two of which ('No Salt On Her Tail' and 'Strange Young Girls') were particularly outstanding. Marital problems between John and Michelle eroded the stability of the group and she was fired in 1966 and briefly replaced by lookalike Jill Gibson. The group reconvened for *Deliver*, another strong album, which was followed by the autobiographical 'Creeque Alley', which humorously documented their rise to fame. During the summer of 1967 Phillips organized the **Monterey Pop Festival** and helped launch the career of former Journeyman **Scott McKenzie** by writing the chart-topping hippie anthem 'San Francisco'. In the winter of 1967, the group arrived in the UK for concerts at London's Royal Albert Hall. After docking at Southampton, Cass was arrested by police, charged with stealing blankets and keys from the Royal Garden Hotel in Kensington on an earlier visit. The charges were dropped but the concerts were subsequently cancelled, amid rumours of a break-up. The group managed to complete one last album, ***The Papas And The Mamas***, a superb work that highlighted Phillips' brilliance as a songwriter. 'Safe In My Garden', 'For The Love Of Ivy' and the sublime 'Twelve Thirty' were all minor classics, while 'Rooms' and 'Mansions' incisively documented the spiritual isolation that accompanied their rise to international stardom: 'Limousines and laughter, parties ever after/If you play the game you pay the price/purchasing our piece of paradise'. It was a fitting valediction.

After splitting up in 1968, the quartet embarked on solo careers, with varying success. Three years later, the group briefly re-formed for *People Like Us*, but their individual contributions were taped separately and the results were disappointing. Cass enjoyed the greatest success as a solo artist but her career was tragically cut short by her sudden death in July 1974. Michelle Phillips continued to pursue an acting career, while John plummeted into serious drug addiction, near-death and arrest. He subsequently recovered and in 1982 he and Denny re-formed the Mamas And Papas. The new line-up featured Phillips' actress daughter Laura McKenzie (McKenzie Phillips) and Elaine 'Spanky' McFarlane of **Spanky And Our Gang**. Doherty left when the band began touring full-time, and was replaced by the aforementioned McKenzie for an attraction that steadfastly retains its popularity.

● ALBUMS: *If You Can Believe Your Eyes And Ears* (Dunhill/RCA Victor 1966)★★★★, *The Mamas And The Papas* aka *Cass, John, Michelle, Denny* (Dunhill/RCA Victor 1966)★★★★, *The Mamas And The Papas Deliver* (Dunhill/RCA Victor 1967)★★★★, *The Papas And The Mamas* (Dunhill/RCA Victor 1968)★★★★, various artists *Monterey International Pop Festival* (1971)★★★, *People Like Us* (Dunhill 1971)★.

● COMPILATIONS: *Farewell To The First Golden Era* (Dunhill 1967)★★★★, *Golden Era Volume 2* (Dunhill 1968)★★★★, *16 Of Their Greatest Hits* (MCA 1969)★★★★, *A Gathering Of Flowers* (Dunhill 1971)★★★, *20 Golden Hits* (Dunhill 1973)★★★★, *The ABC Collection: Greatest Hits* (ABC 1976)★★★, *Creeque Alley: The History Of The Mamas And Papas* (MCA 1991)★★★★.

● FURTHER READING: *Papa John*, John Phillips with Jim Jerome. *California Dreamin' - The True Story Of The Mamas And Papas*, Michelle Phillips.

Mambo Kings, The

Adapted by Cynthia Cidre from Oscar Hijuelos' Pulitzer Prize-winning novel *The Mambo Kings Play Songs Of Love*, this 1992 Warner Brothers production tells of two Cuban brothers, trumpet player Nestor and mambo singer and percussionist Cesar Castillo (Antonio Banderas and Armand Assante). In 1952 they leave Cuba for New York where Cesar demonstrates his skills at the swish Palladium club with the renowned **Tito Puente** Orchestra. After forming their own group The Mambo Kings, fellow Cuban **Desi Arnaz** - who is played by his real-life son Desi Arnaz Jnr. - hears them singing Nestor's composition 'Beautiful Maria Of My Soul' (Robert Kraft-Arne Glimcher) and invites them to appear on the top-rated *I Love Lucy* television show. Their subsequent rise to fame and fortune is shattered when Nestor dies in a car crash. Cesar buys a bar of his own, the Club Havana, and on the opening night, at the request of his late brother's girl, Delores Fuentes (Maruschka Detmers), he sings Nestor's lovely bolero 'Beautiful Maria Of My Soul'. The song had been dedicated to Maria Rivera (Talisa Soto) Nestor's former lover in Cuba. Other roles in the large cast went to Cathy Moriarty, Pablo Calogero, Scott Cohen, Mario Grillo, Ralph Irizzary, Pete MacNamara, and Jimmy Medina. The mostly South American songs included 'Mambo Caliente' (Arturo Sandoval), 'Tanga, Rumba-Afro-Cubana' (**Mario Bauza**), 'Guantanamera' (Fernandez Diaz', 'Perfidia' (Alberto Dominguez), 'Quiereme Mucho' (Gonzalo Roig-Augustin Rodriguez), and 'Cuban Pete' (José Norman). The exotic background score was written by Robert Kraft and Carlos Franzetti. Michael Peters was the choreographer, and the film was photographed in Technicolor by Michael Ballhouse. The director was Arne Glimcher. 'Beautiful Maria Of My Soul' was nominated for the best song Oscar, but, unlike the original book, no other prizes came the way of this brash and colourful film.

Mame

Opening at the Winter Garden Theatre in New York on 24 May 1966 to excellent reviews, the stage show *Mame* was another hit for composer and lyricist **Jerry Herman**. Robert E. Lee and Jerome Lawrence's book was based on the play *Auntie Mame*, which was in turn adapted from Patrick Dennis's novel. Mame (**Angela Lansbury**) is an eccentric lady of indeterminate years but with a decidedly youthful approach to life, and her efforts to impart the elements of her lifestyle and philosophy to her young nephew, Patrick Dennis (Frank Michaels) and her Texan husband, Beauregard Burnside (Charles Braswell), made for a delightful show. There were some memorable songs in a score which included 'Open A New Window', 'The Man In The Moon', 'It's Today', 'We Need A Little Christmas', 'That's How Young I Feel', 'My Best Girl', and the poignant 'If He Walked Into My Life', which later received sympathetic readings from **Matt Monro** and **Scott Walker**. The enormously likeable title number was a US hit for **Herb Alpert**, and Herman won a Grammy for the Original Cast album. Another outstanding number in the show was the amusingly bitchy 'Bosom Buddies', sung by Mame and her lifelong 'chum', Vera Charles (Beatrice Arthur), in which they swopped compliments such as 'If I say that your tongue is vicious, if I call you uncouth/It's simply that who else but a bosom buddy will sit down and tell you the truth?'. *Mame* ran for 1,508 performances on Broadway and won **Tony Awards** for best actress (Lansbury), and featured actor and actress (Michaels and Arthur). Hollywood superstar **Ginger Rogers** played the lead in the 1969 London production, various touring versions of the show have proved convenient vehicles for several other 'maturing' ladies of the stage and screen, including Janis Paige, **Jane Morgan**, **Ann Miller**, Rosalind Russell (who had starred in the long-running *Auntie Mame* and its film version), **Dolores Gray**, Greer Garson, Eve Arden and Sylvia Sidney. Angela Lansbury reprised her role for the short-lived 1983 Broadway revival. A 1974 film version starred Lucille Ball and **Robert Preston**.

Mammoth

The prerequisite for joining this appropriately titled UK band was, as legend has it, to weigh in excess of 20 stone. Consequently, potential members were few and far between, but made up in girth what they lacked in number. Vocalist Nicky Moore (ex-**Samson**) and bassist John McCoy (ex-**Gillan**) eventually found guitarist Big Mac Baker and drummer 'Tubby' Vinnie Reid large enough for their requirements. The idea behind Mammoth was to present an alternative to 'pouting' rock bands such as **Poison** and **Bon Jovi**, with the music, rather than the image, topping the agenda. Unfortunately, due to contractual problems with their record company **Jive**, their debut album was delayed for 10 months and the interest they generated had evaporated by the time it was released. It comprised a poorly produced but workmanlike selection of hard rock and R&B numbers, with guitarists **Bernie Torme** and **Kenny Cox** guesting on a couple of tracks. The single, 'Can't Take The Hurt Anymore', was included on the soundtrack to *Nightmare On Elm Street 5, The Dream Child*. The band collapsed shortly after the album's release.

● ALBUMS: *Mammoth* (Jive 1988)★★★.

Mamonas Assassinas

Brazilian pop quintet Mamonas Assassinas enjoyed massive national success before their untimely collective death in a plane crash in March 1996. The group comprised Alecsander Alves (b. 1972, Brazil, d. 2 March 1996, Brazil; vocals), Alberto Hiroto (b. 1973, Brazil, d. 2 March 1996, Brazil; guitar), Julio Rasec (b. 1968, Brazil, d. 2 March 1996, Brazil; keyboards), Samuel Reoli (b. 1974, Brazil, d. 2 March 1996, Brazil; bass) and Sergio Reoli (b. 1972, Brazil, d. 2 March 1996, Brazil; drums). The group had grown up together as friends in Guarulhos, an affluent town close to Sao Paulo's airport. Each member enjoyed unremarkable middle-class trades prior to the formation of the group - lead member Alves working as a town council assistant. Founded in 1989, the quintet originally called themselves Utopia. Several years were then spent submitting demos to disinterested major labels until **EMI Records** signed them, shortly after they had changed their name to Mamonas Assassinas ('Killer Tits'). Their debut album was released in January 1995 and by the end of the year had sold 1.7 million copies - a huge success for a Brazilian market still grappling with recession. It was also a hit in Portugal and Argentina. The Mamonas were immensely popular in the teenage market, with their hotels besieged by admirers and their love lives becoming the subject of intense tabloid speculation. Their music was catchy and distinctive, using the bawdy rural style known as 'brega', though like English 'boy bands' they relied more on visual image than song. Concert dates were completed with a wide array of silly hats, convicts' uniforms and pyjamas, while comic accents were also employed to deliver the group's suggestive lyrics. Typical of this approach was their hit single, 'Animal World', about bestiality, and 'Vira Vira', the tale of a woman's adventures at an orgy. There was also a strong element of social satire. However, before the group could truly consummate their popularity a Lear jet carrying all five members as well as two pilots and two technical staff crashed approaching Sao Paulo airport on 2 March 1996. The scenes of national mourning rivalled those accorded to the death of racing driver Ayrton Senna two years previously.

● ALBUMS: *Mamonas Assassinas* (EMI 1995)★★★★.

Mamoulian, Rouben

b. 8 October 1898, Tbilisi, Georgia, Russia, d. 4 December 1987, Los Angeles, California, USA. A distinguished stage and film director whose name is particularly associated with two masterpieces of the American musical theatre - ***Porgy And Bess*** and ***Oklahoma!***- and a legendary Hollywood movie, ***Love Me Tonight***. Mamoulian spent part of his childhood in Paris before studying at Moscow University, and running his own drama school in Tbilisi. In 1920 he toured Britain with a Russian theatre group and subsequently studied drama at London University. He moved to the USA in 1923 and operettas at the George Eastman Theatre in Rochester, New Jersey, before going to New York where he became a leading light with the prestigious Theatre Guild. His reputation as a theatre director led him to Hollywood at the beginning of the talkie era, and he immediately impressed with his innovative and audacious approach to the medium. His first film, *Applause* (1929) starring **Helen Morgan**, was followed by a series of highly acclaimed pictures - sophisticated comedies, dramas, gangster movies - featuring the biggest stars of the day, including Fredric March, **Marlene Dietrich**, Tyrone Power, and Greta Garbo. Among them were several musicals, such as the charming *Love Me Tonight* (1932) with **Jeanette MacDonald** and **Maurice Chevalier** (which Mamoulian also produced), *The Gay Desperado* (1936), ***High, Wide And Handsome*** (1937), ***Summer Holiday*** (1947), and the elegant ***Silk Stockings*** (1957) starring **Fred Astaire** and **Cyd Charisse**. His relatively small cinema output is said to be due to persistent disagreements and confrontations with producers. He was hired and quickly fired from movies such as *Laura*, ***Porgy And Bess***, and the Elizabeth Taylor-Richard Burton epic *Cleopatra* (1963). In parallel with his Hollywood career, Mamoulian directed major works on Broadway, including *Porgy And Bess* (1935), *Oklahoma!* (1943), *Sadie Thompson* (1944), ***Carousel*** (1945), ***St. Louis Woman*** (1946), ***Lost In The Stars*** (1949), and *Arms And The Girl* (1950). On the latter show, and on *Sadie Thompson*, he also served as co-librettist, and in later years wrote and adapted several plays and children's stories.

Man

Man evolved from the **Bystanders**, a Swansea, Wales-based group specializing in close harmony pop. They latterly grew tired of this direction and, by 1969, were performing a live set at odds with their clean-cut recordings. Producer John Schroeder was inclined to drop the unit from his roster, but on hearing this contrary material, renewed their contract on the understanding they pursue a more progressive line. Micky Jones (b. 7 June 1946, Merthyr Tydfil, Mid-Glamorgan, Wales; lead guitar/vocals), **Deke Leonard** (b. Roger Leonard, Wales; guitar), Clive John (guitar/keyboards), Ray Williams (bass) and Jeff Jones (drums) completed Man's debut, *Revelation*, a concept album based on evolution. One of the tracks, 'Erotica', became a substantial European hit, but the single, which featured a simulated orgasm, was denied a British release. Man abandoned much of *Revelation*'s gimmicky frills for *2ozs Of Plastic With A Hole In The Middle*, which captured something of the group's live fire. Having suppressed the British feel prevalent on that first outing, the quintet was establishing its improvisatory preferences, akin to those associated with America's 'west coast' bands, exemplified by the **Quicksilver Messenger Service**. The first in a flurry of line-up changes began when Martin Ace (bass) and Terry Williams (drums) joined the group. *Man* and *Do You Like It Here Now, Are You Settling In?* contained several established stage favourites, including 'Daughter Of The Fireplace' and 'Many Are Called But Few Get Up', but the band only prospered as a commercial force with the release of *Live At the Padgett Rooms, Penarth.* This limited-issue set created considerable interest but coincided with considerable internal unrest. With the departure of Deke Leonard in pursuit of a solo career, the 1972 line-up of Micky Jones, Clive John, Will Youatt (b. Michael Youatt, 16 February, 1950, Swansea, West Glamorgan, Wales; bass/vocals), Phil Ryan (b. 21 October 1946, Port Talbot, West Galmorgan, Wales; keyboards) and Terry Williams (b. 11 January 1948, Swansea, West Glamorgan, Wales) released what is generally considered to be Man's most popular album, the live set, *Be Good To Yourself...At Least Once A Day*, which contained lengthy guitar/keyboard work-outs typified by the classic track 'Bananas'. The next album, *Back To The Future* gave Man their highest UK album chart position, which was almost emulated the following year with *Rhinos, Winos And Lunatics.* The latter saw the return of Leonard and found Man at the height of their success. During this period the nomadic habits of various members were unabated due to the comings and goings between variously related groups such as **Help Yourself**, the **Neutrons**, **Alkatraz** and the **Flying Aces**. Throughout the band's history, Mickey Jones was Man's unifying factor as they lurched from one change to the next. Following the group's success in the USA promoting their well-received album, *Slow Motion*, an ill-fated project with Quicksilver's **John Cippolina** resulted in the unsatisfactory *Maximum Darkness.* The group's demise came in 1976 when, after the release of the *Welsh Connection*, having lost their momentum, the group ground to a halt. During the late 80s, Jones, Leonard, Ace and drummer John 'Pugwash' Weathers (ex-**Gentle Giant**), resuscitated the Man name, regularly appearing on the UK pub/club circuit and on the Continent. Terry Williams had in the meantime found security in **Rockpile** and **Dire Straits**. In 1993 the unit released their first studio album in 16 years, *The Twang Dynasty Road Goes On Forever.* Much-loved, the band's activities are still chronicled in Michael Heatley's fanzine, *The Welsh Connection.*

● ALBUMS: *Revelation* (Pye 1969)★★★, *2ozs Of Plastic With A Hole In The Middle* (Dawn 1969)★★★, *Man* aka *Man 1970* (Liberty 1970)★★, *Do You Like It Here Now, Are You Settling In?* (United Artists 1971)★★, *Live At The Padgett Rooms, Penarth* (United Artists 1972)★★★, *Be Good To Yourself ... At Least Once A Day* (United Artists 1972)★★★, *Back Into The Future* (United Artists 1973)★★, *Rhinos, Winos And Lunatics* (United Artists 1974)★★★, *Slow Motion* (United Artists 1974)★★★, *Maximum Darkness* (United Artists 1975)★★, *Welsh Connection* (MCA 1976)★★, *All's Well That Ends Well* (MCA 1977)★★, *Live At Reading 1983* (1993)★★, *The Twang Dynasty Road Goes On Forever* (1993)★★, *Call Down The Moon* (Hypertension 1995)★★, *To Live For To Die* (Point 1998)★★★.

● COMPILATIONS: *Golden Hour* (Golden Hour/Pye 1973)★★, *Green Fly* (Latymer 1986)★★, *Perfect Timing (The UA Years: 1970-75)* (EMI 1991)★★★.

● FURTHER READING: *Mannerisms*, Martin Mycock. *Mannerisms II*, Martin Mycock.

Man Jumping

Once described by **Brian Eno** as the most interesting band in the world, Man Jumping evolved out of the cooperative band, Lost Jockey. Lost Jockey had been set up in 1980 to perform the music of American Minimalist/Systems composers (**Steve Reich**, **Philip Glass**, **Terry Riley**), together with works by members of the ensemble, such as Andrew Poppy and Orlando Gough. Growing to over 30 musicians, it became unmanageable and collapsed in 1983 after producing two excellent albums: *Hoovering The Beach* (1981) and the 10-inch *Lost Jockey* (1982). Saxophonist Andy Blake, bassist and keyboardist John Lunn and Gough, Schaun Tozer, Charlie Seaward and Glyn Perrin (all keyboards) decided to pull a more viable unit out of the ashes, planning a more varied repertoire with emphasis on original pieces. Martin Ditcham came in on drums (replaced in 1986 by Simon Limbrick, from the Lumiere Theatre Company). They had problems getting their recordings promulgated (A&R people liked their mix of Systems, funk, jazz, Afro and the 'classical' *avant garde*, but did not know how to label or, consequently, how to market it) and the band started doing live gigs in late 1985. The following summer they opened the Covent Garden Music Festival with a free open-air concert, and took part in the Summerscope season at London's South Bank Centre. The band and individual members have also done much fine work with dance companies such as Second Stride (eg Weighing The Heart) and the London Contemporary Dance Theatre (eg *Unfolding Field*).

● ALBUMS: *Jump Cut* (1984)★★★★, *World Service* (1987)★★.

Man Of La Mancha

Staged at the ANTA Washington Square Theater, and hence just a little off-Broadway, *Man Of La Mancha* opened on 22 November 1965. Dale Wasserman's book combined elements of Miguel de Cervantes's classic novel, *Don Quixote*, with the troubled life of the author. Wasserman had earlier written a straight dramatic play which was televised in 1959, and was persuaded by producer-director Albert Marre to adapt it into a musical version. With music by **Mitch Leigh** and lyrics by Joe Darion, the show opened to good reviews and quickly built a following at the comparatively small ANTA Theater. Starring Richard Kiley as Cervantes/Quixote and Joan Diener as Aldonza, the story interweaved episodes in the life of Cervantes, who endured slavery and imprisonment, often for debt, before achieving success with the publication of his masterpiece. It proved to be an unexpected hit and won Tony Awards for best musical, actor (Kiley), score, director (Marre), and scenic design (Howard Bay). The careful integration of songs and lyrics into the development of the plot made it difficult for most of them to gain life outside the show, but there were several admirable numbers, including 'I'm Only Thinking Of Him', 'The Dubbing', 'Little Bird, Little Bird', 'What Do You Want From Me?', and 'I Really Like Him'. Another of the songs, 'The Impossible Dream', did achieve some measure of popularity especially in a recording by **Jack Jones**. It endured, and became a UK hit in 1992 for the local eccentric band **Carter USM**. *Man Of La Mancha* stayed at the ANTA theatre until March 1968 when it transferred to the larger Martin Beck Theatre where it continued its run for a total of 2,328 performances. The London production opened in March 1968 with Joan Diener and Keith Michell; Richard Kiley took over the lead in 1969. A 1992 Broadway revival, which starred Raul Julia and pop singer **Sheena Easton**, folded after 108 performances. Peter O'Toole appeared in the 'plodding, abysmal' film version in 1972.

Man Parrish

One of the earliest hip-hop acts who broke through in 1983 with 'Hip Hop Be Bop (Don't Stop)'. His only other UK hit was 'Boogie Down (Bronx)' in 1985. However, his biggest slice of success came in 1987 through a joint venture with Man 2 Man, 'Male Stripper'. After heavy exposure in gay clubs, it rose to number 4 in the UK.

● ALBUMS: *Man Parrish* (1983)★★★.

Man Who Fell To Earth, The

Nicolas Roeg, already responsible for ***Performance***, *Walkabout* and *Don't Look Now*, directed this elliptical 1976 feature. His decision to cast **David Bowie** as Thomas Jerome Newton, an angel/alien on an ill-defined mission, was inspired. The singer's gaunt features and flaxen hair combined well with his chameleon musical persona. Bowie's chillingly austere *Station To Station* appeared the same year as *The Man Who Fell To Earth*, and an atmosphere of disengagement permeates both projects. Roeg's camerawork and direction are suitably enigmatic, resulting in one of the era's most perplexing, but absorbing, films. **John Phillips**, formerly of the **Mamas And The Papas**, helped assemble the soundtrack selections, which included four of his own performances; 'Hello Mary Lou', 'Boys From The South', Rhumba Boogie' and 'Bluegrass Breakdown', as well as material by Japanese percussionist **Stomu Yamash'ta**, 50s' college-folk act the **Kingston Trio** and **Roy Orbison**. This beguiling collection was completed by MOR songs, excerpts from Holtz's *Planet Suite* and recordings of the humpback whale. The music proved as eclectic as the film itself.

Man, Wu

b. 1963, Hangzou, China. Born into an artistic family, Wu Man began to play the pipa (a Chinese plucked lute) from an early age, starting her formal musical training in 1973. Four years later she won first prize in the entry examination for a place at the prestigious Central Conservatory of Music in Beijing and subsequently graduated with the first ever masters degree in pipa. Moving to the USA in the early 80s, she joined Music From China, a New York-based group dedicated to the promotion of traditional and modern Chinese music. Throughout the 80s she performed concerts as a solo artist, with ensembles and with orchestras. In 1989 the China Record Company released a recording of her solo work, and a series of CDs featuring the Music Of China ensemble, including Wu Man, was released by the Cantable Musical Company of Taiwan in 1992. A year later, Nimbus Records issued *Chinese Music For The Pipa*, her international debut, which featured solo performances of traditional and modern compositions encompassing a broad range of moods and tempos. In 1994 she performed with the **Kronos Quartet** and featured on albums by **Henry Threadgill** and Sola. In the following year she made her debut appearance at the BBC Proms in London. 1996's *Chinese Traditional And Contemporary Music* featured Wu Man performing with an ensemble of three other US-based Chinese musicians, while *Music For The Motherless Child* was a critically acclaimed meeting of eastern and western traditional soloists.

● ALBUMS: *Chinese Music For The Pipa* (Nimbus 1993)★★★, *Chinese Traditional And Contemporary Music* (Nimbus 1996)★★★, with Martin Simpson *Music For The Motherless Child* (Waterlilly 1997)★★★★.

Manassas

The multi-talented **Stephen Stills** founded this highly regarded unit in October 1971, during sessions for a projected album. **Chris Hillman** (guitar/vocals), Al Perkins (pedal steel guitar), both formerly of the **Flying Burrito Brothers**, and percussionist Jo Lala joined the singer's regular touring band of Paul Harris (b. New York, USA; keyboards), Calvin 'Fuzzy' Samuels (bass) and Dallas Taylor (drums), although Samuels was latterly replaced by Kenny Passarelli. The group's disparate talents were best displayed in their remarkably accomplished live shows and on ***Manassas***, a diverse double-album selection brilliantly encompassing country, rock, R&B and Latin styles. The septet displayed a remarkable unity of purpose despite the contrasting material, a cohesion which endowed the set with its lasting quality. *Down The Road* could not quite match the standards set by the debut and Manassas was brought to an end in September 1973, with the sudden departure of Hillman, Perkins and Harris for the ill-fated Souther Hillman Furay Band. Many mourn the fact that Stills seemed at his most creative when fronting this band and those who were lucky enough to have seen them perform during their brief career can testify that they were indeed, a spectacular rock/country/blues band.

● ALBUMS: *Manassas* (Atlantic 1972)★★★★, *Down The Road* (Atlantic 1973)★★★.

Manassas - Manassas

Originally a double album of four distinct sides, it was a well-planned package. **Stephen Stills** was bursting with ideas during his most prolific period (1970-72), and this supergroup was its real culmination. **Chris Hillman** added the occasional co-write, but this was sweet Stephen blue-eyes show. Showing he could write, sing and play country, blues, rock and pop, this is a rich and varied collection. Dallas Taylor, Paul Harris, Fuzzy Samuels, Jo Lala and Al Perkins completed the band, who were as great live as they were on record. It lasted only a few rockin' months until Stills went back to **Crosby, Stills And Nash**, and took a nap for the next twenty-five years.

- Tracks: *The Raven: Song Of Love; Rock & Roll Crazies; Cuban Bluegrass; Jet Set (Sigh); Anyway; Both Of Us (Bound To Lose); Fallen Eagle; Jesus Gave Love Away For Free; Colorado; So Begins The Task; Hide It So Deep; Don't Look At My Shadow; It Doesn't Matter; Johnny's Garden; Bound To Fall; How Far; Move Around; The Love Gangster; What To Do; Right Now; The Treasure (Take One); Blues Man.*
- First released 1972
- UK peak chart position: 30
- USA peak chart position: 4

Mance, Junior

b. Julian Clifford Mance, Jnr., 10 October 1928, Chicago, Illinois, USA. Taught piano by his father, a professional jazz musician, Mance was playing professionally long before he entered his teenage. In the late 40s, still in his teens, he joined a band led by **Gene Ammons** and in 1950 worked with **Lester Young**. After military service he became a resident at a Chicago jazz club before becoming **Dinah Washington**'s accompanist. In the mid-60s he played with **Cannonball** and **Nat Adderley**, whom he had first met in an army band, then joined **Dizzy Gillespie**. By the early 60s, Mance had decided on a career as leader and from then onwards worked clubs throughout the USA. Although primarily known for his work in bop and post-bop groups, Mance's playing reveals echoes of his father's early instruction which drew heavily upon the blues piano tradition. A gifted player with a fluent technique and subtle touch, Mance's reputation worldwide is somewhat less than his talent deserves.

- ALBUMS: *The Soulful Piano Of Junior Mance* (1960)★★★, with Eddie 'Lockjaw' Davis, Johnny Griffin *Tough Tenors* (1960)★★★, *Junior Mance Trio At The Village Vanguard* (Carrere 1961)★★★, with Buddy Guy, Junior Wells *Buddy And The Juniors* (Blue Thumb 1970)★★★★, *Holy Mama* (1976)★★★, *Smokey Blues* (JSP 1980)★★★, *Deep* (JSP 1982)★★, with Martin Rivera *For Dancers Only* (1983)★★, with Rivera *The Tender Touch Of* (Niva 1984)★★★, *Junior Mance Special* (Sackville 1989)★★★, *Plays The Music Of Dizzy Gillespie* (Sackville 1993)★★.

Mancha, Steve

b. Clyde Wilson, 25 December 1945, Walhall, South Carolina, USA. Mancha probably achieved his most significant commercial success as lead vocalist of the group **100 Proof Aged In Soul** on their big 1970 hit 'Somebody's Been Sleeping'; however, soul fans, and especially Detroit soul fans, remember him from his days as writer and performer Clyde Wilson in Detroit, where his family had settled in 1954. Signing first with **Harvey Fuqua**, together with friend Wilbert Jackson, Wilson and Jackson performed as the Two Friends for Fuqua's HPC label. Soon, this and other Fuqua labels were incorporated by **Berry Gordy** into his fledgling **Motown** empire, and in 1965, Wilson moved to the Wheelsville label, owned by Don Davis, where he recorded 'Did My Baby Call' coupled with 'Whirlpool'. In 1966 he had a hit as a member of the Holidays (other members were **J.J. Barnes** and **Edwin Starr**) with 'I'll Love You Forever' (number 7 R&B). That year Clyde Wilson became Steve Mancha, and joined Don Davis's Groovesville Records as a solo artist in 1966, together with J.J. Barnes and Melvin Davis. Mancha recorded five singles for the label, with 'I Don't Wanna Lose You' and 'Don't Make Me A Storyteller' making the national R&B charts. Davis subsequently formed Groove City, for whom Mancha cut just one single, 'Hate Yourself In The Morning'/'A Love Like Yours'. Six of these Groovesville and Groove City sides appeared on the Stax/Volt album *Rare Stamps*, after Don Davis began leasing his product to the Memphis-based label (the other tracks on the album were Davis-produced items by J.J. Barnes). Mancha then signed for **Holland/Dozier/Holland**'s Hot Wax, which the famous trio had formed on splitting with Motown. Here, Mancha became lead vocalist on all but three of 100 Proof Aged In Soul's recordings, as well as co-writing seven of their sides. When Holland/Dozier/Holland moved to California, Mancha stayed in Detroit and became involved in gospel music, returning to the secular scene in 1986 when UK soul entrepreneur Ian Levine recorded him on 'It's All Over The Grapevine' for EMI.

- COMPILATIONS: *Rare Stamps* one side by J.J. Barnes (Stax 1969)★★★, *Don Davis Presents The Sound Of Detroit* six tracks (1993)★★.

Manchester, Melissa

b. 15 February 1951, the Bronx, New York, USA. A former staff writer at Chappel Music and back-up singer for **Bette Midler**, Manchester launched her own career in 1973 with *Home To Myself*. Her intimate style showed a debt to contemporary New York singer-songwriters, but later releases, including her self-titled third album, were more direct. This collection, produced by **Richard Perry** and **Vini Poncia**, yielded the artist's first major hit, 'Midnight Blue' (US Top 10), and set the pattern for her subsequent direction which, if carefully performed, lacked the warmth of those early recordings. Success as a performer and songwriter continued into the 70s and 80s. 'Whenever I Call You Friend', co-written with **Kenny Loggins**, was a best-selling single for him in 1978, while in 1979 Melissa's second US Top

10 was achieved with 'Don't Cry Out Loud' (composed by **Carole Bayer** Sager and **Peter Allen**). Three years later she had another hit with 'You Should Hear How She Talks About You'. Although she has since diversified into scriptwriting and acting, Manchester remains a popular recording artist.

● ALBUMS: *Home To Myself* (Bell 1973)★★, *Bright Eyes* (Bell 1974)★★, *Melissa* (Arista 1975)★★★★, *Better Days And Happy Endings* (Arista 1976)★★★, *Help Is On The Way* (Arista 1976)★★★, *Singin'* (Arista 1977)★★, *Don't Cry Out Loud* (Arista 1978)★★, *Melissa Manchester* (Arista 1979)★★, *For The Working Girl* (Arista 1980)★★, *Hey Ricky* (Arista 1982)★★★, *Emergency* (Arista 1983)★★, *Mathematics* (MCA 1985)★★.

● COMPILATIONS: *Greatest Hits* (Arista 1983)★★★★, *The Definitive Collection* (Arista 1997)★★★.

Mancini, Henry

b. Enrico Mancini, 16 April 1924, Cleveland, Ohio, USA, d. 14 June 1994, Los Angeles, California, USA. Prompted by his father, a steelworker who loved music, Mancini learned to play several musical instruments while still a small child. As a teenager he developed an interest in jazz and especially music of the big bands. He wrote some arrangements and sent them to **Benny Goodman**, from whom he received some encouragement. In 1942, he became a student at the Juilliard School of Music, but his career was interrupted by military service during World War II. Immediately following the war he was hired as pianist and arranger by **Tex Beneke**, who was then leading the **Glenn Miller** orchestra. Later in the 40s Mancini began writing arrangements for studios, prompted initially by a contract to score for a recording date secured by his wife, singer Ginny O'Connor (of the **Mel-Tones**). He was also hired to work on films (the first of which was the Abbott and Costello comedy *Lost In Alaska*), and it was here that his interest in big band music paid off. He wrote the scores for two major Hollywood bio-pics, ***The Glenn Miller Story*** (1954) and ***The Benny Goodman Story*** (1956), as well as Orson Welles' *Touch Of Evil* classic (1958). Mancini also contributed jazz-influenced scores for television, including those for the innovative *Peter Gunn* series and *Mr Lucky*. His film work continued with scores and songs for such films as ***Breakfast At Tiffany's*** (1961), from which came 'Moon River' (the Oscar winner that year), and the title songs for *Days Of Wine And Roses* (1962), which again won an Oscar, and *Charade* (1963). His other film compositions included 'Baby Elephant Walk' from *Hatari!* (1962), the theme from *The Pink Panther* (1964), 'Sweetheart Tree' from *The Great Race* (1965), and scores for *Man's Favourite Sport?*, *Dear Heart*, *Wait Until Dark*, *Darling Lili*, *Mommie Dearest*, ***Victor/Victoria*** (1982), for which he won an Oscar for 'Original Song Score' with **Leslie Bricusse**, *That's Dancing*, *Without A Clue*, *Physical Evidence*, *Blind Date*, *That's Life*, *The Glass Menagerie*, *Sunset*, *Fear*, *Switch*, and *Tom And Jerry: The Movie*, on which he again teamed with Leslie Bricusse. One of the most respected film and television composers - and the winner of 20 Grammy Awards - Mancini acknowledged his greatest legacy to be '. . . my use of jazz - incorporating various popular idioms into the mainstream of film scoring. If that's a contribution, then that's mine'. In addition he also regularly conducted orchestras in the USA and UK in concerts of his music, most of which stood comfortably on its own merits outside the context for which it was originally conceived. In the months prior to his death from cancer, Mancini was working with Leslie Bricusse on the score for the stage adaption of *Victor/Victoria*.

● ALBUMS: *The Versatile Henry Mancini* (Liberty 1959)★★★, *March Step In Stereo And Hi-Fi* (Warners 1959)★★★, *The Music From Peter Gunn* (RCA Victor 1959)★★★, *The Blues And The Beat* (RCA Victor 1960)★★★, *The Mancini Touch* (RCA Victor 1960)★★★, *Music From Mr Lucky* (RCA Victor 1960)★★★, *The Original Peter Gunn* (RCA Victor 1960)★★★, *Mr Lucky Goes Latin* (RCA Victor 1961)★★★, *Breakfast At Tiffany's* (1961)★★★, *Hatari* (1962)★★★, *Combo!* (1962)★★★, *Uniquely Mancini* (1963)★★★, *Our Man In Hollywood* (1963)★★★, *The Second Time Around* (1963)★★★, *Marches* (1963)★★★, *The Concert Sound Of Henry Mancini* (1964)★★★, with his orchestra and chorus *Dear Heart-And Other Songs About Love* (1965)★★★, *The Latin Sound Of Henry Mancini* (1965)★★★, *Sounds And Voices* (1966)★★★, *Two For The Road* (1967)★★★, *Encore!* (1967)★★★, *A Warm Shade Of Ivory* (1969)★★★, *Mancini Country* (1970)★★★, *Themes From Love Story* (1971)★★★, *This Is Henry Mancini* (1971)★★★, *The Mancini Generation* (1972)★★★, with Doc Severinsen *Brass, Ivory & Strings* (1973)★★★, *The Academy Award Winning Songs* (1975)★★★, *Mancini's Angels* (1977)★★★, *Just You And Me Together Love* (1979)★★★, *Pure Gold* (1980)★★★, *Victor/Victoria* (1982)★★★, *Best Of* (1984)★★★, *A Man And His Music* (1985)★★★, with James Galway *In The Pink* (1985)★★★, *Merry Mancini Christmas* (1985)★★★, *At The Movies* (1986)★★★, with Johnny Mathis *The Hollywood Musicals* (1986)★★★, *Henry Mancini And The Royal Philharmonic Pops Orchestra* (1988)★★★, *Diamond Series* (1988)★★★, with the Royal Philharmonic Pops Orchestra *Premier Pops* (1988) and *Mancini Rocks The Pops* (1989)★★★, *Theme Scene* (1989)★★★, *Mancini In Surround Sound* (1990)★★★, and various other film and television soundtracks.

● COMPILATIONS: *In The Pink: The Ultimate Collection* (RCA Victor 1995)★★★, *Romantic Movie Themes* (Camden 1997)★★★, *Martinis WIth Mancini* (BMG 1998)★★★.

● FURTHER READING: *Henry Mancini*, Gene Lees. *Did They Mention The Music?*, Henry Mancini and Gene Lees.

Mandators

In Africa many performers have been influenced by the music of Jamaica, including **Lucky Dube** and O'Yaba from South Africa, **Alpha Blondy** and ex-boxer Waby Spider from the Ivory Coast, along with Majeck Fasheck and the Mandators from Nigeria. The group are fronted by Victor Essiet and though not renowned outside of the dark continent play to large audiences in their homeland. **Rounder Records**, pioneers of world music, signed the group for *Power Of The People*, released through their Heartbeat outlet. In spite of the reawakening of African consciousness, these performers mainly appeal to followers of world music and although popular, rarely make an impression on the reggae chart.

- ALBUMS: *Power Of The People* (Heartbeat 1994)★★

Mandel, Harvey

b. 11 March 1945, Detroit, Michigan, USA. This fluent, mellifluous guitarist was one of several young aspirants learning their skills in Chicago blues clubs. A contemporary of **Paul Butterfield** and **Michael Bloomfield**, Mandel was a member of both the **Charlie Musselwhite** and **Barry Goldberg** blues bands, before moving to the west coast in 1967. His debut album, *Christo Redentor*, was released the following year. This wholly instrumental set, which included contributions from Musselwhite, **Graham Bond**, and the Nashville musicians later known as **Area Code 615**, is arguably the guitarist's definitive release, but *Righteous* and *Baby Batter* are equally inventive. Between 1969 and 1971, Mandel was a member of **Canned Heat** wherein he struck an empathy with bassist Larry Taylor. Both subsequently joined **John Mayall** for *USA Union* and *Back To The Roots* before the guitarist formed the short-lived Pure Food And Drug Act. He also remained a popular session musician, contributing to albums by **Love**, the **Ventures** and **Don 'Sugarcane' Harris** during this highly prolific period. Mandel continued to record his stylish solo albums throughout the early 70s, and was one of several candidates mooted to replace **Mick Taylor** in the **Rolling Stones**. The results of his audition are compiled on the group's 1976 album, *Black And Blue*. This dalliance with corporate rock was Harvey's last high-profile appearance. In 1985 he signed a recording deal with the newly founded Nuance label, but no new release has been forthcoming. Two subsequent releases on other small labels appealed only to his loyal following. The release of the 2-CD box set *The Mercury Years* once again directed us back to *Christo Redentor*, a modern classic of psychedelic wanderings and widely regarded as his finest moment.

- ALBUMS: *Christo Redentor* (Philips 1968)★★★★, *Righteous* (Philips 1969)★★★★, *Games Guitars Play* (Philips 1970)★★★, *Baby Batter* aka *Electric Progress* (Janus 1971)★★★, *The Snake* (Janus 1972)★★★★, *Shangrenade* (Janus 1973)★★★, *Feel The Sound Of ...* (Janus 1974)★★★, *Live Boot: Harvey Mandel Live In California* (Fresh Squeezed 1990)★★★, *Twist City* (Western Front 1993)★★★.
- COMPILATIONS: *Best Of ...* (Janus 1975)★★★, *The Mercury Years* (Mercury 1995)★★★.

Mandel, Johnny

b. 23 November 1935, New York, USA. After playing trumpet and trombone while still in his pre-teenage years (a period in which he began to write music), Mandel played with various bands in and around New York, including those led by **Boyd Raeburn** and **Jimmy Dorsey**. In the mid- to late 40s Mandel played in the bands of **Buddy Rich**, **Alvino Rey** and others, and in the early 50s, he worked with **Elliott Lawrence** and **Count Basie**. He began to establish himself both as an arranger, contributing charts to the Basie and **Artie Shaw** bands, and also as a songwriter. By the mid-50s he was writing music for films and was working less in the jazz field, although his film music often contained echoes of his background. Much respected by singers and jazz instrumentalists, Mandel has a particular facility for ballads. He also orchestrated scores for Broadway and for television specials. His film work, from the 50s through to the 80s, includes music for *I Want To Live*, *The Third Voice*, *The Americanization Of Emily*, *The Sandpiper*, *The Russians Are Coming*, *Point Blank*, *MASH*, *The Last Detail*, *Escape To Witch Mountain*, *Freaky Friday*, *Agatha*, *Being There*, *The Baltimore Bullet*, *Caddyshack*, *Deathtrap*, *The Verdict*, *Staying Alive*, and *Brenda Starr* (1987). He also scored for television movies such as *The Trackers*, *The Turning Point Of Jim Molloy*, *A Letter To Three Wives*, *Christmas Eve*, *LBJ - The Early Years*, *Assault And Matrimony*, *Foxfire*, *Agatha*, *The Great Escape II - The Untold Story*, and *Single Men - Married Women* (1989). Among his songs are 'Emily', 'A Time For Love' and, perhaps his best-known, 'The Shadow Of Your Smile' (lyrics by **Paul Francis Webster**), written for *The Sandpiper* (1965). The latter won a Grammy for song of the year, and the Oscar for best song.

Mandela Day

Mandela Day, staged in England on 11 June 1988, followed on from **Live Aid** as a platform for popular musicians to express their concern at the events taking place around them. Unlike Live Aid, criticised in some quarters for its decision to flag the problems of Ethiopia as geographical rather than economic, Mandela Day directly addressed a political problem. It is worth remembering that Conservative MPs derided the exercise of publicising the plight of future South African president Nelson Mandela on the grounds that he was 'a terrorist'. The theme tune to the event was 'Free Nelson Mandela', originally a UK chart hit in 1984 for event organiser Jerry Dammers' **Specials**. Dammers had previously promoted a free concert, Freedom Beat, on London's Clapham Common in 1985, which shared the same objectives. Mandela Day marked the occasion of Mandela's 70th Birthday, at which time he had been imprisoned for 26 years for his leadership of the African National Congress. **Midge Ure**, co-composer of the **Band Aid** single 'Do They Know It's Christmas?' with **Bob Geldof**, played a leading role in organising events. Live Aid had been criticised for its one-dimensional racial mix of performers, given that the event was targeted at solving famine in Africa. The performers at Mandela Day were drawn from a much wider global background. As well as **Dire Straits**, **Eric Clapton**, **Simple Minds**, **George Michael** and the **Eurythmics**, political refugees from South Africa including **Miriam**

Makeba and **Hugh Masekela** were involved. Significantly, most of the major acts appearing from the USA; **Al Green, Natalie Cole, Whitney Houston** and **Stevie Wonder**, were black artists. Another, the previously unknown **Tracy Chapman**, became a major beneficiary of the exposure, with her 'Fast Car' single rising to number 1 in the UK charts shortly after the event. The Labour Party's Neil Kinnock was also in attendance, alongside Bishop Trevor Huddlestone of the Anti-Apartheid Movement and several actors and comedians. The show was transmitted worldwide, though it was banned in South Africa and American networks cut out many of the political references. Mandela was eventually freed from captivity in 1990, at which time he came to Wembley Stadium to thank those who had campaigned for his freedom and against apartheid.

Mandingo Griot Society

Formed in Chicago, USA in 1977 by the Gambian kora player **Foday Musa Suso**, the Mandingo Griot Society were a flexible line-up of like-minded African, Caribbean and American musicians who played a fusion of rock, funk, reggae and traditional Gambian styles, and who did much to foster the spirit of stylistic eclecticism and multi-cultural collision then emerging amongst *avant garde* Western musicians and audiences. Their music was both lyrical and irresistibly danceable and, unlike so many subsequent fusion attempts, retained the rough edges of its many constituent styles rather than attempting to make them blandly acceptable to mainstream listeners. In addition to the Western instruments of bass, guitar and kit drums, the group employed a wide range of ethnic instruments, including the West African dusungoni (seven-stringed hunter's harp), bala (xylophone), djembe (hand drum), bolon (three-stringed warrior's harp), dundungo (bass drum), tamo (talking drum) and, of course, Suso's kora (21-stringed harp). North Indian tabla drums and Afro-Cuban timbales, bongos and congas were also employed from time to time.

Aside from Suso, key members of the group included percussionist Adam Rudolph, who had previously played with numerous jazz, latin and new music ensembles including Chevere, Streetdancer, Eternal Wind and Detroit's Contemporary Jazz Quintet. He had also performed in Europe and the USA with trumpeter **Don Cherry**. Drummer Hamid Drake had been an important part of numerous Chicago jazz and R&B groups, working with **Muhal Richard Adams, Douglas Ewart** and **George Lewis**. He had also toured Europe and West Africa with Don Cherry. Bassist Joseph Thomas and guitarist John Markiss had previously worked together in bands led by **Sun Ra, Lonnie Liston Smith** and **Peter Tosh,** and in **Tower Of Power** and **Earth Wind And Fire**. Mandingo Griot Society recorded two outstanding albums before disbanding in 1983. Suso then moved to New York to work with **Bill Laswell** and **Herbie Hancock,** while the other members subsequently pursued solo and guest artist careers on the Chicago jazz and R&B scenes.

● ALBUMS: *Mandingo Griot Society* (1978)★★★, *Mighty Rhythm* (1981)★★.

Mandinka

Mandinka is a contemporary world music project spearheaded by Malian guitarist Mamadou Doumbia (b. 12 January 1965, Kulikoro, West Mali). Prior to forming Mandinka, Doumbia had been a member of the legendary Rail Band, a group that served as an academy for such aspiring musicians as **More Kante** and **Salif Keita**. Like so many West African guitarists, Doumbia soon found himself relocating to Paris, France, at which time he joined Kasse Mady's Band. He was also guitarist and musical director for his cousin, **Nahawa Doumbia**, and worked regularly with other groups led by Sory Bamaba. He eventually joined Salif Keita's group as lead guitarist in 1988. Touring America in 1990 with Keita, he played alongside long-time hero **Carlos Santana** in Los Angeles, before he settled in Tokyo, Japan, after the Asian leg of the same tour. There he performed traditional acoustic sets with Guinean percussionist Lamine Youl Diabate. He also performed solo, playing kora and ngoni (banjo) as well as guitar. His acoustic album, *Mandinka Acoustic-Sobe*, was released in Japan in July 1994. He had formed the group Mandinka in September 1993, with the intention of blending his own electric guitar skills with a full band comprising percussion, drums, horns and keyboards. Regular members of that band include a mix of African and Japanese musicians - Sakurai Yoshiki (guitar), Kaseda Masato (bass), Karasawa Toshiyuki (trumpet), Sugiyama Ryota (tenor saxophone), Kosmas Kapitza (percussion), Matsuda Nobuo (keyboards) and Marty Bracey (drums). An infectious blend of rhythm and harmony, Mandinka soon became one of Tokyo's most popular live attractions. The full group's debut album followed in 1996, *Independence*, justifiably receiving world-wide distribution through JVC Sounds.

● ALBUMS: *Independence* (JVC 1996)★★★★, with Mamadou Doumbia *Yafa* (JVC 1997)★★★.

Mandrake Memorial

Formed in 1967 in Philadelphia, USA, Mandrake Memorial was a progressive-rock quartet which helped pioneer the use of electronics in rock music. The group consisted of guitarist Craig Anderton, keyboardist/vocalist Michael Katz, bassist Randy Monaco and drummer Kevin Lally. Using such psychedelic music techniques as feedback, sitars, orchestras and backwards tape loops, the group added the sound of synthesizers, one of the first bands to do so on a regular basis. Signed to Poppy Records, they released their self-titled first album in 1968, after which Katz departed and the group continued as a trio. Two more albums were issued on **RCA Records** in 1969 and 1970 before the group disbanded. The multi-talented Anderton became a producer, designer of musical electronics and journalist specializing in electronic music and technology.

● ALBUMS: *Mandrake Memorial* (Poppy 1968)★★★, *Medium* (RCA 1969)★★★, *Puzzle* (RCA 1970)★★.

Mandrake Paddlesteamer

A quartet of Brian Engel (vocals), Martin Hooker (keyboards), Barry Nightingale (drums) and Paul Frolich (bass), Mandrake Paddlesteamer were responsible for recording one of the most cherished singles of the psychedelic era - 'Strange Walking Man'. Subsequently reissued by Bam Caruso in 1988, the song's popularity has continued to revive interest in the group, who were eventually featured on a compilation CD issued by Forgotten Jewels Records in 1991. Unfortunately, Mandrake Paddlesteamer never received a similar level of acclaim in their own era, and issued only one further single. 'Sunlight Guide' was released on **Parlophone Records** in 1969 but only for the Swedish market. The group subsequently evolved into the less celebrated Prowler, who released a single and an album, *Liverpool Echo*, for Spark Records in 1973.

● COMPILATIONS: *Mandrake Paddlesteamer* (Forgotten Jewels 1991)★★.

Mandrell, Barbara

b. 25 December 1948, Houston, Texas, USA, but raised in Oceanside, near Los Angeles, California. Mandrell comes from a musical family: her father, Irby, sang and played guitar and her mother, Mary, played piano and taught music. At the age of 12, Mandrell demonstrated the steel guitar at a national convention and then worked in Las Vegas with **Joe Maphis** and **Tex Ritter**. By her teens, she also played saxophone, guitar, banjo and bass. Her parents formed the Mandrells with herself and two boys, one of whom, drummer Ken Dudney, became her husband in 1967. Their extensive touring schedule included forces bases in Vietnam. Mandrell first recorded in 1966 for the small Mosrite label, and her sobbing 'Queen For A Day', with **Glen Campbell** on guitar, was reissued with a revised accompaniment in 1984. Mandrell signed with **Columbia** in 1969, and, for a time, she concentrated on country versions of soul hits - 'I've Been Lovin' You Too Long', 'Treat Him Right', 'Show Me' and 'Do Right Woman - Do Right Man'. Despite her glossy Las Vegas look, she joined the ***Grand Ole Opry*** in 1972, switched to **ABC-Dot** in 1975 and had her first Top 5 country single with 'Standing Room Only'. In 1977 she had her first US country number 1 with 'Sleepin' Single In A Double Bed', which was written by Kye Fleming and Dennis Morgan, who also wrote further number 1 hits, including 'Years' and 'I Was Country When Country Wasn't Cool', which was released during *Urban Cowboy*'s popularity and featured **George Jones**. Her version of the soul hit '(If Loving You Is Wrong) I Don't Want To Be Right' was another country number 1 and also a US pop hit, leading her to name her band the Do-Rites. Mandrell also covered **Poacher**'s 'Darlin'' for the US country market. Her television series, *Barbara Mandrell And The Mandrell Sisters*, ran from 1980-82 and was also screened in the UK. There was good-humoured interplay between Mandrell and her sisters, Irlene (b. Ellen Irlene Mandrell, 29 January 1956, California, USA) and **Louise Mandrell**, and the diminutive Barbara had the same vivacious appeal as **Dolly Parton**. She had further US country number 1 singles, 'Til You're Gone' and 'One Of A Kind Pair Of Fools', and also fared well with 'To Me', a duet with **Lee Greenwood**. In 1984 she and her two children were badly injured when her car was hit head-on. She was unable to work for a year, although she had another child, and she lost much credibility when she sued, on her insurer's advice, the late driver's family for $10 million. Her records for **Capitol** did not see much chart success as her style of music fell out of favour, but she maintained that the accident had strengthened her faith. During the 90s she has published her autobiography and kept up a busy touring schedule. After 25 years as a member, Mandrell played her last *Grand Ole Opry* in October 1997.

● ALBUMS: *Treat Him Right* (Columbia 1971)★★★, with David Houston *A Perfect Match* (Columbia 1972)★★, *The Midnight Oil* (Columbia 1973)★★★, *This Time I Almost Made It* (Columbia 1974)★★★, *This Is Barbara Mandrell* (ABC 1976)★★★, *Midnight Angel* (ABC 1976)★★★, *Lovers, Friends And Strangers* (ABC 1977)★★★, *Love's Ups And Downs* (ABC 1978)★★★, *Moods* (ABC 1978)★★, *Just For The Record* (1979)★★★, *Love Is Fair* (1980)★★★, *Looking Back* (Columbia 1981)★★★, *Live* (MCA 1981)★★, *In Black And White* (MCA 1982)★★★, *He Set My Life To Music* (1982)★★, *Spun Gold* (1983)★★★, with Houston *Back To Back* (1983)★★★, *Clean Cut* (MCA 1984)★★★, with Lee Greenwood *Meant For Each Other* (1984)★★★, *Christmas At Our House* (1984)★★, *Get To The Heart* (MCA 1985)★★★, *Moments* (1986)★★, *Sure Feels Good* (Capitol 1987)★★, *I'll Be Your Jukebox Tonight* (Capitol 1988)★★, *Morning Sun* (1990)★★, *No Nonsense* (1991)★★, *Key's In The Mailbox* (1991)★★.

● COMPILATIONS: *The Best Of Barbara Mandrell* (MCA 1979)★★★★, *Greatest Hits* (MCA 1985)★★★, *Greatest Country Hits* (Curb 1987)★★★, *Best Of Barbara Mandrell* (Liberty 1992)★★★.

● FURTHER READING: *Get To The Heart: My Story*, Barbara Mandrell with George Vecsey. *The Barbara Mandrell Story*, Charles Paul Conn.

Mandrell, Louise

b. Thelma Louise Mandrell, 13 July 1954, Corpus Christi, Texas, USA. Mandrell began playing guitar, banjo and fiddle as a child and joined her sister, **Barbara Mandrell**, in the latter's band on bass in 1969. She had a short-lived marriage with Ronny Shaw, who opened for Barbara Mandrell, and her second marriage also failed. She was a featured singer with **Merle Haggard**'s roadshow in the mid-70s. She signed to Epic and had US country hits with 'Put It On Me', 'Everlasting Love' and 'Reunited' (which was a duet with her third husband, **R.C. Bannon**). She had further success with RCA and was the butt of her sister's jokes on the television series *Barbara Mandrell And The Mandrell Sisters*. In 1983, she had solo country hits with 'Save Me' and 'Too Hot To Sleep', which led to her own television series. Her 1988 single with **Eric Carmen**, 'As Long As We Got Each Other', made the US country charts despite only promotional copies being issued.

● ALBUMS: with R.C. Bannon *Inseparable* (Epic 1979)★★★, with Bannon *Love Won't Let Us Go* (Epic 1980)★★★, *Louise Mandrell* (Epic 1981)★★★, with Bannon *Me And My R.C.* (RCA 1982)★★★, with Bannon *(You're My) Superwoman, (You're My) Incredible Man* (RCA 1982)★★, *Close Up* (RCA 1983)★★★, *Too Hot To Sleep* (RCA 1983)★★, *I'm Not Through Loving You Yet* (RCA 1984)★★, *Maybe My Baby* (RCA 1985)★★.

Manfila, Kanté

b. 1946, Farabanah, Guinea. While he was still very young Manfila's family moved to the town of Kankan where he learnt to play traditional tunes on the balafon and guitar. When he was 14 he went to live with his uncle in Abidjan, the capital of the Ivory Coast, where he earned money playing at the weddings and parties of expatriate Guineans. His playing impressed one wealthy Guinean exile enough for him to sponsor Manfila to attend the Abidjan School of Music. On graduating, in the late 60s, he played with various short-lived bands and released a few locally successful solo singles. Going to Mali in 1970, he settled first in Mopti and subsequently in Bamako where, in 1971, he joined Les Ambassodeurs with **Salif Keita**. He remained as the band leader and guitarist with the various incarnations of this group until they split up in 1985. In the following year he released *Musicale Mandingue*, his debut album as a solo artist, which received a lukewarm reception and has since been deleted. 1988's *Tradition*, also now unavailable, was more rootsy and proved popular with the critics. It featured Manfila's cousin, **Mory Kanté**, playing the kora. *Bimiya*, released in 1990, was recorded in the hi-tec Afro-Parisian style made popular by Salif Keita's *Soro* four years earlier. Manfila returned to his roots for the magical *Kankan Blues*. Based on a recording session from 1987, held in a half-built nightclub in Kankan, the album featured Manfila with family and friends (including Mory Kante), performing a selection of acoustic, traditional tunes. The exception was the title track, a raw, electric, Guinean blues instrumental composed by Manfila. The release of these recordings was delayed because overdubs and re-recordings were required to improve on the poor sound quality of the original tapes. *N'na Niwale* was subtitled 'Kankan Blues Chapter Two' and featured many of the musicians who played on the earlier album, this time recorded in a studio to ensure acceptable sound quality from the outset. Released in 1995, *Ni Kanu* reverted to the less intense and more contemporary Parisian sound.

● ALBUMS: *Musicale Mandingue* (1986)★★, *Tradition* (1988)★★★, *Bimiya* (Sonodisc 1990)★★, *Kankan Blues* (Popular African Music 1991)★★★★, *N'na Niwale* (Popular African Music 1994)★★★★, *Ni Kanu* (Hemosphere 1995)★★★.

Manfred Mann

During the UK beat boom of the early 60s, spearheaded by the **Beatles**, a number of R&B groups joined the tide with varying degrees of achievement. Of these, Manfred Mann had the most commercial success. The band was formed as the Mann-Hugg Blues Brothers by Manfred Mann (b. Manfred Lubowitz, 21 October 1940, Johannesburg, South Africa; keyboards) and **Mike Hugg** (b. 11 August 1942, Andover, Hampshire, England; drums/vibraphone). They became Manfred Mann shortly after adding **Paul Jones** (b. Paul Pond, 24 February 1942, Portsmouth, Hampshire, England; harmonica/vocals). The line-up was completed by Mike Vickers (b. 18 April 1941, Southampton, Hampshire, England; flute/guitar/saxophone) and Tom McGuinness (b. 2 December 1941, London, England; bass), following the departure of Dave Richmond. After being signed by a talent-hungry **HMV Records** and following one unsuccessful instrumental, they made an impression with the catchy 'Cock-A-Hoop'. The prominent use of Jones' harmonica gave them a distinct sound and they soon became one of Britain's leading groups. No less than two of their singles were used as the theme music to the pioneering British television music programme, *Ready Steady Go*. '5-4-3-2-1' provided the breakthrough Top 10 hit in early 1964. By the summer, the group registered their first UK number 1 with the catchy 'Do Wah Diddy Diddy'. Over the next two years, they charted regularly with memorable hits such as 'Sha La La', 'Come Tomorrow', 'Oh No! Not My Baby' and **Bob Dylan**'s 'If You Got To Go, Go Now'. In May 1966, they returned to number 1 with the sublime 'Pretty Flamingo'. It was to prove the last major hit on which Jones appeared. His departure for a solo career was a potential body blow to the group at a time when personnel changes were regarded as anathema by the pop media and fans. He was replaced by **Michael D'Abo** recruited from **A Band Of Angels**, in preference to **Rod Stewart**, who failed the audition. Mike Vickers had previously departed for a lucrative career as a television composer. He was replaced by **Jack Bruce** on bass, allowing Tom McGuinness to move to lead guitar, a role with which he was happier. Additionally, **Henry Lowther** (trumpet) and **Lyn Dobson** (saxophone) enlarged the line-up for a time and **Klaus Voorman** replaced Bruce on bass. D'Abo's debut with the group was another hit rendering of a Dylan song, 'Just Like A Woman', their first for the Fontana label. He fitted in astonishingly well with the group, surprising many critics, by maintaining their hit formulae despite the departure of the charismatic Jones. Both 'Semi-Detached Suburban Mr. Jones' and 'Ha! Ha! Said The Clown' were formidable Top 5 hits in the classic Mann tradition. Along with America's

Byrds, the group were generally regarded as the best interpreters of Dylan material, a view endorsed by the songwriter himself. This point was punctuated in 1968 when the group registered their third number 1 with the striking reading of his 'Mighty Quinn'. They ended the 60s with a final flurry of Top 10 hits, 'My Name Is Jack', 'Fox On The Run' and 'Raggamuffin Man' before abdicating their pop crown in favour of a heavier approach. Their albums had always been meaty and showed off their considerable dexterity as musicians working with jazz and blues-based numbers. Mann went on to form the jazz/rock band **Chapter Three** and the highly successful **Manfred Mann's Earth Band**. In the 90s the majority of the band performed regularly as the Manfreds. Without Manfred Mann they could not use the original name, in his place they recruited Benny Gallagher (bass/vocals) and ex-**Family** drummer Rob Townsend. Jones and D'Abo perform side by side sharing the spotlight, although Jones' ultimately more pushy personality makes him the star. Still highly respected, Manfred Mann remain one of the finest beat groups of the 60s.

● ALBUMS: *The Manfred Mann Album* (Ascot 1964)★★★★, *The Five Faces Of Manfred Mann* (HMV 1964)★★★★, *Mann Made* (HMV 1965)★★★★, *My Little Red Book Of Winners* (Ascot 1965)★★★★, *Mann Made Hits* (1966)★★★★, *As Is* (Fontana 1966)★★★, *Mann Made* (Ascot 1966)★★★, *Pretty Flamingo* (United Artists 1966)★★★, *Soul Of Mann* (HMV 1967)★★★, *Up The Junction* film soundtrack (Fontana 1967)★★, *What A Mann* (Fontana 1968)★★★, *The Mighty Garvey* (Fontana 1968)★★★, as the Manfreds 5-4-3-2-1 (Camden 1998)★★.

● COMPILATIONS: *Mann Made Hits* (HMV 1966)★★★★, *Manfred Mann's Greatest Hits* (United Artists 1966)★★★★, *What A Mann* (Fontana 1968)★★★★, *This Is Manfred Mann* (1971)★★★, *Semi-Detached Suburban* (1979)★★★, *The R&B Years* (1986)★★★★, *The Singles Plus* (1987)★★★★, *The EP Collection* (See For Miles 1989)★★★★, *The Collection* (1990)★★★, *Ages Of Mann* (1992)★★★★, *Best Of The EMI Years* (1993)★★★★, *Groovin' With The Manfreds* (EMI 1996)★★★★, *Singles In The Sixties* (BR Music 1997)★★★, *The Very Best Of The Fontana Years* (Spectrum 1998)★★★.

● FURTHER READING: *Mannerisms: The Five Phases Of Manfred Mann*, Greg Russo.

Manfred Mann Chapter Three

Following the demise of **Manfred Mann**, **Mike Hugg** (b. 11 August 1942, Andover, Hampshire, England; drums/vibraphone) and Mann (b. Manfred Lubowitz, 21 October 1940, Johannesburg, South Africa; keyboards) pursued their jazz/rock path by forming Chapter Three as a sideline to their lucrative career writing successful television jingles. This brave project was originally called Enamel and included Bernie Living (alto saxophone/flute), Steve York (bass), Craig Collinge (drums) and featured sessions from some of the finest contemporary jazz musicians including Harold Beckett, Derek Wadsworth, **Chris Pyne** and Dave Quincey. They immediately established themselves on the progressive rock circuit, but could not break out of the small club environment. Their two albums were excellent and imaginative but came as a considerable shock to those old fans who expected anything akin to Manfred Mann. The band was blighted with problems due to Mann and Hugg having to support the venture financially, and because of trying to establish themselves as something other than a pop group. Those that supported the endeavour were not disappointed, although Manfred soon returned to a more commercial path with **Manfred Mann's Earth Band**.

● ALBUMS: *Manfred Mann Chapter Three* (Vertigo 1969)★★★, *Manfred Mann Chapter Three Volume Two* (Vertigo 1970)★★★.

Manfred Mann's Earth Band

The fourth incarnation of Manfred Mann (the second being only a change of singer) has been the longest, surviving for almost 20 years. The original Earth Band was formed after Mann's bold attempt at jazz/rock with **Manfred Mann Chapter Three** had proved financially disastrous. The new band was comprised of Manfred (b. Manfred Lubowitz, 21 October 1940, Johannesburg, South Africa; keyboards), Mick Rogers (vocals/guitar), Colin Pattenden (bass) and Chris Slade (drums). Their debut was with the **Bob Dylan** song 'Please Mrs Henry' and following its poor showing they quickly released a version of **Randy Newman**'s 'Living Without You', again to apathy. While the band gradually won back some of the fans who had deserted the Chapter Three project, it was not until their third offering, *Messin'*, that both success and acclaim arrived. The title track was a long, rambling but exciting piece, reminiscent of Chapter Three, but the band hit the mark with a superb interpretation of Holst's Jupiter, entitled 'Joybringer'. It became a substantial UK hit in 1973. From then on the band forged ahead with gradual rather than spectacular progress and built a loyal following in Europe and America. Their blend of rock still contained strong jazz influences, but the sound was wholeheartedly accessible and rock based. *Solar Fire* featured yet another Dylan song, 'Father Of Day', complete with heavenly choir. Rogers departed in 1976. Just as **Bruce Springsteen** fever started, the band had a transatlantic hit with a highly original reading of his 'Blinded By The Light' with vocals from Chris Thompson. The record, with its lengthy, spacey instrumental introduction, reached the top spot in the US chart and worldwide sales exceeded two million. *The Roaring Silence* became the band's biggest album, and featured the most assured line-up to date. Other hits followed, including the **Robbie Robertson/John Simon** composition 'Davey's On The Road Again' in 1978 and Dylan's 'You Angel You' and 'Don't Kill It Carol' in 1979. Further personnel changes came with Pat King (bass), ex-**Wings** and **East Of Eden** drummer Geoff Britton and Steve Waller (ex-**Gonzalez**). After a lengthy absence, they made the US chart in 1984 with 'Runner', featuring the vocals of the returning Mick Rogers. Mann's homage to his former homeland *Somewhere In Afrika* was well received that year, although *Criminal Tango*, a collection of non-originals, *Budapest* and *Masque* were commercial failures. The band remain highly popular in Germany and retain the respect of the critics, having never produced a poor album during their long career. Nine years elapsed before the release of *Soft Vengeance* in 1996.

- ALBUMS: *Manfred Mann's Earth Band* (Philips 1972)★★, *Glorified Magnified* (Philips 1972)★★★, *Messin'* (Vertigo 1973)★★★★, *The Good Earth* (Bronze 1974)★★★, *Nightingales And Bombers* (Bronze 1975)★★★, *The Roaring Silence* (Bronze 1976)★★★★, *Watch* (Bronze 1978)★★★, *Angel Station* (Bronze 1979)★★★, *Chance* (Bronze 1980)★★★, *Somewhere In Afrika* (Bronze 1983)★★★, *Budapest* (Bronze 1984)★★★, *Criminal Tango* (Ten 1986)★★★, *Masque* (Ten 1987)★★★, *Soft Vengeance* (Grapevine 1996)★★, *Mann Alive* (RMG 1998)★★★.
- COMPILATIONS: *The New Bronze Age* (1977)★★★, *Manfred Mann's Earth Band* 13-CD box set (1992)★★★.

Manga, Bebe

b. Elizabeth Prudence Manga Bessem, 1948, Mante, Cameroon. Vocalist Manga was already well known in Cameroon and Gabon before she moved to Paris in 1980 and recorded her classic debut album, a tough mix of makossa, funk and soukous musics. The title track sold over one million copies on single release and spawned over 50 cover versions, including the 1985 club hit by **Nyanka Bell**. Manga had taught herself music before embarking on a professional career in 1973, singing in Douala nightclubs. She settled in Gabon for a while, matching native folk songs with European ballads. During her time in Paris she also toured widely, including stays in the Caribbean and Japan. The success of 'Arnie' (written by Ebanda Alfred of Les Camaroes) led to the award of the French 'Maracas D'Or' in 1983. A move to New York followed later that year, from where she intended to further her international breakthrough. The attempt came to nothing, and Manga has faded into semi-obscurity since, though she is still active in Cameroon.

- ALBUMS: *Amie* (SMP 1983)★★★.

Mangelsdorff, Albert

b. 5 September 1928, Frankfurt-Am-Main, Germany. From a musical family, Mangelsdorff and his brother, saxophonist Emil, learned about jazz from secret meetings of the Frankfurt Hot Club, since jazz was banned by the Nazis. He has subsequently become one of the most important and distinctive European jazz players. After playing violin and danceband guitar, he took up the trombone at the age of 20 and extended its range with the use of multiphonics (playing more than one note at a time) through his technique of humming and growling while playing, so that the brass-generated note is augmented by the vocal sound. He won awards in Germany in 1954, and in 1958 gained attention in the USA as a member of the Newport International Band. In 1962 he recorded with **John Lewis**. In 1964 he toured Asia with his own band and at that time began to move towards free jazz. He also recorded an album with **Ravi Shankar**. In the late 60s he joined the **Globe Unity** Orchestra. In 1975, he joined the United Jazz And Rock Ensemble. From 1976-82 Mangelsdorff worked with **Michel Portal**, and in 1981 he co-founded the French/German Jazz Ensemble with J.F. Jenny-Clark. In the mid-70s he augmented **John Surman**'s The Trio (with **Barre Phillips** and Stu Martin) to create MUMPS. In 1986 he and Surman joined with **Elvin Jones** and **Dave Holland** for a tour of Europe.

- ALBUMS: with John Lewis *Animal Dance* (Atlantic 1962),★★★★ *Tension* (1963)★★★, *New Jazz Ramwong* (L+R 1964)★★★, with Lee Konitz, Attila Zoller *ZO-KO-MA* (1967)★★★★, *And His Friends* (1967)★★★, *Wild Goose* (1969)★★★, *Never Let It End* (1970)★★★, *Live In Tokyo* (Enja 1971)★★, *Spontaneous* (Enja 1971)★★★, *Birds Of Underground* (1972)★★★, *Trombirds* (1973)★★★, *The Wide Point* (MPS 1975)★★★, *Solo Now* (1976)★★, *Tromboneliness* (1976)★★★, with Alphonse Mouzon, Jaco Pastorious *Trilogue-Live* (1976)★★★★, with MUMPS *A Matter Of Taste* (1977),★★★ *A Jazz Tune I Hope* (1978)★★★, *Albert Live In Montreux* (1980)★★★★, *Eternal Rhythm* (MPS 1981)★★★, *Three Originals* (MPS 1981)★★★, *Triple Entente* (1983)★★★, with Wolfgang Dauner *Two Is Company* (1983)★★, with Peter Brötzmann, Günter Sommer *Pica Pica* (1983)★★★, *Hot Hut* (1985),★★★ with Konitz *The Art Of The Duo* 1983 recording (1988)★★, *Internationales Jazzfestival Munster* (Tutu 1989)★★★, with John Surman *Room 1220* 1970 recording (Konnek 1993)★★★★.

Mangione, Chuck

b. Charles Frank Mangione, 29 November 1940, Rochester, New York, USA. Mangione began playing trumpet as a child, studying formally at the Eastman School of Music. He gained experience accompanying visiting jazzmen, then in 1960 went to New York where he formed a band with his brother, pianist Gap Mangione. The band, the Jazz Brothers, remained in existence for five years, playing hard bop. In 1965, Mangione played in the trumpet sections of the **Woody Herman** and **Maynard Ferguson** bands and later that year he joined **Art Blakey**, with whom he remained until 1967. After leaving Blakey, Mangione taught at his old school and again formed his own small band. He began making albums with which he achieved considerable popular success. He had started to dabble on flügelhorn and eventually abandoned the trumpet altogether in favour of the more mellow-sounding instrument. Throughout the 70s and into the 80s Mangione continued to capitalize upon his successful recordings, appearing widely in concert and making more records which again appealed to a wide audience. To a great extent, Mangione achieved his popular success by offering melodic and uncluttered music, sometimes with interesting hints of Latin influence. Although much of his popular material failed to excite the hardcore jazz audience, there can be little doubt that he helped to introduce the music to many who might otherwise have passed it by. His compositions have appealed to a wide range of musicians, being played by artists as different as **Percy Faith** and **Cannonball Adderley**. Perhaps the best known of his compositions is 'Land Of Make Believe', which has frequently been recorded. Additionally, Mangione has written for films, notably *The Children Of Sanchez* (1978).

● ALBUMS: *The Jazz Brothers* (Milestone 1960)★★★, *Hey Baby!* (Original Jazz Classics 1961)★★★★, *Spring Fever* (Original Jazz Classics 1961)★★★★, *Recuerdo* (Original Jazz Classics 1963)★★★★, with Art Blakey *Buttercorn Lady* (1966)★★, *Land Of Make Believe* (1972)★★★, *Bellavia* (1975)★★★, *Feels So Good* (A&M 1977)★★★, *The Children Of Sanchez* (1978)★★★, *An Evening Of Magic* (A&M 1979)★★★, *Tarentella* (A&M 1981)★★, *Love Notes* (Columbia 1982)★★★, *Journey To A Rainbow* (CBS 1983)★★★, *Disguise* (1984)★★, *Save Tonight For Me* (CBS 1987)★★, *Eyes Of The Veiled Temptress* (CBS 1988)★★★.

● COMPILATIONS: *The Best Of Chuck Mangione* (Mercury 1983)★★★★, *Compact Jazz* (Mercury 1984)★★★★.

Mangwana, Sam

b. 18 July 1945, Kinshasa, Zaire. A protégé of Rochereau and **Franco**, vocalist and composer Mangwana is one of Zaire's least conventional stars. He is known as Le Pigeon Voyageur, the travelling pigeon, a musician who constantly travels, side-stepping the usual stereotypes. Big stars have regular bands - Mangwana has none. They buy hotels, houses, clubs - Mangwana places no value on them. In Zaire, he stays with friends. His career has provoked controversy, rumour and violence - plus a new Zairean style which mixes the rumba with beguine to ferment a distinctive Afro-Antillean mixture. He started his career with a five-year stint with Rochereau, before leaving for L'Orchestre Maquisards. In 1969, after several hits, including 'Zelangaina Sala', the band folded. Mangwana formed Vox Afrique, with **Dalienst**, then went solo, working as musical director and arranger for Rochereau, standing in for him during his absences abroad and recording the harmony parts for him in the studio. In 1972, he changed camps and moved to Franco's **OK Jazz**. The switch caused unprecedented controversy. Rochereau and Franco were considered to be poles apart: they had their own individual styles, and their own fans in opposing camps. The change was simply unthinkable. Mangwana even received threatening letters, and was forced to hide in a hotel guarded by gendarmes. Finally the furore proved too much for him and, in 1976, he embarked on a tour of Africa which took him from Zaire to Ghana, Nigeria, Cameroon, Togo, Lome and finally Cote D'Ivoire. In the latter country, he formed a band called Amida, with the intention of modernizing Zairean music. When that group fell apart, he formed the African All Stars, with guitarist Syran Mbenza and a large fluctuating membership that included, at various times, Nyboma, Lokassa Ya Mbongo, Syran Mbenza and Bopol (some of whom would later form **Les Quatre Etoiles**). This band created a hugely influential new style of soukous. Rather than stick to the old Zairean rumba, African All Stars blended it with highlife, Afrobeat and, above all, biguine, to create a formidable Afro-Antilles crossover. The African All Stars, however, ran into problems. When the band performed at a reception for the Zairean Ambassador to Cote D'Ivoire, they were accused of neglecting their own national music and asked to play **Zaiko Langa Langa** songs. Back in Zaire, the accusation was at first equally pronounced, until the massive hit 'Georgette Eckins' swept such petty-minded nationalism aside and established Mangwana and his band as major stars and stylists. From the post-Cote D'Ivoire music came a string of hits, each mixing Zairean guitars with a solid beat and a singing style - from the sweetest of tenors to the most swaggering of middle registers - that has become Mangwana's hallmark. Throughout the late 70s, Mangwana remained a vital force on the African scene, influencing such musicians as Quatre Etoiles' Bopol and Nyboma and **Souzy Kasseya**. In 1979, Mangwana arrived in Paris with an abbreviated line-up of Syran, Bopol and Pablo. He re-recorded 'Georgette Eckins' and recorded the album *Maria Tebbo*, which mixed the tenderness of the title track with the political exultation of 'Chimurenga Zimbabwe' - a celebration of that country's new-found independence. In 1982, Mangwana travelled to southern Africa to throw himself further into the great political struggles of the region. In 1982, he released *Co-Operation* with Franco, and joined him onstage at a concert in Kinshasa. Politically, Mangwana has shown himself as a strong champion of African liberation, through albums such as 1983's *Canta Mocambique*, which he recorded as a tribute and an encouragement to the revolution that had ousted the Portuguese in favour of a new, independent Mozambique. He continues his peripatetic career across Africa and Europe, constantly re-energizing his bands with infusions of young, radical musicians. The 90s found him in America, working alongside Brazilian musicians.

● ALBUMS: *Sam Mangwana With Festival Maquisards* (African Sonodisc 1968)★★★, *Affaire Disco* (SMP 1981)★★★, *Affaire Video* (Celluloid 1982)★★★, *Maria Tebbo* (SAM 1982)★★★★, *Canta Mocambique* (Popular African Music 1983)★★★★, *In Nairobi* (ASLP 1985)★★★, *Alhadji* (Syllart 1988)★★★, *Megamix* (Syllart 1990)★★★, *Maria Tebbo* (Stern's 1995)★★★.

Manhattan Brothers

Formed in Johannesburg in 1946 by Joseph Mogotsi, Nathan Mdedle (d. 17 May 1995), Ronnie Majola and Rufus Khoza, the Manhattan Brothers were the greatest South African vocal group of the 50s and 60s, whose jazz-influenced style blazed a trail for later, more traditionally-orientated vocal outfits, such as **Ladysmith Black Mambazo**. They were also the first South African group, vocal or instrumental, to achieve any significant international profile. Signed by leading South African label Gallo in 1948, the Manhattan Brothers were marketed as the home-grown answer to American vocal outfits such as the **Mills Brothers** and the **Ink Spots**, and through sheer musical talent quickly outsold their role models. As well as record releases and radio broadcasts, the group put together elaborate variety shows, and created their own backing band, the Jazz Dazzlers, which was led by Mackay Davashe and went on to feature at various times **Hugh Masekela**, Dollar Brand (now **Abdullah Ibrahim**) and **Jonas Gwangwa**. They also recruited **Miriam Makeba** as a young singer, launching her career and, in the process, encouraging her to become one of the first women to perform the traditionally male gumboot dance, a staple of Zulu street music. The group's material included covers of popular Ink Spots and Mills Brothers songs usually rewritten in Zulu, Sotho or Xhosa - and traditional African folk songs. Their first records were accompanied by a single, acoustic guitar, but by the early 50s a rhythm section and one or two horns had been added. In 1959, the group, with Makeba, took part in the township musical *King Kong*, based on the true story of a township boxing champion who, denied by apartheid the opportunity to face his white peers, fell into crime and was eventually executed for murder. The Brothers came to Britain with the show, while Makeba went to America. In 1964, the group recorded a live album at London's **Cecil Sharp** House (home of the English Folk Song and Dance Society). In 1965, **EMI Records** released a compilation set featuring some of their greatest hits (notably 'Kilimanjaro', 'Mdube' and 'Thimlela'). By the early 70s, the Manhattan Brothers had all but disappeared from the South African and international scene, though they came together for occasional reunion concerts. Their legacy, however, and the doors they opened for younger South African groups and solo artists, should not be forgotten.

● ALBUMS: *Kilimanjaro And Other Hits* (EMI 1965)★★★.

Manhattan Transfer

The original band was formed in 1969, performing good-time, jugband music. By 1972, the only surviving member was Tim Hauser (b. 1940, Troy, New York, USA; vocals), accompanied by Laurel Masse (b. 1954, USA; vocals) Alan Paul (b. 1949, Newark, New Jersey, USA; vocals) and Janis Siegel (b. 1953, Brooklyn, New York, USA; vocals). Although they covered a variety of styles, their trademark was their use of exquisite vocal harmony. Like their **Atlantic** stablemate, **Bette Midler**, they were selling nostalgia, and they were popular on the New York cabaret circuit. An unlikely pop act, they nonetheless charted on both sides of the Atlantic. It was symptomatic of their lack of crossover appeal that the hits were different in the UK and the USA. Their versatility splintered their audience. Fans of the emotive ballad, 'Chanson D'Amour', were unlikely to go for the brash gospel song 'Operator', or a jazz tune like 'Tuxedo Junction'. In 1979, Cheryl Bentyne replaced Masse without noticeably affecting the vocal sound. Their stunning version of **Weather Report**'s 'Birdland' remains a modern classic. The power of Manhattan Transfer is in their sometimes breathtaking vocal abilities, strong musicianship and slick live shows.

● ALBUMS: *Jukin'* (Capitol 1971/75)★★, *Manhattan Transfer* (Atlantic 1975)★★★★, *Coming Out* (Atlantic 1976)★★★, *Pastiche* (Atlantic 1978)★★★, *Live* (Atlantic 1978)★★, *Extensions* (Atlantic 1979)★★★, *Mecca for Moderns* (Atlantic 1981)★★★, *Bodies And Souls* (Atlantic 1983)★★★, *Bop Doo-Wop* (Atlantic 1985)★★★, *Vocalese* (Atlantic 1985)★★★, *Live In Tokyo* (Atlantic 1987)★★★, *Brasil* (Atlantic 1987)★★, *The Offbeat Of Avenues* (Columbia 1991)★★★, *Tonin'* (Atlantic 1995)★★★.

Solo: Janis Siegel *Experiment In White* (1982)★★.

● COMPILATIONS: *Best Of Manhattan Transfer* (Atlantic 1981)★★★, *The Christmas Album* (Columbia 1992)★★, *The Very Best Of...* (Rhino 1993)★★★★.

Manhattans

Formed in 1962 in Jersey City, New Jersey, USA, about 10 miles south of New York City's borough of Manhattan, the Manhattans were a soul group whose greatest success came during the 70s. The original members were lead vocalist George Smith, bass singer Winfred 'Blue' Lovett (b. 16 November 1943), tenor Edward Bivins (b. 15 January 1942), tenor Kenneth Kelley (b. 9 January 1943) and baritone Richard Taylor (b. 1940, d. 7 December 1987). Specializing in smooth ballads, the group recorded first for the Newark, New Jersey-based Carnival label, on which they placed eight singles on the US R&B charts, beginning with 1965's 'I Wanna Be (Your Everything)'. In 1969, they changed to Deluxe Records, on which they recorded their first Top 10 R&B hit, 'One Life To Live', in 1972. In 1971, Smith died, and was replaced by Gerald Alston (b. 8 November 1942). The group left Deluxe for Columbia in 1973, where their now-sweetened soul style resulted in a string of Top 10 R&B hits, including the 1976 number 1 'Kiss And Say Goodbye', which also made number 1 on the pop charts, and 1980's 'Shining Star' (number 4 R&B/number 5 pop). After 1983's number 4 'Crazy', the group's chart popularity waned, although they continued to release recordings for Columbia. Taylor left the group in 1976 and was not replaced; he died in 1987. Alston left in 1988 for a solo career, following which the group switched to the Valley Vue label.

● ALBUMS: *Dedicated To You* (Carnival 1964)★★★, *For You And Yours* (Carnival 1965)★★★, *With These Hands* (Deluxe 1970)★★★, *A Million To One* (Deluxe 1972)★★★, *There's No Me Without You* (Columbia 1973)★★★, *Summertime In The City* (1974)★★★, *That's How Much I Love You* (Columbia 1975)★★★, *The Manhattans* (Columbia 1976)★★★★, *It Feels So Good* (Columbia 1977)★★★, *There's No Good In Goodbye* (Columbia 1978)★★★★, *Love Talk* (Columbia 1979)★★★, *After Midnight* (Columbia 1980)★★★, *Black Tie* (Columbia 1981)★★★, *Follow Your Heart* (Columbia 1981)★★★, *Forever By Your Side* (Columbia 1983)★★★, *Too Hot To Stop It* (Columbia 1985)★★★, *Back*

To Basics (Columbia 1986)★★, *Sweet Talk* (Valley Vue 1989)★★, *Now* (1994)★★.
Solo: Gerald Alston *Gerald Alston* (Motown 1989)★★, *Open Invitation* (Motown 1990)★★★.

● COMPILATIONS: *Manhattans Greatest Hits* (Columbia 1980)★★★★, *Best Of The Manhattans* (Columbia 1984)★★★★, *Best Of The Manhattans* (Pickwick 1992)★★★, *Collection* (Castle 1992)★★★, *Dedicated To You/For You And Yours* (Collectables 1993)★★★.

Manhole

A contemporary hard rock group from Los Angeles, California, USA, Manhole are led by the distinctive, brazen vocals and confrontational stage persona of singer **Tairrie B**. Previously a white protégé of rap producer/svengali **Eazy-E**, her solo debut stalled in 1990 and she elected to concentrate instead on music with a similar thematic ethos but a more aggressive bent. With Scott Ueda (guitar), Rico Villasenor (bass) and Marcelo Palomino (drums), Manhole work in territory widely analogized as 'post-hardcore metal'. Tairrie B continues to rap as well as sing over the backdrop, which also contains trace elements of hip-hop rhythms, but it is doubtful whether those unacquainted with the singer's past would confuse Manhole with anything other than a ferocious hard rock group. They made their debut with the *Victim* EP, a taster for their 1996 debut album, which contained an impassioned condemnation of rape and sexual oppression. *All Is Not Well* followed for Noise International Records in April 1996, with production from Ross Robinson (**Korn**, **Sepultura**). It was promoted with support slots on **Fear Factory**'s UK tour. Owing to the prior existence of another group called Manhole, in 1997 the group was forced to change its name to **Tura Satana**, the name of the leading actress in Russ Meyer's cult film *Faster, Pussycat! Kill! Kill!*.

● ALBUMS: *All Is Not Well* (Noise International 1996)★★.

Manic Street Preachers

These UK punk revivalists enjoyed a love-hate relationship with the music press that opened with a bizarre encounter in 1991. The catalyst was Richey Edwards, who cut the words '4 Real' into his forearm to the amazement of ***New Musical Express*** critic Steve Lamacq, when he dared to call into question the band's authenticity. The group originates from Blackwood, Gwent, Wales, and was originally comprised of James Dean Bradfield (b. 21 February 1969; vocals, guitar), Richey Edwards (b. 22 December 1966; rhythm guitar), Nicky Wire (b. Nick Jones, 20 January 1969; bass) and Sean Moore (b. 30 July 1970; drums). Their calculated insults at a wide variety of targets, particularly their peers, had already won them infamy following the release of their debut *New Art Riot* EP, and the **Public Enemy**-sampling 'Motown Junk' (a previous single, 'Suicide Alley', had been a limited pressing distributed at gigs and to journalists only). Their personal manifesto was equally explicit: rock bands should cut down the previous generation, release one explosive album, then disappear. Although the music press pointed out the obvious contradictions and naïveté of this credo, the band polarized opinion to a degree that far outweighed their early musical proficiency. The singles, 'Stay Beautiful' and 'Love's Sweet Exile' (backed by the superior 'Repeat' - 'Repeat after me, fuck Queen and Country') were inconclusive, but the reissued version of 'You Love Us', with its taut, vicious refrain, revealed a band beginning to approach in power what they had always had in vision. Their debut album, too, was an injection of bile that proved perversely refreshing in a year of industry contraction and self-congratulation. Unfortunately, it never quite achieved its intention to outsell **Guns N'Roses**' ***Appetite For Destruction***, nor did the band split immediately afterwards as stated. The polished, less caustic approach of ***Gold Against The Soul*** saw the Manics hitting a brick wall in expectation and execution, though as always, there were moments of sublime lyricism (notably the singles 'Roses In The Hospital' and 'Life Becoming A Landslide'). ***The Holy Bible*** returned the group to the bleak world-view of yesteryear, notably on the haunting '4st 7lb', written by an anorexic Richey Edwards before a nervous breakdown that saw him temporarily admitted to a mental facility. Other subject matter was drawn from prostitution, the holocaust and the penal system. Never easy listening at the best of times (despite the ability to write genuinely affecting songs like 'Motorcycle Emptiness'), the Manics had produced enough inspired moments to justify their protracted early claims. However, all that seemed somehow irrelevant following Edwards' disappearance on 1 February 1995, with several parties expressing concern as to his well-being. Early in 1996 the group announced plans for their first album in Edwards' absence. The result was ***Everything Must Go***; although highly commercial it was an outstanding record. Played with power and sung with passion, most of the songs ripped out of the speakers. The confidence and self-assured manner that the band have gained is remarkable given their recent tragic upheaval. They culminated their finest year by winning three BRIT awards, for Best Live Act, Best Single ('A Design For Life') and Best Album.

● ALBUMS: *Generation Terrorists* (Columbia 1992)★★★★, *Gold Against The Soul* (Columbia 1993)★★★, *The Holy Bible* (Columbia 1994)★★★, *Everything Must Go* (Epic 1996)★★★★★.

● VIDEOS: *Everything Live* (Sony 1997).

● FURTHER READING: *Design For Living*, Paula Shutkever. *Manic Street Preachers, Sweet Venom*, Martin Clarke.

Manifold, Keith

b. Keith Cyril Manifold, 2 April 1947, Biggin By Hartington, near Buxton, Derbyshire, England. Manifold learned to play guitar and after completing his education, he sought a singing career. He was influenced by such artists as **Jimmie Rodgers** and **Hank Williams**. He was also greatly inspired by the recordings and particularly the yodels of **Wilf Carter** (Montana Slim) and quickly became one of the few British artists to become completely proficient in the art of yodelling. He made his professional debut at a local club in Derbyshire in June 1965. In 1974, he became the first UK country artist to benefit from appearances on television's *Opportunity Knocks*, eventually finishing second to the series' overall winner **Lena Zavaroni**. He made his first recordings for the Westwood label in 1974. In 1975, he performed the winning song, 'Who's Gonna Bring Me Laughter', in the 1975 *Opportunity Knocks* Songwriters Competition, which led him to record for a major label, and he was also voted the *Billboard* Best British Solo Artist at London's Wembley Festival. In 1977, he recorded for DJM and in September 1978, he was sponsored and taken to the USA to record an album in Nashville, using Nashville musicians. In 1986, he varied his style to record a gospel album, on which he was backed by the Pilling Brass Ensemble. Manifold has maintained his popularity over the years, still tours extensively in the British Isles and has also regularly played in several European venues. Occasionally he is joined onstage by his two daughters. He also owns an entertainments agency and is involved with promotional work and a recording studio.

● ALBUMS: *Casting My Lasso* (Westwood 1974)★★★, *Let's Sit Down* (Westwood 1974)★★★, *Yodelling Just For You* (Westwood 1975)★★★, *Danny Boy* (Westwood 1976)★★★, *Inheritance* (DJM 1977)★★★, *In Nashville* (1978)★★★, *Remembering* (Westwood 1979)★★★, *Old Folks Home* (1983)★★★, *Time* (Future Earth 1985)★★★, *Keith Manifold & White Line Fever* (1986)★★, *Old Rugged Cross* (1986)★★★, *She's Mine* (1989)★★★, *I Dreamed About Mama Last Night* (1989)★★★, *Love Hurts* (1991)★★.

Manilow, Barry

b. Barry Alan Pincus, 17 June 1946, Brooklyn, New York, USA. An immensely popular singer, pianist and composer from the mid-70s onwards, Manilow studied music at the Juilliard School and worked as an arranger for CBS-TV. During the 60s, he also became a skilled composer of advertising jingles. In 1972 he served as accompanist to **Bette Midler**, then a cult performer in New York's gay bath-houses. Manilow subsequently arranged Midler's first two albums and gained his own recording contract with Bell. After an unsuccessful debut album, he took the powerful ballad 'Mandy' to number 1 in America. The song had previously been a UK hit for its co-writer Scott English, as 'Brandy'. This was the prelude to 10 years of remarkable hit parade success. With his strong, pleasant tenor, well-constructed love songs and ingratiating manner in live shows, Manilow was sneered at by critics but adored by his fans, who were predominantly female. Among the biggest hits were 'Could It Be Magic' (1975), 'I Write The Songs' (composed by the **Beach Boys' Bruce Johnston** (1976), 'Tryin' to Get The Feeling Again' (1976), 'Looks Like We Made It' (1977), 'Can't Smile Without You' (1978), the upbeat 'Copacabana (At The Copa)' (1978), 'Somewhere In The Night' (1979), 'Ships' (1979), and 'I Made It Through The Rain' (1980). Two albums, *2am Paradise Cafe* and *Swing Street*, marked a change of direction as Manilow underlined his jazz credentials in collaborations with **Gerry Mulligan** and **Sarah Vaughan**. He also appeared on Broadway in two one-man shows, the second of which, *Showstoppers* (1991), was a schmaltzy tribute to great songwriters of the past. During the 80s, Manilow was invited by the widow of one of those writers, **Johnny Mercer**, to set to music lyrics unpublished during Mercer's lifetime. A selection of these were recorded by **Nancy Wilson** on her 1991 album *With My Lover Beside Me*. In June 1994, the stage musical *Copacabana*, for which Manilow composed the music and co-wrote the book, opened in London starring Gary Wilmot and Nicola Dawn. In the same year he was the supervising composer, and collaborated on several of the songs, for the animated feature *Thumbelina*.

● ALBUMS: *Barry Manilow* (Bell 1972)★★★, *Barry Manilow II* (Bell 1973)★★★, *Tryin' To Get The Feeling* (Arista 1975)★★★, *This One's For You* (Arista 1976)★★★, *Live* (Arista 1977)★★, *Even Now* (Arista 1978)★★★, *One Voice* (Arista 1979)★★★, *Barry* (Arista 1980)★★★, *If I Should Love Again* (Arista 1981)★★, *Oh, Julie!* (Arista 1982)★★, *Here Comes The Night* (Arista 1982)★★, *Barry Live In Britain* (Arista 1982)★★, *Swing Street* (Arista 1984)★★★, *2am Paradise Cafe* (Arista 1985)★★★, *Songs To Make The Whole World Sing* (Arista 1989)★★, *Live On Broadway* (Arista 1990)★★★, *Because It's Christmas* (Arista 1990)★★, *Showstoppers* (Arista 1991)★★★, *Hidden Treasures* (Arista 1993)★★★, *Singin' With The Big Bands* (Arista 1994)★★★, *Summer Of '78* (Arista 1996)★★★.

● COMPILATIONS: *Greatest Hits* (Arista 1978)★★★, *Greatest Hits Volume II* (Arista 1983)★★★, *The Songs 1975-1990* (Arista 1990)★★★, *The Complete Collection And Then Some* 4-CD set (1992)★★★.

● VIDEOS: *In Concert At The Greek* (Guild Home Video 1984), *Live On Broadway* (Arista 1990), *The Greatest Hits...And Then Some* (1994).

● FURTHER READING: *Barry Manilow*, Ann Morse. *Barry Manilow: An Autobiography*, Barry Manilow with Mark Bego. *Barry Manilow*, Howard Elson. *The Magic Of Barry Manilow*, Alan Clarke. *Barry Manilow For The Record*, Simon Weir. *The Barry Manilow Scrapbook: His Magical World In Works And Pictures*, Richard Peters. *Barry Manilow*, Tony Jasper.

Manly, Gill

b. England. A gifted post-bop singer with an eclectic style and repertoire, Manly has attracted much praise in her, thus far, short career. She is particularly admired by **Mark Murphy** who has drawn attention to 'her rapidly developing gifts'. Like so many young women caught up in the jazz singing explosion of the late 80s and 90s, Manly has yet to establish the widespread following that might well be her due.

● ALBUMS: *Detour Ahead* (Parrot 1994)★★★.

Mann, Aimee

Having begun performing with the punk-inspired Young Snakes, Aimee Mann achieved recognition as the lead vocalist of the critically acclaimed **'Til Tuesday**. Frustrated with the industry trying to push a more mainstream approach - and suggesting that writers outside the group should contribute material - Mann left for a solo career in 1990. ***Whatever*** was a remarkable set, drawing rave reviews and the generous plaudits of **Elvis Costello**. A literate and skilled composer, Mann attacked the corporate music business on 'I've Had It' and detailed estrangement and heartbreak on 'I Should've Known' and 'I Know There's A Word' (allegedly concerning her former relationship with **Jules Shear**). Former **Byrds** guitarist **Roger McGuinn** was persuaded to contribute distinctive 12-string backing on a set reviving pop's traditions of melody and chorus, while placing them in an unquestionably contemporary context. Mann's second album, *I'm With Stupid*, still appeared to carry emotional baggage from the Shear relationship. It was a more mellow and relaxed affair, although lyrically as strong.

● ALBUMS: *Whatever* (Imago 1993)★★★★, *I'm With Stupid* (Geffen 1995)★★★.

Mann, Barry

b. 9 February 1939, Brooklyn, New York, USA. One of the leading pop songwriters of his generation. Although trained as an architect, Mann began his career in music following a summer singing engagement in the Catskills resort. He initially composed material for **Elvis Presley**'s publishers Hill & Range, before briefly collaborating with Howie Greenfield. In 1961, he enjoyed a Top 10 hit in his own right with 'Who Put The Bomp?', but thereafter it was as a composer that he dominated the Hot 100. During the same year as his solo hit, Mann found a new songwriting partner in **Cynthia Weil**, whom he soon married. Their first success together was **Tony Orlando**'s 'Bless You' (1961), a simple but effective love song, which endeared them to their new employer, bubblegum genius **Don Kirschner**, who housed a wealth of songwriting talent in the cubicles of his **Brill Building** offices. With intense competition from those other husband-and-wife teams **Jeff Berry** and **Ellie Greenwich**, and **Gerry Goffin** and **Carole King**, Mann and Weil responded with a wealth of classic songs which still sound fresh and impressive to this day. Like all great songwriters, they adapted well to different styles and themes, and this insured that their compositions were recorded by a broad range of artists. There was the evocative urban romanticism of the **Crystals**' 'Uptown' (1962) and the **Drifters**' 'On Broadway' (1963), novelty teen fodder such as **Eydie Gorme**'s 'Blame It On The Bossa Nova' (1963) and **Paul Petersen**'s 'My Dad' (1963), the desolate neuroticism of **Gene Pitney**'s 'I'm Gonna Be Strong' (1964) and the **Righteous Brothers**' 'You've Lost That Lovin' Feelin'' (1964), and classic mid-60s protest songs courtesy of the **Animals**' 'We Gotta Get Out Of This Place', **Jody Miller**'s 'Home Of The Brave', 'Only In America' (**Jay And The Americans**) and 'Kicks' (**Paul Revere And The Raiders**)

By the late 60s, Mann and Weil left Kirschner and moved to Hollywood. Throughout this period, they continued to enjoy hit success with **Bobby Vinton**'s 'I Love How You Love Me' (written with Larry Kolber in 1968), **Jay And The Americans**' 'Walking In The Rain' (1969) and **B.J. Thomas**' 'I Just Can't Help Believing' (1970). Changes in the pop marketplace subsequently reduced their hit output, but there were some notable successes such as **Dan Hill**'s 'Sometimes When We Touch' (1977). Mann himself still craved recognition as a performer and won a recording contract, but his album work, most notably 1977's aptly titled *Survivor* failed to match the sales of his and his wife's much covered golden hits. *Survivor* was produced by **Bruce Johnson** and **Terry Melcher**, and was regarded as a leading example of the 70s' singer/songwriter oeuvre.They wrote the original songs for the *Muppet Treasure Island* movie in 1996.

● ALBUMS: *Who Put The Bomp* (ABC 1963)★★, *Lay It All Out* (1971)★★, *Survivor* (1975)★★.

Mann, C.K.

b. Charles Kofi Amankwas Mann, c.1935, Accra, Ghana. Singer, guitarist and saxophonist Mann was a member of the **Sweet Talks** before setting out on a solo career singing what he describes as 'refined highlife'. He had previously played with Kweku Oppong's band, Kakaiku's, in the 60s, then Carousel Seven (who enjoyed a hit success with 'Edina Brenya'). It was here that he began to compose his first songs, and establish his reputation as a pre-eminent **highlife** guitarist. However, that reputation diminished as the 80s progressed. One album that soulfully captured highlife music before it was overwhelmed in a fruitless search for international mainstream success was *Wamaya*. However, 1988's *Hi-Life Salsa*, recorded in the UK with the help of British, South American and African musicians, was something of a return to form. The second side of this marriage of salsa and highlife was dedicated to Osode Medley, the musician behind the Osode rhythm, which has always been intrinsic to his work. However, the following year the upsurge of interest in Mann had to be held in abeyance when his son and bass player, Kwabena, died. He returned to the road in 1990, hosting shows in Canada, where he is now based.

● ALBUMS: *Party Time With Ceekay* (EBL 1973)★★★, *With Love From C.K.* (EBL 1974)★★, *Funky Highlife* (EBL 1975)★★★, *Womma Yengor* (EBL 1979)★★★, *Wamaya* (EBL 1981)★★★★.

Mann, Carl

b. 24 August 1942, Huntingdon, Tennessee, USA. Mann was a rockabilly artist who recorded his only two chart singles for the Phillips International label, owned by **Sam Phillips**, proprietor of the legendary **Sun Records**. Mann was a singer and pianist whose group, the Kool Kats, was based in Jackson, Tennessee, when they recorded their first tracks for the small Jaxon label, owned by Jim Stewart (who later founded **Stax Records**). Those songs were published by Knox Music, owned by Phillips, who had started Sun and launched the careers of artists including **Elvis Presley, Jerry Lee Lewis,** and **Johnny Cash**. Phillips signed Mann and had him record the standard 'Mona Lisa', which had been a hit for **Nat 'King' Cole** in the early 50s. It reached number 25 in the USA in 1959 and became Mann's biggest record. Mann recorded a total of seven singles and an album for Phillips International before leaving in 1962, but only one other single, 'Pretend', another Cole song, charted, also in 1959. He toured with fellow rockabilly artist **Carl Perkins** from 1962-64 and left music between 1967 and 1974, after which he returned on the **ABC/Dot Records** label, placing a remake of the **Platters**' 'Twilight Time' at number 100 on the US country charts.

● ALBUMS: *Like Mann* (Phillips 1960)★★★.

● COMPILATIONS: *Gonna Rock 'N' Roll Tonight* (Charly 1978)★★★, *The Rocking Mann* (Charly 1987)★★★. Archival albums: *The Sun Story, Volume 6* (1977)★★, *14 Unissued Sides* (1985)★★★.

Mann, Herbie

b. 16 April 1930, New York City, New York, USA. After learning to play the clarinet while still a small child, Mann took up the flute. He developed his musical experience during military service. After leaving the US army, he was active in film and television studios as both performer and composer. He played in several small jazz groups during the late 50s, including his own Afro-Jazz Sextet with which he toured internationally. Early in the 60s, his interest in Brazilian music led to a series of profitable recordings, notably 'Coming Home Baby'. Although rooted in bop and recording with leading jazzmen such as **Bill Evans**, by the late 60s, Mann's writing and playing had broadened to include musical influences from many lands - especially those of the Middle East. He was also open-minded about rock and by the early 70s was a leading figure in jazz-rock fusion. Indeed, his wide acceptance of areas of popular music outside jazz created some difficulties of categorization, especially when he embraced, however briefly, reggae and disco-pop. He has become one of the widest known flautists in jazz, gaining a considerable measure of credibility for an instrument that has always had an uncertain status in jazz circles. In addition to his performing and writing, Mann has also been active as a record producer, running his own label, Embryo, under the **Atlantic** aegis for a decade. Subsequently, he formed his own independent label, Herbie Mann Music.

● ALBUMS: *East Coast Jazz 4* (Bethlehem 1954)★★★, *Flamingo My Goodness: Four Flutes Volume 2* (Bethlehem 1955)★★★, *Herbie Mann Plays* (Bethlehem 1956)★★★, *Love And The Weather* (Bethlehem 1956)★★★, with Sam Most *The Herbie Mann-Sam Most Quintet* (Bethlehem 1956)★★★, *Mann In The Morning* (1956)★★★, *Salute To The Flute* (Epic 1957)★★★, *Mann Alone* (Savoy 1957)★★★, *Flute Suite* (Savoy 1957)★★★, *Sultry Serenade* (Riverside 1957)★★★, *Great Ideas Of Western Mann* (Riverside 1957)★★★, *Yardbird Suite* (Savoy 1957)★★★, with Buddy Collette *Flute Fraternity* (Mode 1957)★★★, *Flute Souffle* (Prestige 1957)★★★, *Flute Flight* (Prestige 1957)★★★, *Just Wailin'* (1958)★★★, *The Mann With The Most* (Behthlehem 1958)★★★, *Herbie Mann With The Licken Trio* (Epic 1958)★★★, *The Magic Flute Of Herbie Mann* (Verve 1958)★★★, *Just Wailin'* (New Jazz 1958)★★★, *Mann In The Morning* (Prestige 1958)★★★, *African Suite* (United Artists 1959)★★★, *Flautista! Herbie Mann Plays Afro-Cuban Jazz* (Verve 1959)★★★, *The Common Ground* (Atlantic 1960)★★★, *Flute, Brass, Vibes And Percussion* (Verve 1960)★★★, *Herbie Mann Quintet* (Jazzland 1960)★★★, *Epitome Of Jazz* (Bethlehem 1961)★★★, *The Family Of Mann* (Atlantic 1961)★★★, with Bill Evans *Brasil Bossa Nova And Blue* (United Artists 1962)★★★, *St Thomas* (United Artists 1962)★★★, *Herbie Mann At The Village Gate* (Atlantic 1962)★★★★, *Right Now* (Atlantic 1962)★★★, *Do The Bossa Nova With Herbie Mann* (Atlantic 1962)★★★, *Sound Of Herbie* (Verve 1963)★★★, with Machito *Afro-Jazziac* (Roulette 1963)★★★, *Herbie Mann Returns To The Village Gate* (Atlantic 1963)★★★, *Live At Newport* (Atlantic 1963)★★★★, *Nirvana* (Atlantic 1964)★★★, *Latin Fever* (Atlantic 1964)★★★, *My Kinda Groove* (Atlantic 1965)★★★, *The Roar Of The Greasepaint The Smell Of The Crowd* (Atlantic 1965)★★, *Latin Mann* (Columbia 1965)★★★, with Joao Gilberto *Herbie Mann And Joao Gilberto With Antonio Carlos Jobim* (Atlantic 1965)★★★, *Standing Ovation At Newport* (Atlantic 1966)★★★, *Herbie Mann Today* (Atlantic 1966)★★★, *Monday Night At The Village Gate* (Atlantic 1966)★★★★, *Our Mann Flute* (Atlantic 1966)★★★, *Bongo Conga And Flute* (Verve 1966)★★★, *Big Band Mann* (Verve 1966)★★★, *Big Band* (Surrey 1966)★★★, *New Mann At Newport* (Atlantic 1967)★★★, *Impressions Of The Middle East* (Atlantic 1967)★★★★, *The Beat Goes On* (Atlantic 1967)★★★★, *Mann And A Woman* (Atlantic 1967)★★★, *Glory Of Love* (A&M 1967)★★★, *The Herbie Mann String Album* (Atlantic 1968)★★★, *Moody Mann* (Riverside 1968)★★★, *Jazz Impressions Of Brazil* (Solid State 1968)★★★, *Wailing Dervishes* (Atlantic 1968)★★★, *Memphis Underground* (Atlantic 1968)★★★, *Free For All* (Atlantic 1968)★★★, *Windows Open* (Atlantic 1969)★★★, *Herbie Mann In Sweden* (Prestige 1969)★★★, *Inspiration I Feel* (Atlantic 1969)★★★, *Concerto Grosso In D Blues* (Atlantic 1969)★★★, *Stone Flute* (Polydor 1970)★★★, *Memphis Two Step* (Atco 1971)★★★, *Muscle Shoals Nitty Gritty* (Atco 1971)★★★, *Push Push* (Atlantic 1972)★★★, *Mississippi Gambler* (Atlantic 1972)★★★, *London Underground* (Atlantic 1973)★★★, *Reggae* (Atlantic 1973)★★★, *Hold On I'm Coming* (Atlantic 1973)★★★, *Evolution Of Mann* (Atlantic 1973)★★★, *Turtle Bay* (Atlantic 1974)★★★, *Gagaku And Beyond* (1974)★★★, *Discotheque* (Atlantic 75)★★★, *Water Bed* (Atlantic 1975)★★★, *Surprises* (Atlantic 1976)★★★, *Brazil - Once Again* (1978)★★★, *Astral Island* (1983)★★★, *Opalescence* (Kokopelli 1989)★★★, *Caminho De Casa* (Chesky 1990)★★★, *The Jazz We Heard Last Summer* (Savoy 1993)★★★, with Bobby Jaspar *Deep Pocket* (Kokopelli 1994)★★★, *Peace Pieces* (Kokopelli 1995)★★★.

● COMPILATIONS: *Nirvana* (Atlantic 1961-62)★★★, *The Best Of Herbie Mann* (Prestige 1965)★★★, *Best Of Herbie Mann* (WEA 1993).

Mann, Johnny, Singers

This US male/female vocal group, popular in the 60s, specialized in lively, swinging arrangements, in complete contrast to the prevailing beat music scene. The group released several popular albums, including *Roar Along With The Singing 'Twenties* and *Swing Along With The Swingin' 'Thirties*, and also had a US Top 10 chart single in 1967 with **Jimmy Webb**'s 'Up, Up And Away'. Nearly 20 years later, their album *The Johnny Mann Singers* (1984), featured their interpretations of 60s classics, such as 'Portrait Of My Love', 'A Taste Of Honey', 'Dedicated To The One I Love', 'Yesterday' and 'A World Without Love'.

● ALBUMS: *Golden Folk Songs, Volume Two* (Liberty 1963)★★★, *Invisible Tears* (Liberty 1964)★★★, *We Can Fly! Up-Up And Away* (Liberty 1967)★★★★, *The Church's One Foundation* (1975)★★, with Si Zenter And His Orchestra *Great Band With Great Voices Swing* (1985)★★★.

Mann, Manfred

(see **Manfred Mann**)

Mann, Peggy

b. Margaret Germano. An excellent band singer, especially on ballads, during the 'Big Band Era'. Mann worked for the outfits of Henry Halstead, **Ben Pollack** and Enoch Light in the late 30s, and sang with **Larry Clinton**, **Teddy Powell** and **Gene Krupa** in the early 40s before she left to work as a soloist. She sang with the Pollack band just after its prime, but was on recordings such as 'I'm In My Glory', 'If It's The Last Thing I Do' and 'You Made Me Love You'. With Clinton she appeared on several recordings, including 'Because Of You', 'You'll Never Know' and 'Isn't It Time To Fall In Love'. For Teddy Powell's sweet band she duetted with Dick Judge on the hit, 'Goodbye, Mama (I'm Off To Yokohama)' and also sang on 'Somebody's Thinking Of You Tonight' and 'Be Careful, It's My Heart'. Peggy Mann also recorded with **Russ Case** ('Crying For Joy'), **Tommy Dorsey** ('Bill'), the **Benny Goodman** Quintet ('Ev'ry Time We Say Goodbye') and under her own name ('Changeable' and 'When Somebody Thinks You're Wonderful'). She retired from the music business in the early 50s, but made a comeback for a while three years later, despite swimming against the prevailing musical tide.

Manne, Shelly

b. Sheldon Manne, 11 June 1920, New York City, New York, USA, d. 26 September 1984. After switching to drums from saxophone, Manne worked with a number of dance and swing bands of the late 30s and early 40s, including **Joe Marsala**'s big band. He was also active in small groups in New York, accompanying **Coleman Hawkins** as well as some of the upcoming bebop artists. He first attracted widespread attention in 1946, the year he joined **Stan Kenton**. On and off, he was with Kenton until 1952, finding time in between stints to work in bands led by **George Shearing**, **Woody Herman** and others. From the early 50s, he was resident in Los Angeles, working in the studios by day and gradually becoming one of the most important musicians in the rising west coast school of jazz. In 1951, he had recorded with **Shorty Rogers** and become a member of the house band at Howard Rumsey's Lighthouse Cafe at Hermosa Beach. During the next few years he took part in many fine record sessions, notably for Contemporary, with **Teddy Edwards**, **Jimmy Giuffre**, **Art Pepper**, **Lennie Niehaus**, **Bud Shank**, **Bob Cooper**, **Maynard Ferguson**, **Hampton Hawes** and most of the other west coast stars. Among the most successful of these recordings were those made with Rogers in 1951 and 1955/6, a set he recorded with **Russ Freeman** and **Chet Baker**, and an album of tunes from the Broadway Show, ***My Fair Lady***, which he recorded with **Leroy Vinnegar** and **André Previn**. This set, the first ever complete album of jazz versions of tunes from a single show, was particularly successful. Almost as popular was another album made by the same trio with visiting guest, **Sonny Rollins**. Although recording with many different musicians, Manne kept a fairly constant personnel together for his regular working band, and towards the end of 1959 was booked into the Blackhawk in San Francisco. The band comprised trumpeter Joe Gordon, **Richie Kamuca**, **Monty Budwig**, who had recently taken over from Vinnegar, and Freeman's replacement, **Vic Feldman**. It was immediately apparent to Manne that the band he had assembled for this two-week engagement was something special, and he persuaded Les Koenig of Contemporary to travel to San Francisco to record them. The resulting four albums became some of the most successful in Contemporary's catalogue and an outstanding example of the west coast's so-called 'cool' sounds at their smokiest. In 1960, Manne opened his own nightclub, Shelly's Manne-Hole, which remained in existence until the middle of the following decade. In the 60s he recorded with **Bill Evans** and in 1974 was a founder member of the LA Four, with Shank, **Ray Brown** and **Laurindo Almeida**. By the late 70s Manne was a familiar figure on the international jazz festival circuit, appearing at the 1980 Aurex festival in Japan with **Benny Carter**'s Gentlemen of Swing. Although deeply rooted in the swinging tradition of drumming, Manne's sensitive, explorative playing made him an ideal accompanist in almost any setting and one of the finest drummers of the post-war period.

● ALBUMS: with Shorty Rogers *Modern Sounds* (1951)★★★, *Here's That Manne* (DeeGee 1952)★★★, with Rogers *Cool And Crazy* (1953)★★★, *And His Men* (Contemporary 1953)★★★, *And His Men Volume 2* (Contemporary 1954)★★★★, *The Three And The Two* (Contemporary 1954)★★★, with Lennie Niehaus *The Quintet* (1954)★★★, *The Shelly Manne-Russ Freeman Duo* (1954)★★★, with

Rogers *The Swinging Mr Rogers* (1955)★★★, *Concerto For Clarinet And Combo* (Contemporary 1955)★★★, *The West Coast Sound* (Contemporary 1955)★★★, with Rogers *Martians Come Back!* (1955)★★★, with Rogers *Big Band Express/Blues Express* (1956)★★★, *Swinging Sounds Volume 4* (Contemporary 1956)★★★, *Quartet: Russ Freeman And Chet Baker* (1956)★★★, *Shelly Manne And His Friends* (Contemporary 1956)★★★★, *More Swinging Sounds Volume 5* (Contemporary 1956)★★★, *My Fair Lady* (Contemporary 1957)★★★, *Lil' Abner* (Contemporary 1957)★★★, *The Gambit* (Contemporary 1957)★★★, with Sonny Rollins *Way Out West* (1957)★★★★, *The Bells Are Ringing* (Contemporary 1958)★★★, *Shelly Manne And His Men Play Peter Gunn* (Contemporary 1959)★★★, *Son Of Gunn* (Contemporary 1959)★★★, *Shelly Manne And His Men At The Blackhawk Volumes 1-4* (Contemporary 1959)★★★★, *Swinging Sounds In Stereo* (Contemporary 1959)★★★★, *The Proper Time* (1960)★★★, *West Coast Jazz In England* (1960)★★★, *Shelly Manne And His Men Live At The Manne-Hole Volumes 1* and *2* (Contemporary 1961)★★★★, *Checkmate* (Contemporary 1961)★★★, *Sounds Unheard Of* (Contemporary 1962)★★★, *2,3,4* (Impulse 1962)★★★, with Bill Evans *Empathy* (1962)★★★, *My Son, The Jazz Drummer* (Contemporary 1962)★★★, *Shelly Manne And His Orchestra* i (1964)★★★★, *My Fair Lady With Un-Original Cast* (Capitol 1964)★★★, *Shelly Manne And His Orchestra* ii (1965)★★★, *Manne - That's Gershwin!* (Capitol 1965)★★★★, *Shelly Manne Sounds* (Capitol 1966)★★★, *Perk Up* (1967)★★★, *Shelly Manne And His Orchestra* iii (1967)★★★, *Boss Sounds* (Atlantic 1967)★★★, *Jazz Gun* (Atlantic 1968)★★★, *Daktari* (Atlantic 1968)★★, *Outside* (Contemporary 1968)★★★, *Alive In London* (Contemporary 1970)★★★, *A Night On The Coast* recorded 1969-1970 (Moon 70s)★★★, *Mannekind* (Original Master Recordings 1972)★★★, *Hot Coles* (1975)★★★, *The LA Four Scores!* (1975)★★★, *Rex - Shelly Manne Plays Richard Rodgers* (1976)★★★, *Essence* (Galaxy 1977)★★, *French Concert* (1977)★★★, *Jazz Crystallizations* (1978)★★, *The Manne We Love* (1978)★★, *Interpretations Of Bach And Mozart* (Trend 1980)★★★, *In Concert At Carmelo's/Double Piano Jazz Quartet Volume 1* (Trend 1980)★★★, *Double Piano Jazz Quartet Volume 2* (Trend 1980)★★★, with Benny Carter *The Gentlemen Of Swing* (1980)★★★, *Hollywood Jam* (1981)★★★, *Fingering* (1981)★★★, *Remember* (1984)★★★, *In Concert At Carmelo's Volumes 1 & 2* (Trend 1986)★★★.

Manners, Zeke

b. Leo Mannes, San Francisco, California, USA. An accordion- and piano-playing vocalist, songwriter and co-founder, with Glen Rice, of the Beverly Hill Billies, who made their debut on KMPC Los Angeles in April 1930. Manners had originally gone to Hollywood in the hope of making a career in films and initially had no interest in country music. With the Hill Billies, he became known as Leo 'Zeke Craddock' Manners, which eventually led to the permanent change of surname. It was Manners who discovered **Elton Britt** and brought him to the Hill Billies. When the original group split in late 1932, Rice moved to San Francisco forming a new Beverly Hill Billies, while Manners remained on KMPC with a new group, Zeke And His City Fellers, which included Elton Britt. They also recorded transcriptions as the Langworth Hill Billies. Eventually, around 1933, Manners and Britt moved to New York where, under various aliases, they performed and recorded for ARC. They eventually went their separate ways, with Britt going on to solo stardom. Zeke Manners later recorded for several labels, including RCA, but they were reunited in 1959, when Britt recorded an album with Manners' band.

● ALBUMS: with Elton Britt *The Wandering Cowboy* (ABC-Paramount 1959)★★★, *Those Fabulous Beverly Hill Billies* gold vinyl (Rar Arts 1961)★★★.

Mannheim Steamroller

Though few may admit to having heard of them, Mannheim Steamroller can boast of being one of the biggest US acts of the 80s and 90s - at least while snow covers the ground and children leave out roasted chestnuts for Santa and his reindeer. Flushed by the success of his collaboration with William Fries, 'Convoy' (credited to **C.W. McCall**), jingle-writer Chip Davis invested his share of the royalties from the song and attendant film in a home studio and 'sound laboratory' complex. Mannheim Steamroller was created with the help of a few friends, and the group made its debut in 1984 with *Mannheim Steamroller Christmas.* A reworking of traditional festive fare with rock and classical elements, it became a huge hit, selling over four million copies. Four years passed before Davis decided to repeat the formula with *A Fresh Aire Christmas*, which duly notched up another four million sales. Buoyed by this success, Davis began to take a working version of Mannheim Steamroller out on tour during November and December of every year for a series of sell-out concerts. In addition, he expanded his record label, American Gramophone, to sign well-known MOR artists such as **Mike Post**, **America** and **John Denver**. He also released a series of solo 'mood' albums, including one that came free with sachets of coffee. The third release in the Christmas trilogy, meanwhile, was *Christmas In The Aire.* This featured both a children's choir, the Renaissance Ensemble Le Doo Dah, and the Chicago Symphony Orchestra. This time it peaked at number 3 in the US charts, with advance sales of three and a half million copies.

● ALBUMS: *Mannheim Steamroller Christmas* (American Gramophone 1984)★★★, *Fresh Aire V* (American Gramphone 1986)★★, with Mason Williams *Classical Gas* (American Gramophone 1987)★★★, *A Fresh Aire Christmas* (American Gramophone 1988)★★★★, *Yellowstone: The Music Of Nature* (American Gramophone 1990)★★, *Fresh Aire 7* (American Gramophone 1990)★★★, *Christmas In The Aire* (American Gramophone 1996)★★★.

Manning, Barbara

b. San Diego, California, USA. Manning was in **28th Day**, a critically adored folk rock band based in Chico, California, USA. She enrolled at Chico State College at the age of 16, and met Cole Marquis at a piano lesson, subsequently forming 28th Day with the drummer Mike Cloward. Although they recorded only one mini-album, they are fondly remembered throughout California. Manning moved to San Francisco in June 1986, and her debut solo album, a collection of deceptively simple folk tunes ('Never Park'), saw Manning playing cello, bass and guitar. One song took the form of a musical fan letter to Brix and Mark E. Smith of the **Fall**. By now she had outgrown psychedelic folk rock and so formed Wednesday Morning, 3.00 AM, with Brandan Kearney; Kearney played clarinet and Manning cello. The group soon became World Of Pooh whose debut album featured a memorable rewrite of 'Lately I Keep Scissors' from her solo record. Tours with **Sonic Youth**, **Blake Babies** and **Yo La Tengo** followed. However, World Of Pooh broke up as soon as they returned to San Francisco. Manning then formed her own band, originally called the Tablespoons, although other names were also adopted, and recruited several musicians including Melanie Clarin (from Harm Farm) and Kim Osterwalder (from Flophouse). Manning was also joined by fellow songwriter Michelle Cernuto and her husband, Lincoln Allen. Manning also collaborated widely, including projects with Robert Scott (**Bats**), Seymour Glass of *Bananafish* magazine (Glands Of External Secretion), an album with her sister Terri for *Forced Exposure* magazine, and a series of eight cover versions of **Captain Beefheart** songs. Also in 1993 she recorded a three-song CD for Matador Records, with each song dedicated to her baseball heroes ('Joe DiMaggio', 'Denny McLain', 'Dock Ellis'). *Nowhere* (with Manning's new band the San Francisco Seals) lacked the songwriting strengths of previous releases, with too strong an accent on cover versions, though the occasional track (such as 'Day 12') recaptured former glories. The second SF Seals release, *Truth Walks In Sleepy Shadows*, was a marked improvement with Manning contributing more original material. The *Original Artists* album was a loose, good-natured affair with backing from members of the **Mekons** and Stuart Moxham (ex-**Young Marble Giants**). *1212* featured some of Manning's strongest material to date, alongside a cover of **Richard Thompson**'s desperately bleak 'End Of The Rainbow', which indicated her penchant for the slightly warped and sinister.

● ALBUMS: *Lately I Keep Scissors* (Heyday 1988)★★★, *One Perfect Green Planet* mini-album (Heyday 1991)★★★, *Barbara Manning Sings With The Original Artists* (Feel Good All Over 1995)★★★, *1212* (Matador 1997)★★★.

Manning, Bob

b. Manny Levin, 1 February 1926, Philadelphia, Pennsylvania, USA. A highly accomplished, but underrated ballad singer, whose career has probably suffered because his voice bore an uncanny similarity to that of the more popular **Dick Haymes**. Influenced by the singers and bands of the 'Swing Era', Manning sang in Philadephia hotels and had his own show on a local radio station before joining the newly formed **Ziggy Elman** outfit in 1947. He then worked for short periods with **Art Mooney** and **Tommy Dorsey**, and made an impressive appearance on the *Arthur Godfrey Talent Scouts* programme. Unable to secure a contract with a major record company, Manning persuaded a friend to finance a recording session, out of which came 'The Nearness Of You', a classic performance, and reportedly composer **Hoagy Carmichael**'s favourite version of his song. It was picked up by **Capitol Records**, and entered the US Top 20 in 1953. The singer had further success with 'All I Desire' and 'Venus De Milo', and also released a tasteful collection of standards entitled *Lonely Spell*. Most of the tracks on that album were re-released in 1994. Like so many other classy singers, Manning was overtaken by the advent of rock 'n' roll in the late 50s, and faded into the background.

● ALBUMS: *Lonely Spell* (Capitol 1955)★★★, *Our Wedding Songs* (Everest c.50s)★★★, *Great Gentlemen Of Song-Spotlight On Bob Manning*, (Capitol 1994)★★★.

Manning, Dick

b. Samuel Medoff, 12 June 1912, Gomel, Russia, d. 11 April 1991, Marietta, Georgia, USA. A popular songwriter during the late 40s and 50s, who sometimes wrote both music and lyrics, and was probably best-known for his novelty songs. Born into a theatrical family, Manning was taken to the USA when he was six years old, and studied at the Philadelphia Conservatory and Juilliard. A gifted pianist at an early age, he gave concerts and later served as an accompanist, arranger and music coach for singers, while working in theatre and television as an arranger and conductor. One of his first compositions, with F.D. Marchetti and Maurice De Feraudy, was 'Fascination' (1932). He hosted *Sam Medoff And His Yiddish Swing Orchestra* on radio station WHN, before changing his name in 1948. In the same year his composition, 'The Treasure Of Sierra Madre', written with Buddy Kaye, was a hit for Buddy Cole and **Freddy** Martin, and became the title song for John Huston's film starring Humphrey Bogart. Manning's other 40s songs included 'While The Angelus Was Ringing', 'A Carnival In Venice' (a hit for the **Mills Brothers**), 'Donna Bella' and the jaunty 'One More Dream (And She's Mine)'. It was during the 50s, though, that Manning made his greatest impact, mostly in collaboration with lyricist **Al Hoffman**. Their novelty songs included 'Takes Two To Tango', which became a hit in the US for **Pearl Bailey** and **Louis Armstrong**, and somewhat surprisingly, was recorded in the UK by Hermione Gingold and the grumpy television personality, Gilbert Harding; and 'Papa Loves Mambo' and 'Hot Diggity', both of which were successful for **Perry Como**. The latter song was also a hit in the UK for **Michael Holliday** and the **Stargazers**. Other ballads written by Manning included 'Allegheny Moon' (which **Patti Page** took almost to the top of the US chart in 1956), 'Hawaiian Wedding Song' (successful for **Andy Williams** in 1959) and 'The Morning Side Of The

Mountain' (a US hit for **Tommy Edwards** in 1959, and revived by **Donny** and **Marie Osmond** in 1975). In the 60s, Manning (with Fred Wise) contributed '(There's) No Room To Rhumba In A Sports Car' to the **Elvis Presley** movie *Fun In Acapulco* (1963). Manning' songs, which are said to have been published in 27 languages, also included 'Like I Do' (UK Top 5 for **Maureen Evans**), 'Festival Of Roses', 'I Still Feel The Same About You', 'I Can't Get You Out Of My Heart', 'Redwood Smoke', 'When You Kiss Me', 'Oh, Oh, I'm Falling In Love Again', 'Torero' (a hit for Renato Carosone and Julius La Rosa), 'Jilted' (popular for **Teresa Brewer**), 'Underneath The Linden Tree', 'Don't Stay Away Too Long', 'Mama, Teach Me To Dance' and 'Nickelodeon Song'. He also wrote the score for the television production *The Boys From Boise*, and a symphonic piece for piano and orchestra entitled 'Nightbird'. Among his other collaborators were Kay Twomey and Al Stillman.

Manning, Phil

b. 1948, Tasmania, Australia. Acoustic guitarist and singer Phil Manning came to prominence as part of one of Australia's top-rated rock/blues groups, **Chain**. Having been frustrated in his original intention to become a geologist he studied classical piano. However, when he heard the **Beatles** for the first time he switched to pop music, purchasing a Hofner Broadway guitar while still working in his father's electrical store. While at art school in Hobart in 1965 a visiting blues artist, Tony Worsley, arrived in town short of a guitar player for his band the Blue Jays. Manning, having previously played with the appropriately named Anonymous Unlimited, accepted the offer. However, after ill-paid work at showgrounds through Queensland, he formed Chain with Matt Taylor (vocals), Barry Sullivan (bass) and Barry Harvey (guitar). Their 1971 composition, 'Black'n'Blue', became an Australian number 1 for seven weeks. Despite the accompanying *Towards The Blues* album achieving gold status, the group fell from popularity as they began to experiment with jazz and fusion. Manning left in 1974 to record his debut solo album, *I Wish There Was A Way*. As well as occasional performances with a reformed Chain he then formed the Phil Manning Blues Band, with Mike Clarke (bass), Greg Cook (guitar) and Bruce Devinish (drums). He returned to solo status in 1986. Since then he has continued to record accomplished delta blues sets from his Brisbane mountain base. He has his own studio, fitted with antique recording equipment such as a 1937 Western Electric cardoid ribbon microphone, and his own record label, Tambourine Records.

● ALBUMS: *I Wish There Was A Way* (Mushroom 1974)★★★, *Manning* (Indigo 1978)★★★, *Live* (Mushroom 1979)★★★, with the Manning Taylor Band *Oz Blues* (Astor 1981)★★★, *LP* (Tambourine 1988)★★★, *It's Blues* (Tambourine 1989)★★★, *The Black Shed* (Tambourine 1995)★★★.

Manone, Joseph 'Wingy'

b. 13 February 1900, New Orleans, Louisiana, USA, d. 9 July 1982. Manone lost his right arm in a road accident while still a child, but took up trumpet playing, turning professional in his mid-teens. The 20s were hectic times for Manone. He worked with many riverboat and **territory bands**, visited St. Louis where he made his first records in 1924, moved on to New York in 1929 to record with **Benny Goodman**, and settled in Chicago. He led his own band at nightclubs, then took it to New York for a string of successful engagements which were enhanced by the popularity of his recording of 'The Isle Of Capri'. By the early 40s he was in California, appearing in films and becoming a regular on **Bing Crosby**'s radio show, visiting New York and other centres for concerts and record dates with, for example, **Sidney Bechet**. In the mid-50s Manone moved to Las Vegas, playing there for several years but making occasional trips to New York and visiting Europe for festivals and tours of clubs. Manone's vocal style, although popular with audiences, was filled with rather forced humour. Contrastingly, he played trumpet with a forthright, honest style which compounded his love for the playing of **Louis Armstrong** with the New Orleans tradition he heard in his childhood. His early recordings are solidly entertaining.

● ALBUMS: *Wingy Manone And His Band* i (1954)★★★★, *Wingy Manone And His Band* ii (1957)★★★, *Wingy Manone And His Band* iii (1957)★★★, *Wingy Manone And His Band* iv (1959-60)★★★, *Wingy Manone And His Band* v (1960)★★★, with Papa Bue Jensen *A Tribute To Wingy Manone* (1966)★★, *Jazz From Italy* (1975)★★.

● COMPILATIONS: *Wingy Manone Vol. 1* (1928-34)★★★, *Wingy Manone Vol. 2* (1934-35)★★★★, *Wingy Manone/Sidney Bechet - Together at Town Hall, 1947* (1947)★★★★, *Collection Vols 1-3* (Collectors Classics 1989)★★★★.

Manowar

This traditionalist heavy metal quartet from the USA (whose motto is 'Death To False Metal') was formed in 1981 by bassist Joey Demaio (a former **Black Sabbath** roadie) and ex-**Shakin' Street** and **Dictators** guitarist Ross The Boss (b. Ross Friedman). Recruiting vocalist Eric Adams and drummer Donnie Hamzik, they decided on an approach that was to be the total antithesis of melodic AOR. Dressed in animal skins, they delivered a brutal series of riffs that were characterized by Adams' barbaric vocals and the dense basswork of Demaio. They debuted in 1982 with *Battle Hymns*, a milestone in the metal genre. With subject material firmly centred on fighting, bloodshed, death and carnage, they came across as a turbo-charged hybrid of **Ted Nugent** and Black Sabbath. The album was notable for an amazing version of the 'William Tell Overture', played as an electric bass solo, while the voice of actor Orson Welles appeared on 'Dark Avenger'. *Battle Hymns* failed to sell, however, and with the press treating the band as an absurd joke, they were dropped by

Liberty Records in 1982. They subsequently signed to Megaforce (**Music For Nations** in the UK), using their own blood on the contract, their veins opened via a ceremonial dagger. Scott Columbus took over the drum-stool on *Into Glory Ride*, another intensely heavy, chest-beating collection of metal epics. They built up a small yet loyal cult following, but were generally panned by the rock mainstream. Their UK tours in 1983 and 1984 attracted poor audiences, but they had more success in Europe. *Sign Of The Hammer*, released in 1985, featured some excellent guitarwork from Ross The Boss and contained the band's most accessible compositions to date, including the archetypal metal boast, 'All Men Play On 10'. Once again it flopped, and after a rethink they returned two years later with *Fighting The World* (in the meantime, they had entered the *Guinness Book Of Records* for playing live at 160 decibels). On this album they incorporated elements borrowed from **Kiss** and **Judas Priest** into their songwriting, but although it was aimed at the rock mainstream, it failed to win many new fans. *Kings Of Metal* was released the following year and met with a similar fate. Disillusioned, Ross The Boss quit in 1988, with Scott Columbus following suit two years later (Ross was replaced by Death Dealer, aka Dave Shankel, Columbus by Rhino). The future of the group is still uncertain. Manowar are colourful, flamboyant and rather kitsch, but, nevertheless, an essential component in the music industry - the perfect antidote to the sometimes conservative rock fraternity.

● ALBUMS: *Battle Hymns* (Liberty 1982)★★★, *Into Glory Ride* (Megaforce 1983)★★★, *Hail To England* (Megaforce 1984)★★★, *Sign Of The Hammer* (Virgin 1985)★★★, *Fighting The World* (Atco 1987)★★, *Kings Of Metal* (Atlantic 1988)★★, *Triumph Of Steel* (Atlantic 1992)★★, *Louder Than Hell* (Geffen 1996)★★.

Mansun

One of the most hotly touted UK indie bands of the mid-90s, Mansun confirmed the validity of their good press when their 1996 single, 'Stripper Vicar', written about a cross-dressing vicar, entered the UK Top 20. By this time the group had already cultivated a supportive relationship with music papers ***New Musical Express*** and ***Melody Maker*** by releasing a series of acclaimed EPs, including *Egg-Shaped Fred* and *Take It Easy, Chicken*, on their own Sci-Fi Hi-Fi label. By the advent of *Attack Of The Grey Lantern* early in 1997, the group had become regulars on BBC Television's ***Top Of The Pops***, having come a long way from their humble origins at Wrexham Art College in 1995. After having completed their academic studies, the group reconvened in Chester, and began writing and playing their own material. They were soon offered a publishing contract by **PolyGram Records** scouts Alan Wills and Mark Lewis, which led them to **Parlophone Records**. A number of other major labels were said to be interested in the group, but proved unable to meet their demands for a record label to underwrite their 200-gig schedule for 1996. They also demanded from Parlophone the freedom to continue releasing EPs and the right to self-produce their debut album. The only outside influence on *Attack Of The Grey Lantern*, then, came with slight remixing by Cliff Norrell and Mike 'Spike' Stent. The album, proffering a clash of musical styles ranging from 70s pop to classic rock, was clearly influenced by **Radiohead**, with vocalist, guitarist Paul Draper's songwriting the outstanding feature. In September 1997, the band released an EP of new material, *Closed For Business*, and continued with their seemingly endless touring schedule.

● ALBUMS: *Attack Of The Grey Lantern* (Parlophone 1997)★★★★.

● FURTHER READING: *Tax-Loss Lovers From Chester*, Mick Middles.

Mantaray

Hailed as part of the UK's New Wave Of The New Wave movement in 1994, Mantaray are a mod-influenced trio from Braintree, Essex, whose obvious punk reference point, even down to their suits, was the **Jam**. Led by Chris Latter (vocals, guitar), their first release was one track, 'Sad', on the Fierce Panda Records' 'Shagging In The Streets' compilation 7-inch. This was followed by 'Insomniac's Dream' and 'Adoration', the latter prefacing the group's debut album, which was filled by poppy but nevertheless highly politicized songs. Two of these, 'Closet Hetro' and 'If You Were A Girl', focused on homophobia and gender prejudice, while 'Greatest Living Soul' attacked pop's transient values: 'I'm the greatest living soul . . . this week.' Their major label debut for **Fontana** was disappointing, however, leaving many commentators wondering whether the band would survive the backlash against Britpop.

● ALBUMS: *Some Pop* (Dead Dead Good 1994)★★★, *The Reds And The Blues* (Fontana 1997)★★.

Mantas

This short-lived hard rock quartet from the north of England was formed by Mantas after quitting the demonic thrash metallers **Venom**. Enlisting the help of vocalist Pete Harrison, second guitarist Al Barnes and Keith Nichol on keyboards, their debut and only release comprised nine new originals penned by Mantas. Moving away from the one-dimensional approach of Venom, they straddled the ground between AOR and the more commercial slant of **Rainbow**, **Saxon** and **Dio**. *Winds Of Change* featured computerized drums and extensive use of keyboards, but Harrison's vocals lacked distinction and the material was ultimately dull. The album was ignored by mainstream record purchasers aside from diehard Venom fans. Following a careful rethink, Mantas disbanded the group and rejoined Venom in 1989.

● ALBUMS: *Winds Of Change* (Neat 1988)★★.

Mantler, Michael

b. 10 August 1943, Vienna, Austria. Mantler took up trumpet at the age of 12, and from 14 worked in dance bands, playing stock arrangements with little opportunity for creative jazz. He found more musical freedom after moving to the USA in 1962. After what he regarded as educationally barren years at the **Berklee College Of Music** in Boston, he moved to New York in 1964 and immediately became involved with musicians such as **Paul Bley**, **Carla Bley** (whom he would later marry) and **Cecil Taylor**. In 1965-66 he toured Europe with Carla Bley and **Steve Lacy** in the Jazz Realities quintet. In more recent times, he has toured with Carla Bley's Sextet and **Charlie Haden**'s Liberation Music Orchestra, and has recorded several albums of his own pieces. Although a striking trumpet player, he concentrates most of his energy on organizing, producing and composing (often setting the words of Samuel Beckett, Harold Pinter and Edward Gorey to music). He was a co-founder of the Jazz Composers' Guild and the **Jazz Composers' Orchestra Association**. He also set up two record labels with Carla Bley: Watt, for their own recordings, and JCOA Records, to promote the work of others.

● ALBUMS: *Jazz Composers' Orchestra* (1968)★★★, *No Answer* (1974)★★, with Carla Bley *13 & 3/4* (1975)★★★, *The Hapless Child* (Watt 1976)★★★★, *Silence* (1977)★★★, *Movies* (1978)★★★★, *More Movies* (1980)★★★, *Something There* (ECM 1982)★★★, *Alien* (Watt 1985)★★★, *Live* (Watt 1987)★★, *Many Have No Speech* (Watt 1988)★★★, *Folly Seeing All This* (ECM 1993)★★★.

Mantovani

b. Annunzio Paolo Mantovani, 15 November 1905, Venice, Italy, d. 30 March 1980, Tunbridge Wells, Kent, England. A violinist, pianist, musical director, conductor, composer and arranger, Mantovani was one of the most successful orchestra leaders and album sellers in the history of popular music. His father was principal violinist at La Scala, Milan, under Arturo Toscanini, and also served under Mascagni, Richter and Saint-Saens, and subsequently, led the Covent Garden Orchestra. It is said that Mantovani received encouragement to become a professional musician from his mother, rather than his father. He began his musical training on the piano, and later learned to play the violin. After the family moved to England in 1912, he made his professional debut at the age of 16, playing the Bruch Violin Concerto Number 1. Four years later he had installed his own orchestra at London's Hotel Metropole, and began his broadcasting career. In the early 30s he formed the Tipica Orchestra and began a series of lunchtime broadcasts from the famous Monseigneur Restaurant in Piccadilly, London, and started recording for Regal Zonophone. He had two US hits in 1935-36, with 'Red Sails In The Sunset' and 'Serenade In The Night'. In the 40s, Mantovani served as musical director for several London West End shows, including *Lady Behave*, *Twenty To One*, *Meet Me Victoria*, *And So To Bed*, *Bob's Your Uncle* and *La-Di-Da-Di-Da*. He was also involved in **Noël Coward**'s *Pacific 1860* and ***Ace Of Clubs***; conducting from the theatre pit for artists such as **Lupino Lane**, **Pat Kirkwood**, **Mary Martin**, Sally Gray, **Leslie Henson** and many others. His records for UK **Decca** included 'The Green Cockatoo', 'Hear My Song, Violetta' and 'Tell Me, Marianne' (vocal by Val Merrall). Experimenting with various arrangements with which to target the lucrative US market, he came up with what has been variously called the 'cascading strings', 'cascading violins', or 'tumbling strings' effect, said to be an original idea of arranger Ronnie Binge. It became the Orchestra's trademark and was first used to great effect in 1951, on Mantovani's recording of 'Charmaine', a song originally written to promote the 1926 silent film classic *What Price Glory?*. The Mantovani recording was the first of several million-selling singles for his orchestra, which included 'Wyoming', (another 20s number), 'Greensleeves', 'Song From Moulin Rouge' (a UK number 1), 'Swedish Rhapsody' and 'Lonely Ballerina'. Mantovani's own compositions included 'Serenata d'Amore', 'A Poem To The Moon', 'Royal Blue Waltz', 'Dance Of The Eighth Veil', 'Toy Shop Ballet' (**Ivor Novello** Award 1956), 'Red Petticoats', 'Brass Buttons', 'Tango In the Night' and 'Cara Mia', written with UK record producer/manager Bunny Lewis. **David Whitfield**'s 1954 recording of 'Cara Mia', with Mantovani's orchestra accompaniment, sold over a million copies, and stayed at number 1 in the UK charts for a record (at the time) 10 weeks. It also made Whitfield one of the earliest UK artists to break into the US Top 10. Mantovani issued an instrumental version of the number, featuring himself on piano. This was most unusual in that the instrument was rarely a part of his 40-piece orchestral set-up. Singles apart, it was as an album artist that Mantovani excelled around the world, and especially in the USA. He is said to have been the first to sell over a million stereo units, aided in no small measure by the superb quality of sound obtained by Decca. Between 1955 and 1966 he had 28 albums in the US Top 30. Although he toured many countries of the world, including Russia, his popularity in the USA, where his style of orchestral offerings were often referred to as 'the beautiful music', was unique. An indication of the US audience's devotion can be gained from a claim by George Elrick, Mantovani's manager of 21 years, that at the beginning of one tour of the USA, the maestro was taken ill and a few concerts had to be cancelled; the prospective capacity audience at one of them, the University of Minnesota and Minneapolis, refused to claim refunds, preferring to retain their tickets for the following year. Mantovani continued to perform throughout the ever-changing musical climate of the 60s and 70s. He was awarded a special Ivor Novello Award in 1956 for services to popular music.

● ALBUMS: *Mantovani Plays Tangos* (Decca/London 1953)★★★, *Strauss Waltzes* (Decca/London 1953)★★★, *Christmas Carols* (Decca/London 1953)★★★, *The Music Of Rudolph Friml* (Decca/London 1955)★★★, *Waltz Time* (Decca/London 1955)★★★, *Song Hits From Theatreland* (Decca/London 1955)★★★, *Ballet Memories* (Decca/London 1956)★★★, *Waltzes Of Irving Berlin* (Decca/London 1956)★★★, *Film Encores* (Decca/London 1957)★★★, *Gems Forever* (Decca/London 1958)★★★, *Continental Encores* (Decca/London 1959)★★★, *Film Encores, Volume 2* (Decca/London 1959)★★★, *The American Scene* (Decca/London 1960)★★★, *Songs To Remember* (Decca/London 1960)★★★, *Mantovani Plays Music From Exodus And Other Great Themes* (Decca/London 1960)★★★, *Concert Spectacular* (Decca/London 1961)★★★, *Operetta Memories* (Decca/London 1961)★★★, *Italia Mia* (Decca/London 1961)★★★, *Themes From Broadway* (Decca/London 1961)★★★, *Songs Of Praise* (Decca/London 1961)★★★, *American Waltzes* (Decca/London 1962)★★★, *Moon River And Other Great Film Themes* (Decca/London 1962)★★★, *Stop The World - I Want To Get Off/Oliver!* (Decca/London 1962)★★★, *Latin Rendezvous* (Decca/London 1963)★★★, *Classical Encores* (Decca/London 1963)★★★, *Mantovani/Manhattan* (Decca/London 1963)★★★, *Christmas Greetings From Mantovani* (Decca/London 1963)★★, *Kismet* (Decca/London 1964)★★★, *Folk Songs Around The World* (Decca/London 1964)★★★, *The Incomparable Mantovani* (Decca/London 1964)★★★, *The Mantovani Sound - Big Hits From Broadway And Hollywood* (Decca/London 1965)★★★★, *Mantovani Olé* (Decca/London 1965)★★★, *Mantovani Magic* (Decca/London 1966)★★★, *Mr. Music ... Mantovani* (Decca/London 1966)★★★, *Mantovani Hollywood* (Decca/London 1967)★★★, *Old And New Fangled Tangos* (Decca/London 1967)★★★, *The Mantovani Touch* (Decca/London 1968)★★★, *Mantovani/Tango* (Decca/London 1968)★★★, *Mantovani Memories* (Decca/London 1968)★★★, *The Mantovani Scene* (Decca/London 1969)★★★, *Mantovani Today* (Decca/London 1970)★★★, *Mantovani Presents His Concert Successes* (Decca/London 1970)★★★, *To Lovers Everywhere USA* (Decca/London 1971)★★★, *From Monty With Love* (Decca/London 1971)★★★, *Annunzio Paolo Mantovani* (Decca/London 1972)★★★, *Cascade Of Praise* (Word 1985)★★★.

● COMPILATIONS: *Mantovani Stereo Showcase* (Decca/London 1959)★★★, *All-American Showcase* (Decca/London 1959)★★★, *Mantovani's Golden Hits* (Decca/London 1967)★★★, *The World Of Mantovani* (Decca/London 1969)★★★, *The World Of Mantovani, Volume 2* (Decca/London 1969)★★★, *Focus On Mantovani* (Decca 1975)★★★, *Twenty Golden Greats* (Warwick 1979)★★★, *A Lifetime Of Music* (Decca 1980)★★★, *The Golden Age Of The Young Mantovani 1935-1939* (Retrospect 1980)★★★, *The Unforgettable Sounds Of Mantovani* (Decca 1984)★★★, *Mantovani Magic* (Telstar 1985)★★★, *Love Themes* (Horatio Nelson 1985)★★★, *Sixteen Golden Classics* (Unforgettable 1986)★★★, *The Incomparable Mantovani* (K-Tel 1987)★★★, *Collection: Mantovani* (Castle 1987)★★★, *Golden Hits* (Decca 1988)★★★, *The Love Album* (Platinum 1988)★★★, *Film Themes* (Horatio Nelson 1989)★★★, *The Golden Age Of Mantovani* (Horatio Nelson 1995)★★★, *Candlelight Romance - 20 Great Love Songs* (Spectrum 1998)★★★.

Mantra, Michael

A California-based musician/experimentalist who has sought to advance on the ambient ethic of **Brian Eno** and more recent 'chill-out' arists such as the **Orb**. Mantra describes his methods as 'Brain Hemisphere Harmonic Healing', which spells out his intention to create sound structures that 'induce a meditative state that synchronises brain wave frequencies'. After synchronising the mind and the body, Mantra's work claims to release endorphines (part of the human body's natural pharmacy which work at the level of opiates). To achieve this electronics are combined with field recordings of the Pacific sea, seagulls, and natural instruments such as the didgeridoo. Such experiments in the neural affects of sound could well represent a previously unchartered future for music.

● ALBUMS: *Sonic Alter* (Silent Records 1994)★★★.

Mantronix

DJ Curtis Mantronik (b. Kurtis Kahleel, 4 September 1965, Jamaica, West Indies, moving to Canada at age seven, then New York as a teenager) is the creative force behind these New York-based hip-hop innovators, a multi-instrumental talent whose knowledge of electronics is instrumental to the band's sound. That sound, electro rap in its purest form, as suggested by the band's name, was highly popular in the mid-80s. Kahleel's use of samplers and drum machines proved.pivotal to the genre's development, not least on tracks like 'Music Madness', which used a snatch of 'Stone Fox Chase' by **Area Code 615** (better known in the UK as the theme to ***The Old Grey Whistle Test***). Indeed, the raps of MC Tee (b. Tooure Embden) often seemed incidental to the formula. The duo met at Manhattan's Downtown Record Store in 1985, where Mantronik was mixing records behind the turntables and introducing customers to new releases. A few weeks later, they made a demo tape and started looking for a label. Soon afterwards, William Socolov, the astute founder of independent label **Sleeping** Bag, was in the store and was sufficiently impressed with the demo tape Mantronik played him to offer a deal. The group's first single, 1985's 'Fresh Is The Word', was a huge street and dancefloor hit, as was their production of Tricky Tee's 'Johnny The Fox'. In late 1985 they released their first album, the adventurous *Mantronix*, which included the hit singles 'Bassline' and 'Ladies', and took the marriage of street rhyme and electronic studio wizardry to new heights. Mantronix further built their reputation with their production of **Joyce Sims**' 'All And All' and 12.41's 'Success Is The Word', before going on to record their second album, the competent but relatively disappointing *Music Madness.* The duo were one of the most popular acts at the historic UK Fresh hip hop festival at London's Wembley Arena in the summer of 1986, but were dropped by Sleeping Bag a year later. Mantronix appeared to have run out of fresh ideas and had been overtaken by a new generation of rappers/studio maestros. In the late 80s Tee signed up to the USAF, to be replaced by two stand-in rappers, Bryce Luvah (b. *c.*1970; cousin of **LL Cool J**) and DJ Dee (b. *c.*1969, Mantronik's cousin). They did hit the UK charts with *This Should Move Ya*'s promotional single, 'Got To Have Your Love'. The latter featured the vocal sheen of Wondress, while the attendant album featured a cover of **Ian Dury And The Blockheads**' 'Sex And Drugs And Rock 'n' Roll'. The distinctive Mantronix bass lines were still in place, though by now Kahleel was branching out into soul and R&B horizons. Possibly their best material in this format is 1991's *The Incredible Sound Machine*, which saw the introduction of singer Jade Trini. Kahleel continues to produce for others, notably English vocalist **Mica Paris**. In the modern age he composes all his music on an Apple Macintosh computer, a trait he shares with many of techno's leading lights.

● ALBUMS: *Mantronix* (Sleeping Bag 1985)★★★★, *Music Madness* (Sleeping Bag 1986)★★, *In Full Effect* (Capitol 1988)★★, *This Should Move Ya* (Capitol 1990)★★★, *The Incredible Sound Machine* (Capitol 1991)★★★★.

● COMPILATIONS: *The Best Of (1986-1988)* (1990)★★★★.

Manuel And His Music Of The Mountains

Orchestra leader **Geoff Love** (b. 4 September 1917, Todmorden, Yorkshire, England, d. 8 July 1991, London, England) initially used the above name pseudonymously. The British-born son of a black American dancer, he took to music at an early age and by the late 50s/early 60s joined **Joe Loss** and **Ted Heath** as one of the country's leading bandleaders. Love's Manuel appellation allowed him an artistic freedom to draw influence from South American music and, although early releases did not reveal its creator's identity (Love was 'unmasked' during a cameo appearance on BBC television's *Juke Box Jury*), such recordings later became the natural outlet for his talents. A prodigious output, notably for **EMI**'s prestigious *Studio Two* stereo series, ensured that the band remained one of Britain's most popular light orchestral attractions throughout the 60s and 70s.

● ALBUMS: *Manuel And His Music Of The Mountains* (Columbia 1960)★★★★, *Mountain Carnival* (*c.*60s)★★★★, *Ecstasy* (*c.*60s)★★★, *Mountain Fiesta* (*c.*60s)★★★, *Blue Waters* (1966)★★★, *Reflections* (1969)★★★, *This Is Manuel* (Studio 2 1971)★★★★, *Carnival* (Studio 2 1971)★★★★, *Mardi Gras* (1972)★★★, *Shangri-La* (1973)★★★, *Sun, Sea And Sky* (1973)★★★, *Y Viva Espana* (1974)★★★★, *You, The Night And Music* (1975)★★★, *El Bimbo* (1975)★★, *Manuel And The Voices Of Mountains* (1975)★★★, *Masquerade* (1976)★★★, *Mountain Fire* (1977)★★★, *Blue Tangos* (Note 1977)★★, *Bossa Nova* (1978)★★, *Cha Cha* (1978)★★★, *Music Of Manuel* (1978)★★★★, *Supernatural* (EMI 1979)★★★, *Viva Manuel* (1979)★★★★, *Manuel Movie Hits* (Note 1979)★★, *Fiesta* (EMI 1980)★★★★, *Digital Spectacular* (EMI 1981)★★★★.

● COMPILATIONS: *The Very Best Of Manuel* (Columbia 1976)★★★★, *Bolero* (MFP 1984)★★★, *Magic Of Manuel And The Music Of The Mountains* (MFP 1986)★★★, *Latin Hits* (EMI 1988)★★★.

Manzanera, Phil

b. Philip Targett-Adams, 31 January 1951, London, England. A guitarist at the age of 12, Manzanera gradually progressed to vocals, bass and drums. After forming the *avant garde* group Quiet Sun, he was recruited to **Roxy Music** as a guitarist in February 1972. By the mid-70s, he had established himself as one of Britain's most respected rock musicians. Manzanera's guitar virtuosity quickly established him as a sought-after session player. In 1974 alone, he appeared as either guitarist, co-composer or producer on Roxy Music's ***Country Life***, **Brian Eno**'s ***Here Come The Warm Jets*** and *Taking Tiger Mountain (By Strategy)*, **Bryan Ferry**'s *Another Time Another Place* and **Nico**'s *The End*. Further sessions included **John Cale**'s *Slow Dazzle* before he was drafted back into Roxy Music for ***Siren***. He then produced the bizarre New Zealand pop group **Split Enz**, whom he had discovered in 1974. During the Roxy Music hiatus of 1975, he recorded his first solo work, *Diamond Head*, as well as working on a reunion album with Quiet Sun, *Mainstream*. Both works were well-received. More work followed, including a major role in the presentation of **Stomu Yamash'ta**'s *Go* at London's Royal Albert Hall, in conjunction with **Steve Winwood**. Following the 'devolution' of Roxy Music in 1976, Manzanera formed the eclectic **801** with Bill MacCormick, Simon Phillips, Lloyd Watson, Francis Monkman and Eno. The band was originally for a complete tour but their live performances were wittled down to three shows: a warm-up gig in Norfolk, a guest appearance at the 1976 Reading Festival and a sell-out concert at the Queen Elizabeth hall, London. The latter was recorded for *801 Live*. The group then folded with Manzanera re-uniting with Ferry. One year later, the guitarist issued a new 801 recording *Listen Now!!* Its theme was life in a totalitarian society. The work was notable for the use of **Godley And Creme**'s famous Gizmo gadget, which produced the sound of strings from a guitar. After taking 801 back on the road, Phil issued the less adventurous *K Scope*. In the wake of Roxy's final split, he teamed up with **Andy Mackay** in the **Explorers** before returning to solo work.

● ALBUMS: *Diamond Head* (1975)★★★★, *K Scope* (Polydor 1978)★★★, *Primitive Guitars* (1987)★★★, *Guitarissimo* (1987)★★★, *Southern Cross* (1990)★★, *Live At Manchester University* (Expression 1998)★★.

● FURTHER READING: *Roxy Music: Style With Substance - Roxy's First Ten Years*, Johnny Rogan.

Mapfumo, Thomas

b. October 1945, Marondera, Zimbabwe. Mapfumo, known domestically as 'The Lion Of Zimbabwe', is to the music of the Shona people what **Fela Kuti** is to

Nigeria or **Franco** to Zaire: simultaneously a modernizer and preserver of tradition, and the single most important figure on the local music scene for decades (in Mapfumo's case, since the early 70s). Brought up for the first few years of his life in the small town of Marondera, his family moved to the capital, Salisbury (now Harare), in 1950, where he remained until he left school in 1964. He spent 1965 in neighbouring Zambia, before returning to Harare and starting to sing with local bands such as the Cosmic Dots and the Springfields. As their names suggest, both bands were heavily influenced by imported music, and Mapfumo acquired his early reputation for convincing cover versions of **Elvis Presley**, **Otis Redding** and **Sam Cooke** tracks. His first tentative step towards the musical revolution that he would instigate in the early 70s occurred when he began to translate the lyrics of songs like 'A Change Is Gonna Come' into the Shona language, immediately giving USA-located protest material an added relevance for black Africans languishing under Ian Smith's neo-apartheid Rhodesian regime. In 1973, Mapfumo left the Springfields, no longer prepared to devote his career to even Africanized interpretations of overseas material. Forming the rootsier Hallelujah Chicken Run Band, he started to seriously research traditional Zimbabwean, and in particular Shonan, folk styles. The key instrument in practically all this music is the mbira or 'thumb piano', a gourd soundbox with a set of tuned metal keys which produces a part melodic, part rhythmic effect. Mapfumo, together with the Chicken Run's lead guitarist Jonah Sithole, translated the mbira's complex patterns on to electric guitars, dampening the strings to produce a near-precise copy of the mbira's tonal quality. At the same time, he reappraised the band's kit drum style, changing it to fall in with traditional percussion rhythms and the structured stamping of dancers' feet. At first, these innovations failed to make much impact on local club-goers and record buyers: brainwashed and demoralized by decades of white colonialist supremacy, most indigenous Africans felt their own music to be inferior to imported white styles and found the Chicken Run's championing of it, even through a filter of electric guitars and kit drums, embarrassing. Gradually, however, attitudes changed. As the political situation worsened, Mapfumo's lyrics - thinly disguised criticisms of white supremacy, incomprehensible to white ears through their use of the Shona language - converged with newly emergent nationalist sentiments. By 1975, via singles like 'Morento' (a warning that war was on the way) and 'Ngoma Yarira' (an exhortation to fight for civil rights), Chicken Run were no longer disdained but seen as stylish and innovative. In 1977, after putting together the short-lived Pied Pipers Band, Mapfumo formed the Acid Band and released his first album, *Hokoyo!* (Watch Out!). The album established him as the most celebrated performer on the national scene. By this time, the white Rhodesian power structure had been alerted to the subversive nature of Mapfumo's material and, failing to persuade his record label, Teal, to stop its release, achieved the next best thing, which was to deny them airplay on state-controlled radio. At the end of 1977, Mapfumo was jailed for three months on charges of subversion. He was not to be intimidated, however, and once free, began releasing a string of chimurenga ('struggle') singles which offered support to ZANU freedom fighters and their supporters throughout Zimbabwe. Airtime continued to be denied, but the records became huge hits nonetheless - championed by club disc jockeys and widely heard on programmes broadcast by the Voice Of Mozambique radio station. In 1978, as the war of liberation reached its climax, Mapfumo renamed the Acid Band as Blacks Unlimited. After 1980, and the birth of independent Zimbabwe, Mapfumo maintained the political orientation of his music, while resisting attempts to have it hijacked by supporters of the rival ZANU and ZAPU parties. The lyrics on albums like *Mabasa* and *Ndangariro* were non-sectarian exhortations to the people to rebuild their country and its culture. In 1983, the British label Earthworks released a compilation album, *The Chimurenga Singles*, and in 1984 and 1985, Mapfumo made his first British and European tours. African music was at the time enjoying a major growth of interest in the West and this, coupled with Mapfumo's dreadlocked appearance and the reggae-ish shangara beat used in many of his songs, gave him an immediate impact amongst black and white music audiences. In 1986, he made what arguably remains his most outstanding work, *Chimurenga For Justice*, where his updating of traditional Shona music reached full and glorious maturity, with keyboards as well as guitars reinterpreting the ancient lines of the mbira. The political orientation of Mapfumo's lyrics shifted once more in the late 80s, this time to embrace overt criticism of Zimbabwean President Robert Mugabe's regime. On the 1989 album *Corruption*, he pointedly contrasted the Mercedes-and-swimming-pool lifestyles of Harare bureaucrats and politicians with the still pitiful condition of the urban and rural working classes, suggesting that a one-party state might make such polarization a permanent feature of Zimbabwean life.

● ALBUMS: *Hokoyo!* (Teal 1977)★★★, *Gwindingi Rine Shuma* (Teal 1978)★★★, *Mabasa* (Earthworks 1983)★★★, *Congress* (Earthworks 1983)★★★, *Ndangariro* (Earthworks/Shanachie 1984)★★★, *Mr Music* (Earthworks 1985)★★, *Dangerous Lion* (Earthworks 1986)★★★, *Chimurenga For Justice* (Rough Trade 1986)★★★★, *Corruphon* (Mango 1989)★★★, *Chamunorwa* (Mango 1990)★★★, *Shumba* (Earthworks 1991)★★★.

● COMPILATIONS: *The Chimurenga Singles* (Earthworks 1983)★★★, *Chimurenga Forever (The Best Of)* (Hemisphere 1995)★★★, *Singles Collection 1977-86* (Zimbob 1996)★★★.

Maphis, Joe, And Rose Lee

b. Otis W. ('Joe') Maphis, 12 May 1921, near Suffolk, Virginia, USA, d. 27 June 1986, Nashville, Tennessee, USA. His father taught him to play the fiddle as a child and he was performing at local dances by the age of 10. By the time he was 16, Maphis was a featured musician on WBRA Richmond, where he also played guitar, mandolin and bass. During the 40s, he starred on several top country shows, including *Boone County Jamboree* (later the *Midwestern Hayride*) (WLW Cincinnati), *National Barn Dance* (WLS Chicago) and *Old Dominion Barn Dance* (WRVA Richmond), where he first met his future wife Rose Lee (b. 29 December 1922, Baltimore, Maryland, USA). She was singing and playing the guitar before she reached her teens and at the age of 15, as Rose Of The Mountains, she had her own show on radio in Hagerstown, Maryland. In 1948, she met Joe and they were soon married. They moved to Los Angeles in 1951, where they became regulars on **Cliffie Stone**'s *Hometown Jamboree* and later stars of the televised *Town Hall Party* from KFI Compton. Joe also worked with **Merle Travis** on occasion and they recorded two duet albums together. In the 50s, apart from their own recordings they worked as session musicians. Joe, with his super-fast picking on his unusual double-necked guitar, was much in demand by both country and pop artists and he recorded with rockabilly singers such as **Wanda Jackson** and **Ricky Nelson**, with whom he also toured. Maphis appeared with many of the major country stars, including **Jimmy Dean** and **Jerry Lee Lewis** on network television shows. From the 50s, for almost 30 years, he and Rose Lee toured with their own show, joined later by their three children, Jody, Dale and Lorrie. During this time they not only played in every American state but also in Europe and the Far East. They made their home in Nashville in the 60s, where Joe's multi-instrumental skills were much in demand for session work. He played the background music on several films and television series, including *Thunder Road*, *Have Gun Will Travel*, *The Virginian* and *The FBI Story*. Their abilities won them the nickname of 'Mr & Mrs Country Music'. Over the years, they recorded in their own right for several labels, including **Capitol**, Starday and CMH. In 1960, Joe gave 11-year-old **Barbara Mandrell** her first big break in country music when he included her on his show at the Showboat Hotel and Casino, Las Vegas (contrary to many reference books, although Mandrell referred to him as Uncle Joe, he was not her real uncle). Joe Maphis, who was **Bert Weedon**'s favourite picker, became known as the King Of The Strings and ranks alongside the likes of great guitarists such as Merle Travis and **Chet Atkins**.

● ALBUMS: by Joe Maphis *Fire On The Strings* (Columbia 1957)★★★, *Hi-Fi Holiday For Banjo* (Harmony 1959)★★★, with Merle Travis *Two Guitar Greats* (Capitol 1964)★★★, *Hootenanny Star* (Kapp 1964)★★★, *Golden Gospel Guitar* (Starday 1965)★★★, *The Amazing Joe Maphis* (Starday 1966)★★★, *Country Guitar Goes To The Jimmy Dean Show* (Starday 1966)★★★, *New Sound Of Joe Maphis* (Mosrite 1967)★★★, *Gospel Guitar* (1970)★★★, *Gospel Guitar Vol. 2* (1971)★★★, with Jody Maphis *Guitaration Gap* (Chart 1971)★★★, with Jackie Phelps *Nashville Guitars* (Nashville 1973)★★★, *Grass 'N' Jazz* (1977)★★★, with Merle Travis *Country Guitar Giants* (CMH 1979)★★★, *Flat Picking Spectacular* (1982)★★★; by Joe and Rose Lee Maphis: *Rose Lee Maphis* (Columbia 1961)★★★★, *Rose Lee & Joe Maphis with the Blue Ridge Mountain Boys* (Capitol 1962)★★★, *Mr & Mrs Country Music* (Capitol 1964)★★★, with Dale Maphis *Dim Lights, Thick Smoke* (CMH 1978)★★★, *Boogie Woogie Flat Top Guitar Pickin' Man* (CMH 1979)★★★, *Honky Tonk Cowboy* (CMH 1980)★★★.

● COMPILATIONS: *Flying Fingers* (Bear Family 1997)★★★★.

Maple Oak

This obscure Canadian group gained short-lived minor fame when former **Kinks**' bassist, Pete Quaife, joined their ranks in 1969. He contributed to Maple Oak's lone British single, 'Son Of A Gun', but although the ensemble completed an album, Quaife abandoned them for a more conventional life as a commercial artist. Although he initially settled in Denmark, Pete later moved to Montreal, where he made an impromptu live appearance with the Kinks when a 80s tour reached the city. Maple Oak dissolved several years beforehand.

Mar-Keys

Formed in Memphis, Tennessee, USA, and originally known as the Royal Spades, the line-up comprised **Steve Cropper** (b. 21 October 1941, Willow Spring, Missouri, USA; guitar), Donald 'Duck' Dunn (b. 24 November 1941, Memphis, Tennessee, USA; bass), Charles 'Packy' Axton (tenor saxophone), **Don Nix** (b. 27 September 1941, Memphis, Tennessee, USA; baritone saxophone), Wayne Jackson (trumpet), Charlie Freeman (b. Memphis, Tennessee, USA; guitar), Jerry Lee 'Smoochy' Smith (organ) and Terry Johnson (drums). Although their rhythmic instrumental style was not unique in Memphis (**Willie Mitchell** followed a parallel path at Hi Records), the Mar-Keys were undoubted masters. Their debut hit, 'Last Night', reached number 3 in the US ***Billboard*** pop chart during the summer of 1961, establishing Satellite, its outlet, in the process. Within months, Satellite had altered its name to **Stax** and the Mar-Keys became the label's house band. Initially all-white, two black musicians, Booker T. Jones (organ) and Al Jackson (drums), had replaced Smith and Johnson by 1962. The newcomers, along with Cropper and Dunn, also worked as **Booker T. And The MGs**. A turbulent group, the Mar-Keys underwent several changes. Freeman left prior to the recording of 'Last Night' (but would later return for live work), Nix and Axton also quit, while Joe Arnold and Bob Snyder joined on tenor and baritone saxophone. They, in turn, were replaced by Andrew Love and Floyd Newman, respectively. Although commercial success under their own name was limited, the group provided the backbone to sessions by **Otis Redding**, **Sam And Dave**, **Wilson**

Pickett, **Carla Thomas** and many others, and were the pulsebeat to countless classic records. Axton, the son of Stax co-founder Estelle, later fronted the Packers, who had a hit with 'Hole In The Wall' (1965). The single, released on Pure Soul, featured a not-inconspicuous MGs. Line-ups bearing the Mar-Keys' name continued to record despite the desertion of most of the original members. Nix later became part of the **Delaney And Bonnie/Leon Russell** axis while Charlie Freeman was later part of the **Dixie Flyers**, one of the last traditional house bands. Both he and Axton died in the early 70s, victims, respectively, of heroin and alcohol abuse. Jackson, Love and Newman, meanwhile, continued the Mar-Keys' legacy with releases on Stax and elsewhere, while simultaneously forging a parallel career as the **Memphis Horns**.

● ALBUMS: *Last Night* (Atlantic 1961)★★★, *Do The Popeye With The Mar-Keys* (London 1962)★★★, *The Great Memphis Sound* (Atlantic 1966)★★★, with Booker T. And The MGs *Back To Back* (Stax 1967)★★★, *Mellow Jello* (Atlantic 1968)★★★, *Damifiknow* (Stax 1969)★★, *Memphis Experience* (1971)★★.

Mara

This Australian group was formerly known as Tensey's Fancy. **Danny Thompson** (double bass), had earlier been a member of the group. His place was taken by Steve Elphick. The group recorded one album as Tansey's Fancy before changing their name. This new line-up comprised James Llewelyn Kiek (bouzouki, guitar, bass), Jim Denly (flute, alto-saxophone, darrabukka, denleyphone), Mike Haughton (recorder, tenor, soprano saxophone, vocals) and Mara Kiek (vocals, tapan, darrabukka, tambourine). Mara have adopted a highly original style encompassing a whole range of musical influences, including songs and tunes from France, Persia, Greece and Macedonia. Whether performing the 15th-century ballad 'Riturnella' or a more contemporary song, the group successfully displays a clever marriage of European music and jazz influences.

● ALBUMS: *Tansey's Fancy* (1983)★★★, *Images* (1984)★★★, *On The Edge* (1987)★★★, *Don't Even Think* (1990)★★★, *Ruino Vino* (Rufus 1996)★★★.

Marathons

The brief history of the Marathons is shrouded in mystery and confusion. Long thought to be a pseudonym for the **Olympics**, the US R&B group that had recorded 'Western Movies' in 1958, the Marathons was actually a pseudonym for the **Vibrations**, a Los Angeles vocal group who had a 1961 dance hit with 'The Watusi', and in a previous incarnation, as the Jayhawks who hit the US singles charts in 1956 with 'Stranded In The Jungle'. The convoluted story of the Marathons' only hit, 1961's 'Peanut Butter', is that the Olympics' record company, Arvee, needed a new release from the group while they were on the road. In the Olympics' place, Arvee hired the Vibrations to record 'Peanut Butter', a virtual soundalike of the Olympics' own '(Baby) Hully Gully'. 'Peanut Butter' reached number 20 on Arvee, but when the Vibrations' own label discovered that its group had been moonlighting, it took over distribution of the record, issuing it on both the **Chess** and Argo labels. With that decision, the career of the non-existent Marathons came to an end. However, an attempt by Arvee to cash in on the success of the group resulted in a bogus version of the Marathons, along with an album and a series of single releases, including 'C. Percy Mercy Of Scotland Yard' and 'Tight Sweater'.

● COMPILATIONS: *The Olympics Meet The Marathons* (Ace 1985)★★★.

Marauders

Formed in Stoke-on-Trent, England, this superior beat group enjoyed a minor hit in 1963 with 'That's What I Want'. Penned by the prolific **Carter And Lewis** team, the song boasted an effective hookline, while the quartet's understated, acoustic-based interpretation invoked that of contemporaries, the **Merseybeats**. When a promising follow-up, 'Always On My Mind', failed to chart, the Marauders tried to redress the balance with two established stage favourites. Their version of **Little Richard**'s 'Lucille' boasted an impressive guitar solo, while its coupling, 'Little Egypt', is arguably the finest British reading of a much-covered classic. The single, sadly, failed to become a hit and the Marauders broke up without realizing their full potential.

Marbles

Trevor Gordan (b. 5 May 1948) and Graham Bonnet (b. 12 December 1947) were cousins from the UK seaside town of Skegness, Yorkshire. The former had moved to Australia, where he worked as a compere and recorded with the **Bee Gees**. It was this connection which brought Gordan to the attention of manager **Robert Stigwood**, who agreed to sign the duo when they formed in England in 1968. By further coincidence, Bonnet was a distant cousin of the Gibb brothers. With a name provided by **Barry Gibb** and a song written by the Bee Gees, the group had an excellent chance of success, and so it proved. The powerful 'Only One Woman' was a Top 10 UK hit in the autumn of 1968, but the group could only scrape the charts once more with the prophetically titled, 'The Walls Fell Down'. In 1979, Bonnet joined **Ritchie Blackmore's Rainbow** as lead vocalist.

Marc And The Mambas

Formed by **Marc Almond** (b. Peter Marc Almond, 9 July 1956, Southport, Lancashire, England), Marc And The Mambas was a pseudonym that the singer employed for his more arcane and adventurous work. Weary of the restrictions that came with his pop star role in **Soft Cell**, the Mambas project enabled him to attempt more daring and original ideas without compromise. With the assistance of Annie Hogan, Almond completed *Untitled* in which he unveiled spirited revivals of material by artists such as **Lou Reed** and **Jacques Brel**. By 1983, Almond was plunging far deeper into the Marc And The Mambas project, despite the continued success of Soft Cell. This phase culminated in the release of a double album, *Torment And Toreros.* This was unquestionably Almond's most extreme and personal recording, full of melodrama with a burningly revealing glimpse into the singer's darker side. When the album received a poor review in one music paper, Almond was so despondent and incensed that he announced his retirement. What that comment actually meant was the imminent dissolution of Marc And The Mambas and a final return to Soft Cell. When they, too, collapsed at the end of 1983, Almond embarked on a solo career, although his first post-Soft Cell recording, *Vermin In Ermine* was credited to Marc And The Willing Sinners and featured several musicians who had joined in the Mambas experiment.

● ALBUMS: *Untitled* (Some Bizzare 1982)★★, *Torment And Toreros* (Some Bizzare 1983)★★.

Marcellino, Muzzy

b. San Francisco, California, USA. Marcellino studied guitar and violin before joining the Lofner-Harris dance band at the Hotel St. Francis. Among the audience on one occasion was **Ted Fio Rito**, who recruited Marcellino for a six-year period as his guitarist and featured vocalist. This period saw him appear in films such as *The Sweetheart Of Sigma Chi*, *Broadway Gondolier* and *Twenty Million Sweethearts* as part of Rito's entourage. He launched his own bandleading career in 1938 in San Francisco, with a band who included **Gloria De Haven** as female accompaniment to his own vocals (he was also a famous 'whistler', appearing on several records and commercials in this role). His group made their name on the west coast circuit, playing ballrooms, hotels and amusement parks. However, by the mid-40s there was not enough work to sustain a full orchestra and its size was reduced for engagements around San Francisco, Las Vegas and Reno. In 1950 he took up a career in radio, as musical director for the *Art Linkletter Show.* He remained there until the show's close in 1969, before returning to leading small combos in private party engagements.

Marcels

The Marcels were one of several doo-wop-influenced American vocal groups to achieve success in the early 60s, despite the passing of the genre's golden age. Cornelius 'Nini' Harp (lead singer), Ronald 'Bingo' Mundy (tenor), Fred Johnson (bass), Gene Bricker (tenor) and Richard Knauss (baritone), all native to Pittsburg, Pennsylvania, USA, achieved fame for their distinctive version of **Richard Rodgers/Lorenz Hart**'s classic 'Blue Moon', previously a UK Top 10 hit for **Elvis Presley** in 1956, which topped both the US and UK charts in 1961. Johnson's distinctive bass introduction to the song has remained one of the most enduring vocal phrases of the time. The quartet scored a further US Top 10 hit that year with 'Heartaches', but its personnel was unstable, with Allen Johnson (d. 28 September 1995) replacing Knauss, and Walt Maddox replacing Bricker. Mundy walked out on the group during this same period, which did little to prepare them for the ever-changing trends prevalent during the early 60s, and eventually undermined the Marcels' long-term aspirations.

● ALBUMS: *Blue Moon* (Colpix 1961)★★★.

● COMPILATIONS: *Heartaches* (Colpix 1987)★★★, *Rare Items* (Colpix 1988)★★, *The Best Of The Marcels* (Roulette 1990)★★★, *The Complete Colpix Sessions* (Sequel 1994)★★★★.

March Of The Falsettos

The second in a series of musicals with music and lyrics by William Finn, all of which began Off Broadway at the experimental and innovative centre, Playwrights Horizons. The first of what is sometimes called 'The Marvin Trilogy', *In Trousers*, played for 16 performances from 26 March 1985 at the Promenade Theatre in New York, and has rarely been presented since. The third, and last, in the trilogy is entitled *Falsettoland*, and that piece is sometimes combined with *March Of The Falsettos* under the title of *Falsettos.*

March Of The Falsettos, a piece which William Finn himself has called 'a passionate work about being scared to death of love', gave a total of 298 performances at Playwrights Horizons and the West Side Arts Centre from April 1981. It was set in 1979, and told of a Jewish father, Marvin (Michael Rupert), who discovers that he is homosexual, and leaves his wife, Trina (Alison Fraser) and young son, Jason (James Kushner), to go and live with his male lover, Whizzer Brown (Stephen Bogardus). In a neat twist, Marvin's wife marries his psychiatrist, Mendel (Chip Zien), and he is left alone. What has been called 'the most powerful and emotional score of the 80s, (there is no spoken dialogue) included 'Four Jews In A Room Bitching', 'This Had Better Stop', 'The Games I Play', 'The Chess Game, 'I Never Wanted To Love You', 'Trina's Song', 'This Had Better Come To A Stop', 'Love Is Blind', 'My Father's A Homo', and 'The Thrill Of First Love'.

Falsettoland, which opened in 1990, begins two years after *March Of The Falsettos.* Rupert, Bogardus and Zien recreated their original roles, and added to the cast was a doctor, Charlotte (Heather MacRae), and her lesbian lover, Cordelia (Janet Metz). After the excruciatingly difficult adjustments that all the characters had been forced to make in the previous show, the early mood in *Falsettoland* is one of 'whimsical goofiness', but that changes swiftly when Whizzer is diagnosed as having a deadly disease soon to be identified as AIDS. The family gather round his bedside, and the show culminates in young Jason's bar mitzvah in Whizzer's hospital room. The songs included 'Falsettoland', 'Year Of The Child', 'The Baseball Game', 'Everyone Hates His Parents', 'What More Can I Say?', 'Something Bad

Is Happening', 'Days Like This', 'Unlikely Lovers,' 'You Gotta Die Sometime', and 'What Would I Do?'. Opinions as to the two shows' merit and value varied widely. To many, *March Of The Falsettos* was 'not just a musical about gay life in modern times, but a masterly feat of comic storytelling and a visionary musical theatre work', while others dismissed both *March Of The Falsettos* and *Falsettoland* as 'overrated Off Broadway cult items'. *Falsettoland* won **Tony Awards** for best book (Finn and James Lapine, who also directed) and score, and ran for a total of 245 performances. After over a decade on the Fringe, Finn and Lapine's audacious and original concept finally graduated to Broadway in April 1992, when *March Of The Falsettos* and *Falsettoland* were presented under the title of *Falsettos* at the John Golden Theatre for nearly 500 performances, and was rewarded with Tony Awards for book and score. A London production of *March Of The Falsettos*, with Simon Green, Paddy Navin, Barry James, Martin Smith, and Damien Walker, played 29 performances at the Albery Theatre in 1987.

March Violets

This rock band with definite 'gothic' leanings was formed in England during 1982. Loz Elliott (bass) met Simon Denbigh (vocals) in Leeds, and the latter recruited an old friend, Tom Ashton (guitar). Together with hastily recruited female singer, Rosie Garland, they entered the studios to record an EP that brought them subsequent exposure on BBC disc jockey **John Peel**'s show. After further releases on the fashionable Merciful Release label, they acquired the services of Travis when he replaced the original drum machine in late 1984. Vocalist Cleo Murray replaced Garland for their 'Snakedance' single in 1983, and then Denbigh left owing to a 'mutual decision' to form the Batfish Boys. By this time the band behind her only retained Tom from the original line-up, with Loz the latest recruit on bass. In 1986, they signed to **London Records**, releasing 'Turn To The Sky', which just failed to scrape the charts. By this time they were trying to shake off the taint of the 'goth' tag, emphasizing that their influences were bands like **Z.Z. Top**, **Led Zeppelin** and the **Pretenders**. Critics used Cleo's blonde hair as justification for comparisons to **Blondie**.

● COMPILATIONS: *Natural History* (Rebirth 1984)★★★, *Electric Shades* (Relativity 1985)★★.

March, Little Peggy

b. Margaret Battavio, 7 March 1948, Lansdale, Pennsylvania, USA. A child prodigy, at the age of five, March was a regular cast member of Rex Trailer's television show. She subsequently won a talent contest, before securing a recording deal with RCA **Records**. The singer secured her sole million-selling disc in 1963 when 'I Will Follow Him' topped the US charts. At the age of 15 she became the youngest person at that time to reach number 1. This memorable song had been adapted from 'Chariot', a gold disc in France for British vocalist **Petula Clark** the previous year. March enjoyed other minor chart entries, most notably with 'Hello Heartache, Goodbye Love', her sole UK hit, but she is forever linked to her major success. Moving to Germany in the late 60s, she sang frequently on television shows; as a songwriter, she is credited to two European number 1 hits: 'When The Rain Begins To Fall (**Jermaine Jackson** and **Pia Zadora**) and 'Manuel Goodbye' (Audrey Landers). She returned to the USA in the 80s. She performed 'I Will Follow Him' in the 1987 John Waters film, *Hairspray*, a tongue-in-cheek homage to pre-**Beatles** 60s America.

● ALBUMS: *Little Peggy March* (RCA Victor 1962)★★★, *I Will Follow Him* (RCA Victor 1963)★★★, with Bennie Thomas *In Our Fashion* (RCA Victor 1965)★★, *No Foolin'* (RCA Victor 1968)★★★.

● COMPILATIONS: *The Very Best Of Little Peggy March* (Taragon 1997)★★★.

Marchan, Bobby

b. 30 April 1930, Youngstown, Ohio, USA. Marchan was a New Orleans entertainer who had moderate success both as a rock 'n' roller and soul singer. His long-time career as a female impersonator reflected a time-honoured tradition in black entertainment, originating in medicine shows. He began performing in Ohio as a comic drag singer, and in 1954 made his way to New Orleans as a member of a drag-queen troupe called the Powder Box Revue. Also in that year, he made his first records for California-based Aladdin Records. In 1957, he joined **Huey 'Piano' Smith** and the Clowns as lead vocalist and, with his distinctive vocals and pianist Smith's boogie-woogie stylings, recorded a succession of infectious rock 'n' roll hits, notably 'Rocking Pneumonia And The Boogie Woogie Flu' and 'Don't You Just Know It'. Marchan left the Clowns in 1960 after leaping onto the charts with a melodramatic version of 'There Is Something On Your Mind' (number 1 R&B and number 31 pop), a cover version of **Big Jay McNeely**'s hit of the previous year. Marchan's version made an impact through its impassioned recitation involving sexual jealousy and murder, lifted from an earlier New Orleans hit, **Larry Darnell**'s 'I'll Get Along Somehow' from 1949. Marchan had a moderate hit in 1966 with 'Shake Your Tambourine' (number 14 R&B). He continued to record into the mid-70s, but with no further success. In-between singing engagements, Marchan worked as a female impersonator on New Orleans' Bourbon Street, and was a master of ceremonies at many clubs.

● ALBUMS: *There's Something On Your Mind* (Fire 1964)★★★.

● COMPILATIONS: *Golden Classics* (Collectables 1988)★★★.

Marcus Garvey - Burning Spear

One of the most distinctive and original talents in the history of reggae, **Burning Spear** - né Winston Rodney - was launched internationally with this striking album.

His deep, preaching vocal is immediately arresting, a characteristic enhanced by a dense and brooding accompaniment. Taking cues from Rastafarian chants, Spear subtly builds an intensity, locking each track into a seamless whole. His knowledge of black history brings a chilling realism to the album's lyrics, resulting in what is incontestably a milestone in the development of reggae. Listening to it is an education itself. The CD reissue has the bonus of the dub version *Garvey's Ghost.*

- Tracks: *Marcus Garvey; Slavery Days; Invasion; Live Good; Give Me; Old Marcus Garvey; Tradition; Jordan River; Red, Gold And Green; Resting Place.*
- First released 1975
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Marcus, Steve

b. 18 September 1939, New York, USA. Marcus studied at the **Berklee College Of Music** in Boston (1959-61) before joining **Stan Kenton**'s Orchestra in 1963. From 1967-70 he played with the **Herbie Mann** Group as well as for bands as diverse as those of **Woody Herman** and the **Jazz Composers Orchestra**. In the early 70s, he played with **Larry Coryell** (1971-73) before forming his own Count's Rock Band (1973-75). He joined **Buddy Rich** in 1975, and played with him regularly over the next 10 years. His tenor playing blends R&B stylings with the influence of **John Coltrane** in much the way **Sal Nistico**, another Rich tenor, does: it is a style which can punch its way through the ebullient backings of the big band in full swing.

- ALBUMS: *Count's Rock Band* (1974)★★★, *Buddy Rich Plays And Plays And Plays* (1975)★★, *Lionel Hampton Presents Buddy Rich* (1977)★★★★, *201* (Red Baron 1992)★★★.

Mardi Gras

Pop crooner **Pat Boone** forged his career by recording antiseptic cover versions of R&B hits. He became the clean-cut face of rock 'n' roll, acceptable to a moral majority fearful of black musicians and the ebullient talent of, for example, **Elvis Presley** and **Jerry Lee Lewis**. Boone was thus quickly embraced by Hollywood, but his ventures into pop films proved equally insubstantial. *Mardi Gras*, released in 1958, co-starred aspiring singers Gary Crosby (the son of **Bing Crosby**) and **Tommy Sands**, the first husband of **Nancy Sinatra**. Boone portrays a cadet who wins a date with a movie star; the film's title is inspired by footage of the New Orleans festival which provides momentary relief from this anodyne plot. The soundtrack includes the risible 'A Fiddle, A Rifle, An Axe And A Bible', the last of which Boone grasped in real life when he opted to record religious material.

Mares, Paul

b. Paul Joseph Mares, 15 June 1900, New Orleans, Louisiana, USA, d. 18 August 1949. Mares began playing trumpet as a boy and although self-taught, he quickly gained sufficient expertise to work with musicians such as **Leon Roppolo** and **Tom Brown**. Shortly after the end of World War I he moved to Chicago, playing in several bands and then helping to form the Friars Society Orchestra. The Friars included **Georg Brunis**, **Elmer Schoebel** and Roppolo and quickly became popular both in clubs and on record. In 1923 the band was renamed the **New Orleans Rhythm Kings**, a name reused by Mares and Roppolo in 1925 in New Orleans. Mares recorded in later years, again using the NORK name; however, from the mid-20s onwards he played only part-time. Through his short-lived popularity alone, Mares helped spread the jazz word to audiences and also to fellow trumpeters who took heed of his crisp playing.

- COMPILATIONS: *The New Orleans Rhythm Kings* (Swaggie 1922-23)★★★★.

Maresca, Ernie

b. 21 April 1939, Bronx, New York, USA. Maresca's one hit was the rousing rock 'n' roll tune, 'Shout! Shout! (Knock Yourself Out),' from 1962, which went to number 6 on the US chart. With great support from the vocal group, Del Satins, Maresca created a piece that epitomized the spirit of early rock 'n' roll with its sense of fun and enthusiasm for dance. But he was mainly a behind-the-scenes talent, writing and producing acts for the Laurie label in New York City. The songs he composed included 'No One Knows' for **Dion And The Belmonts**; 'Runaround Sue' and 'The Wanderer' for **Dion**, and 'Runaround' for the **Regents**. Most of the acts he worked with were hard-hitting, Italian-American, doo-wop groups who came from the Bronx, notably the Belmonts, Regents, Camelots, Del Satins, Nino And The Ebbtides, and the Five Discs. In the UK, 'Shout! Shout' (Knock Yourself Out)' was remade in 1982 by **Rocky Sharpe And The Replays**, who took it to number 19.

- ALBUMS: *Shout! Shout! Knock Yourself Out* (Seville 1962)★★★.

Margo

b. Margaret O'Donnell, 6 February 1951, Kincasslagh, County Donegal, Eire. Influenced by **Patsy Cline** and while still at school, she began her own musical career in 1964 as a member of a local showband, the Keynotes. Her first success came with her recordings of 'Bonny Irish Boy' and 'Road By The River' in 1968, which led to appearances on major television shows. In the early 70s, she formed her own band, Country Folk, topped the Irish charts with an old Irish ballad, 'I'll Forgive And I'll Try To Forget', and registered a very successful appearance at the 1972 Wembley Festival. Margo was the victim of a road accident in the mid-70s, which saw her hospitalized for months and inactive for over a year. In 1976, she fronted the Country Blue Boys, toured extensively and enjoyed a major duet hit, 'Hello Mr Peters', with Larry Cunningham. Since that time, she has continued to entertain audiences, not only in the UK but also in the USA and Australia. Her major achievements include appearances at Carnegie Hall, New York and London's Royal Albert Hall, plus a very successful series on RTE Television. In 1983, her younger brother, **Daniel O'Donnell**, joined her band and gained some experience before launching his own solo career. In 1988, after joining the Ritz label, Margo recorded 'Two's Company' with Daniel. In 1989, she was honoured, in Kincasslagh, at an event that included a surprise appearance from her brother, in recognition of her 25 years in showbusiness. In 1991, she formed a new band, Sweet Dreams, which featured John Glenn as her co-vocalist, but she later reverted to using her original band name of Country Folk. In 1994, Ritz released *New Beginnings*, which included her hit single 'The Eyes Of My Child', as well as a new version of her old hit 'I'll Forgive And Try To Forget', but in 1995, she joined the Hazel label. Once asked for a comment on her successful longevity in the business, she is quoted as saying, 'Keep your head very level and stay away from the drink at all costs.' A very accomplished entertainer, she has never strayed far from her early influences, in either her concert appearances or her recorded output of almost 30 albums, which has led many people to affectionately call Margo 'The Queen of Country and Irish'.

● ALBUMS: *Margo And The Country Folk* (Ruby 1971)★★★, *From Margo With Love* (ARA 1972)★★★, *Country Lovin'* (ARA 1973, issued in UK, One Up 1973)★★★, *At Home In Ireland* (ARA 1974)★★★, *Margo - The Girl From Donegal* (IRL 1975)★★★, with Larry Cunningham *Yes Mr Peters* (Release 1977)★★★, *A Toast To Claddagh* (ARA 1978)★★★, *Galway Bay* (ARA 1978)★★★, *Irish Requests* (ARA 1979)★★★, *Country Style* (ARA 1979)★★★, *Country Girl* (Homespun 1980)★★★, *Margo's Favourites* (Harp 1980)★★★, *Trip To Ireland* (Homespun 1982)★★★, *Three Leaf Shamrock* (Homespun early-80s)★★★, *Just Margo* (Homespun early-80s)★★★, *I'll Settle For Old Ireland* (Homespun early-80s)★★★, *Destination Donegal* (ARA 1982)★★★, *18 Irish Songs* (ARA 1982)★★★, *Toast From An Irish Colleen* (Stoic 1984)★★★, *Girl From Donegal* (IMHC 1987)★★★, *Margo Now* (Unicorn 1987, reissued with different sleeve Ritz 1988)★★★, *I Long To See Old Ireland Free Once More* (Outlet 1988)★★★, *Ireland Must Be Heaven* (EMI-Ireland 1988)★★★, *A Trip Through Ireland* (I&B 1989)★★★, *Ireland On My Mind* (Ritz 1992)★★★, *New Beginnings* (Ritz 1994)★★★.

● COMPILATIONS: *Greatest Hits: Margo* (Ara 1978)★★★★, *All Time Hits* (ARA 1979)★★★.

Margolin, Bob

b. 9 May 1949, Brookline, Massachusetts, USA. Margolin's right of passage to the blues came through **Chuck Berry**, who sparked his interest in the guitar and introduced him to the music of the classic **Muddy Waters** band. After working in local blues groups, Margolin worked alongside **Luther 'Georgia Boy' Johnson**, who had been in Waters' band during the 60s. In 1973, he received the call to join Muddy Waters and played with the band until the early 80s, appearing on seven albums for **Chess** and Blue Sky and backing Waters on his appearance in ***The Last Waltz***, the **Band**'s farewell concert film. He had begun to front his own band by that time, and when Waters died in 1983 he took up a full-time solo career. Now calling himself Steady Rollin' Bob Margolin, his first two albums pay more than ample tribute to his former boss and to post-war Chicago blues, and feature men such as **Jimmy Rogers**, **Pinetop Perkins** and **Willie Smith**. *Down In The Alley*, with guest vocalists **Nappy Brown** and **John Brim**, broadened its perspective, but in his live performances Margolin remains a sincere recreator of his primary influences.

● ALBUMS: *The Old School* (Powerhouse 1989)★★, *Chicago Blues* (Powerhouse 1991)★★, *Down In The Alley* (Alligator 1994)★★★, *My Blues And My Guitar* (Alligator 1995)★★★★, *Up And In* (Alligator 1997)★★★.

Margolis, Kitty

b. California, USA. Raised in San Francisco's Bay Area, Margolis was surrounded by music from early childhood. At the age of 12 she taught herself to play guitar and played and sang in folk-rock and blues groups through high school. She studied at Harvard University and San Francisco State where she turned to jazz under the tutelage of saxophonist **John Handy II**. She formed her own groups and often performed at San Francisco's Keystone Korner playing and singing with numerous visiting jazzmen including **Stan Getz**, **Dexter Gordon**, **Art Blakey** and **Cedar Walton**. In the early 90s, Margolis formed her own recording company in collaboration with fellow singer Madeline Eastman and her first releases alerted the jazz world to the fact that an important new vocalist had arrived on the scene. Margolis's second album reached the Top 10 on US radio jazz charts and features guest saxophonist **Joe Henderson**. Her third set features **Roy Hargrove** and R&B veteran **Charles Brown**. Singing with great zest and vitality, Margolis brings to her work a well-defined sense of purpose and a total commitment to jazz. Her voice is a rich contralto and she uses it with warmth and wit, intelligently interpreting lyrics and sensitively observing the intentions of the songwriters. She has also written a number of lyrics, including those for Walton's 'Firm Roots' and **Wayne Shorter**'s 'Ancient Footprints'. She frequently writes her own arrangements, drawing from the jazz and standards repertoires. Widely praised by critics and fellow musicians, including **Jon Hendricks** and **Lionel Hampton**, Margolis is an important singer for the 90s.

● ALBUMS: *Live At The Jazz Workshop* (Mad-Kat 1992)★★★, *Evolution* (Mad-Kat 1994)★★, *Straight Up (With A Twist)* (Mad-Kat 1996)★★★.

Mariano, Charlie

b. 12 November 1923, Boston, Massachusetts, USA. One of many fine students to emerge from Boston's **Berklee College Of Music**, Mariano gained most of his early experience in and around his home town. Among the musicians with whom he played in the formative years of the late 40s and early 50s were **Herb Pomeroy**, **Nat Pierce**, **Gigi Gryce**, **Quincy Jones** and **Jackie Byard**. In 1953, he joined **Stan Kenton** for a two-year spell and then worked in Los Angeles with **Shelly Manne**. By 1958 he was back in Boston, this time teaching at **Berklee College Of Music**. The following year he was briefly with Kenton again, then met, married and formed a band with **Toshiko Akiyoshi**. This association lasted into the mid-60s, with part of that time spent in Japan. During the 60s Mariano also played with **Charles Mingus**, spent more time teaching at Berklee, travelled extensively in the far-east, and led his own jazz-rock group. In the 70s and 80s Mariano lived mostly in Europe, leading bands with **Philip Catherine** and others, continuing to explore eastern music and playing many kinds of fusion music with, among other groups, the **United Jazz And Rock Ensemble** and **Eberhard** Weber's Colours. Throughout his career, Mariano has displayed a striking ability to encompass many diverse musical forms and incorporate them into jazz without losing the emotional intensity of his early bebop-orientated playing style. Through his continued exploration of ethnic musical forms, particularly those of eastern origin, Mariano has established a secure and significant place as a truly international jazz artist.

● ALBUMS: *Charlie Mariano With His Jazz Group* (1950-51)★★★, *The Modern Saxophone Stylings Of Charlie Mariano* (1950-51)★★★, *Charlie Mariano* i (1951)★★★, *Charlie Mariano Boston All Stars* (Original Jazz Classics 1953)★★★, *Charlie Mariano* ii (1953)★★★, *Swinging With Mariano* (Affinity 1954)★★★, *Charlie Mariano* Plays (Fresh Sound 1954)★★★★, *Alto Sax For Young Moderns/Johnny One-note* (Affinity 1954)★★★★, with Stan Kenton *Contemporary Concepts* (1955)★★★★, *Charlie Mariano* iv (1957)★★★, *Toshiko-Mariano Quartet* i (1960)★★★, with Charles Mingus *The Black Saint And The Sinner Lady* (1963)★★★, *Toshiko-Mariano Quartet* ii (1963)★★, *A Jazz Portrait Of Charlie Mariano* (1963)★★★, *Folk Soul* (1967)★★, with Sadao Watanabe *Iberian Waltz* (1967-68)★★★, *Charlie Mariano And His Orchestra* (1970)★★★, *Cascade* (1974)★★★★, *Reflektions* (1974)★★★, *Jazz Confronto 15/JaC's Group Featuring Charlie Mariano* (1975)★★, *The Door Is Open/Pork Pie* (1975)★★★, *Helen 12 Trees* (1976)★★, *October* (1977)★★★, with United Jazz And Rock Ensemble *Teamwork* (1978)★★★, *Crystal Bells* (1979)★★, *Tea For Four* (1980)★★★, *Some Kind Of Changes* (1982)★★★, *Jyothi* (ECM 1983)★★★, *The Charlie Mariano Group* (1985)★★★, *Mariano* (Intuition 1987)★★, *Charlie Mariano And The Karnataka College Of Percussion: Live* (1989)★★, *Live* (Verabra 1990)★★, *It's Standard Time* (Fresh Sound 1990)★★★, *Innuendo* (Lipstick 1992)★★★, *Adagio* (Lipstick 1995)★★★.

Mariano, Torcuato

b. 1963, Buenos Aires, Argentina. A powerful and talented advocate of Brazilian instrumental jazz, Mariano moved to that country from his native Argentina at the age of 14. By this time already a fluent, self-taught performer, under the tutelage of guitarist Claudio Gabis he studied music theory and harmony. By 1980 he was a regular at various night clubs, performing alongside bossa nova legends including Johnny Alt. However, his other influences were drawn from a wide musical vocabulary, and he delighted in mixing his South American heritage with the rock, blues, jazz and funk traditions of the USA. Numbering **Santana**, **Pat Metheny**, **Jeff Beck**, Ivan Luis and **Djavan** among his primary influences, he was pleased to oblige when the opportunity arose to accompany the last named pair in the studio. They were impressed enough by his emerging technique to invite Mariano to join their respective touring bands. Further sessions in Brazil's music capital, Rio de Janeiro, confirmed his new-found status, and brought him into harness with names such as **Sergio Mendez**, Xuxa, **Cal Costa** and Leo Gandelman. The first to use his own compositions was saxophonist Gandelman, before he teamed up with lyricist Claudio Rabello to produce a powerful songwriting partnership, benefiting the careers of Xuxa, Angelica, Rosana and others. These successes awoke the interest of VISOM Records, and they duly released a debut solo album, *Paradise Station*. Written, arranged and co-produced by Mariano, it became a welcome addition to the artist's growing legacy and furthered Brazil's discourse with other musical forms and countries. His growing professionalism in producing and composing material with Brazil's major record companies was reflected on *Last Look*. The most poignant track, 'Everything I Couldn't Say With Words', saw him combine his guitar with the flute of Marcelo Martins. Just as affecting was the hip hop-based 'In The Rhythm Of My Heart'.

● ALBUMS: *Paradise Station* (VISOM 1993)★★★, *Last Look* (Windham Hill 1995)★★.

Marie, Donna

Donna Marie was born in the UK, although her formative years were spent in Jamaica. It was while living in Jamaica that she demonstrated her talent singing lead in her local Pentecostal Church choir. After leaving the choir she joined a band performing lead and backing vocals. By 1989 Marie began recording as a soloist with the **Pioneers**, heralding her emergence in the UK as a **lovers rock** singer. She released her first single, 'On The Outside', which was a cover version of the theme to the Australian soap opera *Prisoner Cell Block H*. She then released four neglected albums with the group before concentrating on sessions with **Delroy Wilson**, which resulted in the enticing 'Dance With Me'. Marie maintained a credible profile within the industry for a number of years, including notable sessions with vocalist **Don Campbell**. By July 1994 her performance at the Intermezzo nightspot in London inspired **Jeff Peart** of the Boiler Room production team to sign the singer. With Peart and the crew she recorded *Now*, which featured the chart-topping song 'Think Twice', a version of the **Celine Dion** hit. Marie's interpretation of the song sold particularly well in South America, topped the Italian charts and held the number 1 position in the reggae charts. In 1995 she continued to maintain a high profile, appearing alongside **Bunny Wailer** at his prestigious concert in Finsbury Park, London, as well as performing with **Beres Hammond** in the UK and **Shabba Ranks** in Jamaica. In 1997 Marie toured Brazil and other parts of South America, where her arrival was greeted with rapturous enthusiasm. She featured on television shows, the streets were adorned with banners detailing her tour and her face appeared on the front of the daily nationals. The unprecedented welcome showed Donna Marie as the Queen of Reggae in South American eyes.

● ALBUMS: *Now* (Londisc 1994)★★★, *Thinking Of You* (Londisc 1996)★★★, *Feel Good* (Londisc 1997)★★★★.

● COMPILATIONS: *Love Music Volumes 1-4* (Golden Age/Pioneer 1989-92)★★.

Marie, Kelly

b. Jacqueline McKinnon, 23 October 1957, Paisley, Scotland. The disco/Hi-NRG singer Kelly Marie won the *Opportunity Knocks* talent competition on British television at the age of 15, but it was in France that she first enjoyed any success on vinyl when 'Who's The Lady With My Man?' was awarded a gold disc. However, 'Feels Like I'm In Love' topped the UK singles chart in 1980. The song, written by former **Mungo Jerry** leader Ray Dorset, had originally been intended for **Elvis Presley** who died before he could record it. Minor hits followed with 'Loving Just For Fun', 'Hot Love' and 'Love Trial', before Kelly's chart career came to an end. She made a part-time return to the club circuit in the 90s generally to appreciative gay Hi-NRG audiences, such as those at the G.A.Y. venue. Her last record was a cover of **Billy Fury**'s 'Halfway To Paradise' in 1989.

● ALBUMS: *Who's That Lady With My Man* (Pye 1977)★★★, *Feels Like I'm In Love* (Calibre 1980)★★★.

Marie, Teena

b. Mary Christine Brocker, 1957, Santa Monica, California, USA. A singer, songwriter, multi-instrumentalist, arranger and producer, Teena Marie is one of the few white artists to sustain a consistent career in the US soul market. Spotted by **Motown Records**' **Berry Gordy** in the 70s, he linked her up with funk star and labelmate **Rick James**, and her early career strongly reflected their joint influences. The highly commercial *Wild And Peaceful* saw her backed by James and the **Stone City Band** on a set that included their hit duet, 'I'm A Sucker For Your Love'. She returned the favour by partnering James on 'Fire And Desire' on his *Street Songs* album in 1981. Afterwards, Marie took increasing control of her career and songwriting, singing both ballads and funk. Both 'I Need Your Lovin'' and 'Square Biz' reached the Top 20 of the US ***Billboard*** charts in 1980 and 1981, respectively. In the UK, 'Behind The Groove', a surprise disco smash at number 6 in the singles chart, led to confusion in public minds over her and the similarly titled **Kelly Marie** (it also, accidentally, picked up on the prevalent UK disco trend for songs with 'Groove' in the title). However, her greatest success followed her move to Epic Records, which some saw as an assertion of her independence, with the number 4-peaking US hit, 'Lovergirl'. Afterwards, her chart career declined. *Emerald City* was a funky outing, notable particularly for **Stevie Ray Vaughan**'s guitar solo on 'You So Heavy'. Demonstrating her talent for modernizing her technique with the advent of each new instalment in R&B's development, *Ivory* was produced by **Soul II Soul**'s Jazzie B.

● ALBUMS: *Wild And Peaceful* (Gordy 1979)★★★, *Lady T* (Gordy 1980)★★★, *Irons In The Fire* (Gordy 1980)★★★, *It Must Be Magic* (Gordy 1981)★★★★, *Robbery* (Epic 1983)★★★, *Starchild* (Epic 1984)★★★, *Emerald City* (Epic 1986)★★★, *Naked To The World* (Epic 1988)★★★, *Ivory* (Epic 1990)★★★★.

● COMPILATIONS: *Greatest Hits* (Motown 1985)★★★★, *Greatest Hits* different track-listing to Motown issue (Epic 1991)★★★★.

Marillion

Front-runners of the short-lived UK progressive rock revival of the early 80s, Marillion survived unfavourable comparisons with **Genesis** to become a popular melodic rock group, notching up several successful singles plucked from their grandiose concept albums. The group formed in Aylesbury, Buckinghamshire, originally as Silmarillion, a name taken from the novel by J.R.R. Tolkien. The group featured Doug Irvine (bass), Mick Pointer (b. 22 July 1956; drums), Steve Rothery (b. 25 November 1959, Brampton, South Yorkshire, England; guitar) and Brian Jelliman (keyboards). After recording the instrumental demo, 'The Web', the band recruited **Fish** (b. Derek William Dick, 25 April 1958, Dalkeith, Edinburgh, Scotland; vocals) and Diz Minnett (bass), and began building a strong following through almost continuous gigging. Before recording their debut, 'Market Square Heroes', Jelliman and Minnitt were replaced by Mark Kelly (b. 9 April 1961; keyboards) and Pete Trewavas (b. 15 January 1959, Middlesbrough, Cleveland, England; bass). Fish wrote all the lyrics for *Script For A Jester's Tear* and became the focal point of the group, often appearing on stage in garish make-up, echoing the style, both visually and vocally, of Genesis's singer **Peter Gabriel**. In 1983 Pointer was sacked and replaced for brief stints by Andy Ward of **Camel**, then John Marter and Jonathan Mover, before the arrival of Ian Mosley (b. 16 June 1953, London, England), a veteran of many progressive rock bands, including **Curved Air** and the **Gordon Giltrap** band. Marillion's second album embraced a more straightforward hard rock sound and yielded two hits, 'Assassin' and 'Punch And Judy'. 1985's ***Misplaced Childhood*** was Marillion's biggest-selling album - surprisingly so, as it featured an elaborate concept, being virtually one continuous piece of music based largely on Fish's childhood experiences. 'Kayleigh', a romantic ballad extracted from this mammoth work, reached number 2 in the UK charts. By 1988 Fish was becoming increasingly dissatisfied with the group's musical development and left to pursue a solo career. The live double album *Thieving Magpie* was his last recorded contribution, and provided a fitting overview of the group's past successes. Marillion acquired Steve Hogarth (b. Doncaster, Yorkshire, England), formerly of the Europeans, who made his debut on *Seasons End*, proving himself equal to the daunting task of fronting a well-established band. The 90s have found Marillion as popular as ever, with the ghost of Fish receding into the background. With Hogarth fronting the band, consistent success has continued, including chart status for 'Sympathy', 'The Hollow Man' and 'Alone Again In The Lap Of Luxury'. *Afraid Of Sunlight* tackled the subject of fame, with references to the recently deceased **Nirvana** vocalist, Kurt Cobain, **John Lennon** and O.J. Simpson, the former American footballer who at the time was on trial for murder. Unusually, for a band rooted in the progressive rock subculture, a genre dominated by the album, Marillion continue to be distinguished as much for their singles as their album releases.

● ALBUMS: *Script For A Jester's Tear* (EMI 1983)★★★, *Fugazi* (EMI 1984)★★, *Real To Reel* (EMI 1984)★, *Misplaced Childhood* (EMI 1985)★★★, *Brief Encounter* (EMI 1986)★★, *Clutching At Straws* (EMI 1987)★★★, *B Sides Themselves* (EMI 1988)★★, *The Thieving Magpie* (EMI 1988)★★, *Seasons End* (EMI 1989)★★★, *Holidays In Eden* (EMI 1991)★★★, *Brave* (EMI 1994)★★★, *Afraid Of Sunlight* (EMI 1995)★★★, *Made Again* (EMI 1996)★★, *This Strange Engine* (Intact/Raw Power 1997)★★★.

● COMPILATIONS: *A Singles Collection* (EMI 1992)★★★, *The Best Of Both Worlds* (EMI 1997)★★★.

● VIDEOS: *1982-1986 The Videos* (1986), *Live From Lorely* (1987), *From Stoke Row To Ipanema* (1990), *Brave* (1995).

● FURTHER READING: *Market Square Heroes*, Mick Wall. *Marillion*, Carol Clerk. *The Authorized Story Of Marillion*, Mick Wall. *Marillion: The Script*, Clive Gifford.

Marilyn

b. Peter Robinson, 3 November 1962, Kingston, Jamaica, West Indies. Marilyn launched his UK singing career on the coat-tails of his friend **Boy George** as England's second cross-dressing pop star. Much photographed in the teenage press, he became a major celebrity in 1983 with the release of 'Calling Your Name', which became a number 4 hit in the UK charts (many critics suggested it sounded like a **Culture Club** offcut). The tabloids turned on him with barely-concealed venom. As Marilyn complained later 'You just expect that, after Danny La Rue and Quentin Crisp and God knows who else, that people would be able to accept someone with a bit of make-up. England is like such a bunch of old drag-queens anyway. If you pick up a history book . . . I'm quite tame compared to a lot of people.' Afterwards, however, a succession of further singles for **Mercury Records** attained ever decreasing chart positions. The gospel-flavoured 'Cry And Be Free' reached 31 in February 1984. Exactly a year later 'You Don't Love Me' reached UK number 40. His record company dispatched him to Detroit, Michigan, to work with producer Don Was of **Was (Not Was)**. However, when he arrived there he found nobody had paid for a room for him to stay in. Without personal funds, he cut his famous blonde hair (which gave him his name) and ceased to wear make-up, abandoning the image which had brought him his initial success. Despite this, 'Baby You Left Me' (one of two tracks recorded with Was) failed to re-ignite his career.

Marilyn Manson

Controversial by design rather than accident, Florida group Marilyn Manson were formed in 1990 with the express intention of 'exploring the limits of censorship'. In keeping with this image, they were the first band to be signed to Trent Reznor (**Nine Inch Nails**) and John A. Malm Jr's Nothing label. Support slots with the likes of **Suicidal Tendencies**, **Meat Beat Manifesto**, **Murphy's Law** and the **Genitorturers** brought them considerable local recognition, in the form of the 1993 'Slammy' awards (taking the song of the year nomination for 'Dope Hat') and sundry other baubles (not least, short-heading **Gloria Estefan** for the Best Local Musician category in *South Florida* Magazine). Reznor also acted as guest musician and executive producer on the group's 1994 debut album, with half of the tracks mixed at the house of the infamous Tate murders by the Manson family (where Nine Inch Nails also recorded). The group comprises Mr Manson (b. Brian Warner; vocals, tape loops), Daisy Berkowitz (guitar), Twiggy Ramirez (bass), Madonna Wayne Gacy (Hammond organ, samples) and Sara Lee Lucas (drums). Berkowitz departed in June 1996 (he later sued the band for unpaid royalties and breach of contract) and was replaced by Zim Zum. *Antichrist Superstar* included the American hit single 'The Beautiful People', and reached number 3 on the ***Billboard*** album charts.

● ALBUMS: *Portrait Of An American Family* (Nothing/East West 1994)★★, *Smells Like Children* (MCA 1996)★★, *Antichrist Superstar* (Nothing/Interscope 1996)★★★★, *Remix And Repent* (Nothing/Interscope 1998)★★★.

● VIDEOS: *Dead To The World* (Nothing/Interscope 1998).

● FURTHER READING: *The Long Hard Road Out Of Hell*, Marilyn Manson with Neil Strauss. *Marilyn Manson - A Biography*, Kurt B. Reighley.

Marine Girls

This UK quartet was formed by four Hertfordshire schoolfriends: Jane Fox (b. *c.*1963; bass, vocals), her sister Alice (b. *c.*1966; vocals, percussion), **Tracey Thorn** (b. 26 September 1962; guitar, vocals) and the soon-to-depart Gina (percussion, vocals). The Marine Girls recorded their home-made *Beach Party* in a garden shed. Musically competent, within limitations, their lyrics showed remarkable strength and eloquence in dealing with the age-old problems of difficult boyfriends, new love and loneliness, often using the symbolic context of the sea and all its mysteries. With initial encouragement from the **Television Personalities**, the album was released by the Whaam! label and was later picked up by **Cherry Red Records**, who signed the group for a second album. By this time, Thorn had left school to go to Hull University, where she struck up a romantic and artistic relationship with Cherry Red stablemate **Ben Watt**. They recorded the **Cole Porter** song 'Night And Day' under the name of **Everything But The Girl**. Thorn had also released a solo album in 1982, *A Distant Shore*, which was well received by the critics and public. Pursuing a parallel career as a Marine Girl and as a duettist with Watt at first proved comfortable, but with the increasing popularity and media attention of Everything But The Girl, an amicable split with the Fox sisters came in late 1983, after the release of the successful *Lazy Ways*. Continuing their seaside/oceanic fixation, the sisters formed **Grab Grab The Haddock**, which produced two fine EPs on CherrGrab Grab The Haddocky Red before folding in 1986. The line-up of was notable for the inclusion of Lester Noel, who later joined **Norman Cook in Beats International.**

● ALBUMS: *Beach Party* (Whaam! 1981)★★, *Lazy Ways* (Cherry Red 1983)★★★.

Mariners

This four-piece gospel group consisted of two white and two black singers and was formed in 1942 at the Coast Guard in Manhattan Beach in New York, USA. The group consisted of Thomas Lockard, James O. Lewis, Nathaniel Dickerson and Martin Karl (who had previously performed with the Chicago Opera). The group toured the New York State area and visited several Pacific force bases during 1945. Radio broadcasts brought them to the attention of Arthur Godfrey, and they were regulars on his radio show for several years after the war. They recorded 'On The Island Of Oahu' for **Columbia Records** in 1949, but their first hit was 'Sometime' in 1950. The run of successes continued with 'They Call The Wind Mariah' and 'I See The Moon', their last and biggest hit, at number 14 in 1952. Still best known through their appearances on Godfrey's shows, they moved to the Cadence label in the late 50s, to diminishing acclaim. By the advent of the 50s more contemporary outfits had seized their mantle, and they disappeared from both the charts and the New York radio scene which had been their most effective medium.

Marino, Frank

b. 22 August 1954, Canada. This formidable guitarist obsessively based his style on **Jimi Hendrix**. Forming **Mahogany Rush** in 1970 (later known as Frank Marino And Mahogany Rush), he decided to work solely under his own name from 1980 onwards. Playing the Heavy Metal Holocaust Festival in Port Vale during 1981, he was the surprise success of the day, upstaging headliners **Triumph** with a truly dazzling display of guitar pyrotechnics and showmanship. *The Power Of Rock 'N' Roll* was the first release under Marino's own name and featured a more aggressive style, coupled with lyrical references to sensitive social and political issues of the time. *Juggernaut* built on this success, but increased the tempo and introduced a greater degree of melody to the material. A four-year break from recording ensued, owing to business and management setbacks, before *Full Circle* appeared in 1986. A stunning double live album was issued two years later, but nothing further appeared until a single-track contribution to the *Guitar Speak Vol.2* album was released in 1990.

● ALBUMS: *The Power Of Rock 'N' Roll* (CBS 1981)★★★, *Juggernaut* (CBS 1982)★★★★, *Full Circle* (Maze 1986)★★★★, *Double Live* (Maze 1988)★★★.

Marion

Macclesfield, England quintet comprising Jaime Harding (b. *c.*1975; vocals), Anthony Grantham (guitar), Phil Cunningham (guitar), Julian Phillips (bass) and Murad Mousa (drums), who created an immediate stir in 1994 with the release of two independent singles ('Violent Men' and 'The Only Way'). This brace of fierce, anthemic songs, together with the fact that they were represented by ex-**Smiths** manager Joe Moss, helped ensure a frenzied A&R chase in the summer of that year, which was eventually concluded at the In The City seminar in September when they were signed by **London Records**. However, there was a degree of longevity to Marion's pursuits that might not have been suggested by their average age of 20 - Harding, Cunningham and Grantham had been in youthful bands together for nine years before this current incarnation. Their new label sent them to work with **Stephen Street**, provoking further Smiths comparisons, which were hardly deflated by the news that **Morrissey** had attended two of their early gigs (he subsequently invited them to support him on UK dates). Their single 'Sleep' was subsequently used in a Citröen advertisement, and was followed by the debut album, which was not entirely successful in capturing the band's live sound. Following Harding's recovery from a sustained period of drug abuse, the band recorded their second album, *The Program*, with Johnny Marr on production duties.

● ALBUMS: *This World And Body* (London 1996)★★★, *The Program* (London 1998)★★.

Marionette

Formed in the early 80s in Islington, London, Marionette were a four-piece group in the tradition of the **New York Dolls** and **Faces**. The main strength of the band, fronted by vocalist Ray Zell, along with Dave Veal on guitar, KK (b. Kevin Matthew) on bass and Pig (b. Adam Honey) on drums, was in their live performances, which at times recalled the punk gigs of the mid- to late 70s. Their first release was *Provocatively Trashy*, a live cassette, after which they ventured into the recording studio for 'My Baby Sucks', which was a proposed single at the time, but did not materialize. By 1985 Zell was making a name for himself as a journalist in the music press, eventually working for *Kerrang!* magazine where he created the long-running cartoon character, Pandora Peroxide. Heavy Metal Records did release one album by them, but UK glam had long since given way to American imports. Zell revived the band at the request of the **Quireboys**' Spike, who invited Marionette to open for them at the London Dominion in 1988. Zell now seems content to concentrate on writing. Pig married and moved abroad, and Veal works as a school caretaker. KK worked at Wessex Studios as assistant to Bill Price, and later became a freelance engineer and producer, working with **EMF**, **Catherine Wheel**, **Nymphs** and the **Wildhearts**.

● ALBUMS: *Blonde Secrets And Dark Bombshells* (Heavy Metal 1985)★★★.

Marionettes

Based in London, England, this Gothic rock band were formed by singer Sean Cronin in February 1986, and were originally titled the Screaming Marionettes. The full line-up consisted of Paul Newton (drums), Barry Downes (bass; ex-**Weapon**) and Vile Gold (guitar). After embarking on a tough gigging schedule, the band signed to the record label Lambs To The Slaughter. 'Obsession' was released in April 1988, along with a video made by cult film director David McGillivery. Despite the media paying no attention whatsoever, the Marionettes had no troubling building a live following. 'Goth' audiences had, after all, been largely deserted by old favourites such as the **Mission** and **Cult**, whose style the Marionettes revisited, and the band were easily able to attract 1,500 fans to a gig at Hammersmith Palais, London, in August 1988. A second single, 'Like Christabel', made the UK independent charts in July of the following year. Rainer Hensal invited them to record their debut album for his Maze Music label (through **Virgin Records**). Germany proved to have a great affection for the group, and after playing three festivals under the auspices of the *Zillo* magazine, the group signed to the inter-connected Mephisto's Mob label. *Book Of Shadows*, produced by John McGowan (**Metallica** and **Ozzy Osbourne**) was released in late 1992, after which they hit the European festival trail, playing shows with **Pearl Jam** and the **Sisters Of Mercy** to audiences of over 50,000.

● ALBUMS: *Ave Dementia* (Maze/Virgin 1990)★★★, *Book Of Shadows* (Mephisto's Mob/Jungle 1992)★★★.

Mark IV

This rock 'n' roll group from Berkhampsted, Hertfordshire, England was formed in 1961, around a nucleus of William Rawlinson and Beverly Brown. However, during 1963 - the exact circumstances are unclear and lost even to the memory of some of the protagonists - members of the group Jimmy Virgo And The Bluejacks seemed to take over Mark IV squeezing the old members out. The line-up evolved into Kenny Pickett (b. 3 September 1947, Ware, Hertfordshire, England; vocals), Eddie Phillips (b. 15 August 1945, Leytonstone, London, England; guitar), Mick Thompson (rhythm guitar), John 'Nobby' Dalton (bass), and Jack Jones (b. Northampton, England; drums). Initially managed by **Robert Stigwood**, they released two singles on **Mercury** ('Rock Around The Clock'/'Slow Down' and 'Crazy Country'). Their third single, this time released on **Decca Records**, was 'Hurt Me If You Will', and offered the first evidence of Phillips' overdriven feedback guitar style - presumed by many commentators to have been influenced by the growth of 'mod' culture. It was during the Mark IV days that Phillips first conceived the idea of playing his guitar with a violin bow after previous attempts with a fret saw had damaged the instrument. 'Work All Day (Sleep All Night)' saw them transfer to **Fontana Records**, though this too did not become a hit. Mark IV later came under the managerial auspices of **Tony Stratton-Smith** and on 6 June 1966 played their last gig under that name. Dalton left to join the **Kinks**, Thompson left the music business completely and the remaining members went on to form **Creation**.

● COMPILATIONS: *The Mark Four The Creation* (Eva 1983)★★★.

Mark, Louisa

b. 1960, Shepherds Bush, London, England. Mark first ventured into showbusiness through the regular talent competitions held at the Four Aces Club in London, where she won for 10 consecutive weeks. Competitors would sing over acetates provided by **Lloyd Coxsone**, who, impressed with her popularity, took her into Gooseberry Studios for a recording session. The result was a cover version of the soul hit by **Robert Parker**, 'Caught You In A Lie'. With backing provided by **Matumbi** it was an instant hit, almost breaking through into the pop charts. The second release with Coxsone was 'All My Loving' but it lacked the original winning formula. As Mark was only 15 years old and attending Hammersmith County School at the time, she became a celebrity among the pupils. After leaving school, further releases surfaced, including the Clement Bushay-produced 'Keep It Like It Is', which was later used by **Trinity** for his hit 'Step It Brother Clem'. Her preference for lyrics relating to infidelity continued unabashed when she released 'Six Sixth Street'. The song, comparable to her debut outing, was beautifully crafted and resulted in another hit. In 1980 Bushay released *Markswoman*, although Mark felt that the album was rush-released and improperly mixed; she did not record during the following year as a result. By 1982, she had resolved these disagreements and recorded a version of the **Jones Girls**' 'Mum And Dad', arranged by **Sly And Robbie**. As one of the forerunners of lovers rock, before the phrase was inaugurated by **Dennis Harris**, Mark is still held in high esteem, as demonstrated by the popularity of her debut single, which is still played in dancehalls 20 years after its initial release.

● ALBUMS: *Markswoman* (Bushranger 1980)★★, *Breakout* (Bushays 1982)★★★.

Marketts

This Hollywood, California-based instrumental group rose to prominence during the surfing craze of the early 60s. Ben Benay (guitar), Mike Henderson (saxophone), Ray Pohlman (bass), Gene Pello (drums) and Richard Hobriaco, then Tom Hensey (keyboards), enjoyed two minor US hits with 'Surfer's Stomp' and Balboa Blue' (both 1962), before scoring a million-seller the following year with the pulsating 'Out Of Limits'. They secured another US Top 20 entry in 1966 with the then-popular 'Batman Theme', but were usurped by newer styles of Californian music. A unit dubbed the New Marketts surfaced during the 70s, by which point Benay was established in Los Angeles session circles. Pohlman pursued a similar career, working with, among others, **Emmylou Harris**, while Hensey became **Neil Diamond**'s keyboard player.

● ALBUMS: *Surfer's Stomp* (Liberty 1962)★★★, *The Surfing Scene* (Liberty 1963)★★, *Take To Wheels* (Warner Bros 1963)★★★, *Out Of Limits!* (1964)★★, *The Batman Theme* (Warner Bros 1966)★★★, *Sun Power* (1967)★★, *AM/FM* (1973)★★, *The New Marketts* (1975)★★.

● COMPILATIONS: *Out Of Limits* (Sundazed 1996)★★★★.

Markham, Pigmeat

b. Dewey Markham, 1904, Durham, North Carolina, USA, d. 13 December 1981. Best known as a comedian, Markham began his long career in 1917, dancing in travelling shows. He travelled the southern 'race' circuit with blues singer **Bessie Smith** and later appeared on burlesque bills with Milton Berle, Red Buttons and **Eddie Cantor**. By the 50s, Markham was one of black America's most popular entertainers through his shows at the Regal in Chicago, the Howard in Washington and, in particular, New York's famed **Apollo**. Despite being black, he applied burnt cork make-up to his face, a device that caused many of his fans to believe he was actually white. He later made several successful appearances on the influential ***Ed Sullivan*** television show and was signed by **Chess** during the 60s. The Chicago-based label issued several in-concert albums and his 1968 novelty hit, 'Here Comes The Judge'. This tongue-in-cheek recording was inspired by the artist's catchphrase, which was used extensively on the American television comedy series *Rowan And Martin's Laugh-In*. Although hampered by a competitive version by **Shorty Long**, Markham enjoyed a Top 20 hit in the USA and UK. Although this was a one-off achievement, Pigmeat Markham remained a well-known figure until his death in December 1981.

Marks, Gerald

b. 13 October 1900, Saginaw, Michigan, USA, d. 27 January 1997, New York, USA. A songwriter and bandleader, Marks has co-written several numbers which have endured for over 60 years. He was playing the piano by the time he was 10 years old, and led a dance band in the late 20s. However, it was not until 1931 that he made an impression on Tin Pan Alley with 'All Of Me' (written with Seymour Simons). Although it was later sung up-tempo by artists such as **Frank Sinatra**, who has recorded the song several times and included in his film *Meet Danny Wilson*, it was orginally offered to publishers as a ballad. They turned it down on the grounds that the lyric was too suggestive, but recapitulated after the popular singer Belle Baker (wife of Lew Leslie, producer of the ***Blackbirds Of 1928*** and other revues), sang it constantly. It has since been recorded hundreds of times, and was sung by **Diana Ross** in the **Billie Holiday** biopic ***Lady Sings The Blues***. Mark's chief collaborator was lyricist **Irving Caesar**, and two of their most popular songs were '(Oh Suzanna) Dust Off That Old Pianna' (1935), which was popularized by **Ozzie Nelson** and his band, and 'Is It True What They Say About Dixie?' (1936), a number always associated with **Al Jolson**. Also credited on those last two hits was songwriter-librettist Sammy **Lerner**. During the 30s Marks contributed to various stage shows, including the 1935 edition of ***Earl Carroll's Vanities*** ('Let The Man Who Makes The Gun'), and wrote 'That's What I Want for Christmas' for **Shirley Temple** to sing in the 1936 movie ***Stowaway***. During the 40s he had songs in two more Broadway musicals, *My Dear Public* (1943, 'Rain On The Sea') and *Hold It!* (1948, 'Always You'), and wrote the catchy War Bond song, 'Dig Down Deep'. He also composed the music for numerous other US Government and charity songs, as well as several religious works such as 'The Ten Jewish Holidays', 'Ten Catholic Holy Days', and 'The ABC Of Jesus'. As with so many other songwriters of his kind, Marks was overtaken by the rock 'n' roll revolution of the 50s. 'All Of Me' remains one of the classic popular songs having been recorded by hundreds of artists. Other credible interpretations worthy of mention are those by **Count Basie**, **Louis Armstrong**, **Erroll Garner**, **Jimmy Dorsey**, Billie Holiday and **Willie Nelson**. He was a member of ASCAP's board of directors for a time, and in October 1995, The New York Sheet Music Society paid tribute to him on his 95th birthday, and 85th year in show business. He continued to work right up to his death in 1997.

Marky Mark And The Funky Bunch

The younger brother of **New Kids On The Block**'s Donald Wahlberg, Mark Wahlberg (b. *c.*1971, Boston, Massachusetts, USA) was once proclaimed as the 'thinking rapper's **Madonna**' upon his entrance into the music industry in the early 90s. Also employed as an underwear model for Calvin Klein, Marky Mark's two albums did little to dispel his image as a clothes horse for white rap, even though all of his Funky Bunch (who include DJ Terry Yancey and five mixed gender dancers) are black. One notable hit came with 'Wildside', a revision of **Lou Reed**'s urban mantra, 'Walk On The Wild Side'. The cover treatment brought further rewards when 'Good Vibrations' topped the charts in the USA. The attendant debut album, *Music For The People*, achieved platinum sales in 1991. He was subsequently widely attacked in the UK by gay activists for what they described as a conspiratorial silence during **Shabba Ranks**' homophobic outbursts on *The Word*. Marky Mark would go on to star in his first film, alongside Danny DeVito and Wesley Snipes, titled *Renaissance Man*, and completed a rap/reggae crossover single with Prince Ital Joe, 'United'. However, his second album failed to provide significant sales and like New Kids On The Block, Marky Mark's association with the ***Billboard*** charts had ended by the mid-90s. He received excellent reviews for his starring role in Paul Thomas Anderson's acclaimed *Boogie Nights*, a 1997 homage to the 70s porn industry.

● ALBUMS: *Music For The People* (Interscope 1991)★★★★, *You Gotta Believe* (Interscope 1992)★★★.

Marlene, Das Musical

Originally titled *Sag Mir Wo Die Blumen Sind* (Where Have All The Flowers Gone?), this musical is based on British author Laurence Roman's biography of the legendary entertainer **Marlene Dietrich**. It opened at the small (785-seater) Theatre am Kurfürstendamm, Berlin, Germany, on 7 April 1993, almost a year after her death. Somewhat optimistically, in the light of subsequent events, the show's producer, Friedrich Kurz, booked the theatre, where Dietrich herself had performed in 1928, until the year 2000. Reportedly capitalized at between £1.5-2 million and directed by Terry Hands, formerly Artistic Director of the Royal Shakespeare Company, the production 'fast-frames 40 years of Dietrich's life, interspersed with a contemporary sub-plot about a troupe of drama students planning a tribute to her'. Along with the 'clumsy political allegories', there is a scene in which Dietrich romps in bed with her husband and his mistress, and, towards the end, **Edith Piaf**, played by a man wearing a white wedding dress, is brought on in a wheel chair. The 'charming, slightly plump' Jutta Habicht plays Dietrich in a cast of six which is accompanied by seven musicians. Most of the 20 songs are by Frederick Hollander, and include his bitter-sweet 'Falling In Love Again' from the memorable Dietrich film, *The Blue Angel*. Two months after the show opened it was retitled *Marlene, Das Musical* and drastically revised so that it became a more straight forward chronological life story, while still retaining plenty of sex and innuendo. More songs were added, but the enormous helium-filled Dietrich model which almost seemed to fill the stage was now missing. In any event, the changes were to no avail, and the show, which it was hoped would go some way towards re-estabishing Marlene Dietrich's reputation in a city that once reviled her, closed on 30 June 1993. Nearly four years later, a play, entitled *Marlene*, by Pam Gems (***Piaf***), starring Siân Phillips, was presented to appreciative audiences for an extended season at London's Lyric Theatre. Four years later, a play, entitled Marlene, by Pam Gems (Piaf), starring Siân Phillips, was presented to appreciative audiences for an extended season at London's Lyric Theatre.

Marley Marl

b. Marlon Williams, 30 September 1962, Queens, New York, USA. Widely revered for his considerable production skills, notably for his cousin **MC Shan**, **Big Daddy Kane**, **Master Ace**, **Roxanne Shanté** and **Biz Markie**, Marl's work is inhabited by a spirit of accessible, old school gusto. He has been widely congratulated for his innovative sampling techniques, using the SP1200 on hip-hop landmarks like *Eric B For President*. He also acts as host on the weekly *Rap Attack* radio programme on the WBLS-FM station in New York. The selected albums listed below sample some of this work, including contributions from Shanté and Kane, plus **Kool G. Rap**, **Chuck D.**, **LL Cool J**, **King Tee** and **Chubb Rock**.

● ALBUMS: *In Control Volume 1* (Cold Chillin' 1988)★★★, *In Control Volume II* (Cold Chillin' 1991)★★.

Marley, Bob

This legendary singer's vocal group, the **Wailers**, originally comprised six members: Robert Nesta Marley (b. 6 February 1945, St. Anns, Jamaica, West Indies, d. 11 May 1981, Miami, Florida, USA), **Bunny Wailer** (b. Neville O'Riley Livingston, 10 April 1947, Kingston, Jamaica, West Indies), **Peter Tosh** (b. Winston Hubert McIntosh, 19 October 1944, Westmoreland, Jamaica, d. 11 September 1987, Kingston, Jamaica), Junior Braithwaite, Beverley Kelso and Cherry Smith. Bob Marley And The Wailers are the sole Jamaican group to have achieved global superstar status, together with genuine penetration of world markets. The original group was formed during 1963. After extensive tuition with the great vocalist **Joe Higgs**, they began their recording career later that year for **Coxsone Dodd**, although Marley had made two singles for producer **Leslie Kong** in 1962 - 'Judge Not' and 'One Cup Of Coffee'. Their first record, 'Simmer Down', released just before Christmas 1963 under the group name Bob Marley And The Wailers, went to number 1 on the JBC Radio chart in January 1964, holding that position for the ensuing two months and reputedly selling over 80,000 copies. This big local hit was followed by 'It Hurts To Be Alone', featuring Junior Braithwaite on lead vocal, and 'Lonesome Feeling', with lead vocal by Bunny Wailer. During the period 1963-66, the Wailers made over 70 tracks for Dodd, over 20 of which were local hits, covering a wide stylistic base - from cover versions of US soul and doo-wop with ska backing, to the newer, less frantic 'rude-boy' sounds that presaged the development of **rocksteady**, and including many songs that Marley re-recorded in the 70s. In late 1965, Braithwaite left to go to America, and Kelso and Smith also departed that year.

On 10 February 1966, Marley married Rita Anderson, at the time a member of the Soulettes, later to become one of the **I-Threes** and a solo vocalist in her own right. The next day he left to join his mother in Wilmington, Delaware, returning to Jamaica in October 1966; the Wailers were now a vocal trio. They recorded the local hit 'Bend Down Low' at Studio One late in 1967 (though it was actually self-produced and released on their own label, Wail 'N' Soul 'M'). This and other self-produced output of the time is among the rarest, least reissued Wailers music, and catches the group on the brink of a new maturity; for the first time there were overtly Rasta songs. By the end of that year, following Bunny Wailer's release from prison, they were making demos for Danny Sims, the manager of soft-soul singer **Johnny Nash**, who hit the UK charts in April 1972 with the 1968 Marley composition, 'Stir It Up'. This association proved incapable of supporting them, and they began recording for producer Leslie Kong, who had already enjoyed international success with **Desmond Dekker**, the **Pioneers** and **Jimmy Cliff**. Kong released several singles and an album called *The Best Of The Wailers* in 1970. By the end of 1969, wider commercial success still eluded them. Marley, who had spent the summer of 1969 working at the Chrysler car factory in Wilmington, Delaware, returned to Jamaica, and the trio began a collaboration with **Lee Perry** that proved crucially important to their future development. Not only did Perry help to focus more effectively the trio's rebel stance, but they worked with the bass and drum team of the Barrett brothers, Aston 'Family Man' (b. 22 November 1946, Kingston, Jamaica) and Carlton (b. 17 December 1950, Kingston, Jamaica, d. 1987, Kingston, Jamaica), who became an integral part of the Wailers' sound.

The music Bob Marley And The Wailers made with Perry during 1969-71 represents possibly the height of their collective powers. Combining brilliant new songs such as 'Duppy Conqueror', 'Small Axe' and 'Sun Is Shining' with definitive reworkings of old material, backed by the innovative rhythms of the **Upsetters** and the equally innovative influence of Perry, this body of work stands as a zenith in Jamaican music. It was also the blueprint for Bob Marley's international success. The group continued to record for their own Tuff Gong label after the Perry sessions and came to the attention of **Chris Blackwell**, then owner of **Island Records**. Island had released much of the Wailers' early music from the Studio One period, although the label had concentrated on the rock market since the late 60s. Their first album for the company, 1973's ***Catch A Fire***, was packaged like a rock album, and targeted at the album market in which Island had been very successful. The band arrived in the UK in April 1973 to tour and appear on television. In July 1973 they supported **Bruce Springsteen** at Max's Kansas City club in New York. Backed by an astute promotional campaign, *Catch A Fire* sold well enough to warrant the issue of ***Burnin'***, adding Earl 'Wire' Lindo to the group, which signalled a return to a militant, rootsy approach, unencumbered by any rock production values.

The rock/blues guitarist **Eric Clapton** covered 'I Shot The Sheriff' from this album, taking the tune to the number 9 position in the UK chart during the autumn of 1974, and reinforcing the impact of the Wailers in the process. Just as the band was poised on the brink of wider success, internal differences caused Tosh and Livingston to depart, both embarking on substantial solo careers, and Lindo left to join **Taj Mahal**. The new Wailers band, formed in mid-1974, included Marley, the Barrett brothers and Bernard 'Touter' Harvey on keyboards, with vocal harmonies by the **I-Threes**, comprising **Marcia Griffiths**, **Rita Marley** and **Judy Mowatt**. This line-up, with later additions, would come to define the so-called 'international' reggae sound that Bob Marley And The Wailers played until Marley's death in 1981. In establishing that form, not only on the series of albums recorded for Island but also by extensive touring, the band moved from the mainstream of Jamaican music into the global market. As the influence of Bob Marley spread, not only as a musician but also as a symbol of success from the so-called 'Third World', the music made locally pursued its own distinct course. 1975 was the year in which the group consolidated their position, with the release of the massively successful ***Natty Dread*** and rapturously received concerts at the London Lyceum. These concerts attracted both black and white patrons - the crossover had begun. At the end of the year Marley achieved his first UK chart hit, the autobiographical 'No Woman No Cry'. His first live album, comprising material from the Lyceum concerts, was also released in that year. He continued to release an album a year until his death, at which time a spokesman for Island Records estimated worldwide sales of $190 million. Marley survived an assassination attempt on 3 December 1976, leaving Jamaica for 18 months in early 1977. In July he had an operation in Miami to remove cancer cells from his right toe.

His albums ***Exodus*** and ***Kaya*** enjoyed massive international sales. In April 1978, he played the One Love Peace Concert in Kingston, bringing the two leaders of the violently warring Jamaican political parties (Michael Manley and Edward Seaga) together in a largely symbolic peacemaking gesture. The band then undertook a huge worldwide tour that took in the USA, Canada, Japan, Australia and New Zealand. His own label, Tuff Gong, was expanding its interests, developing new talent. The album *Survival* was released to the usual acclaim, being particularly successful in Africa. The song 'Zimbabwe' was subsequently covered many times by African artists. In 1980, Marley and the Wailers played a momentous concert in the newly liberated Zimbabwe to an audience of 40,000. In the summer of 1980, his cancer began to spread; he collapsed at Madison Square Garden during a concert. Late in 1980 he began treatment with the controversial cancer specialist Dr. Josef Issels. By 3 May, the doctor had given up. Marley flew to Miami, Florida, where he died on 11 May. Marley was rightly celebrated in 1992 with the release of an outstanding CD box set chronicling his entire career, although his discography remains cluttered due to the legal ramifications of his estate. His global success had been an inspiration to all Jamaican artists; his name became synonymous with Jamaican music, of which he had been the first authentic superstar. His contribution is thus immense: his career did much to focus the attention of the world on Jamaican music and to establish credibility for it. In addition, he was a charismatic performer, a great singer and superb songwriter - an impossible act to follow for other Jamaican artists.

● ALBUMS: Bob Marley And The Wailers *Wailing Wailers* (Studio One 1965)★★★, *The Best Of The Wailers* (Beverley's 1970)★★★, *Soul Rebels* (Trojan/Upsetter 1970)★★★, *Catch A Fire* (Island 1973)★★★★★, *Burnin'* (Island 1973)★★★★, *African Herbsman* (Trojan 1974)★★★, *Rasta Revolution* (Trojan 1974)★★★, *Natty Dread* (Island 1975)★★★★★, *Live!* later retitled *Live At The Lyceum* (Island 1975)★★★★, *Rastaman Vibration* (Island 1976)★★★★, *Exodus* (Island 1977)★★★★, *Kaya* (Island 1978)★★★★, *Babylon By Bus* (Island 1978)★★★, *Survival* (Tuff Gong/Island 1979)★★★★, *Uprising* (Tuff Gong/Island 1980)★★★★, *Marley, Tosh Livingston & Associates* (Studio One 1980)★★★.

● COMPILATIONS: Bob Marley And The Wailers *In The Beginning* (Psycho/Trojan 1979)★★★, *Chances Are* (Warners 1981)★★★, *Bob Marley - The Boxed Set* 9-LP box set (Island 1982)★★★, *Confrontation* (Tuff Gong/Island 1983)★★★, *Legend* (Island 1984)★★★★★, *Mellow Mood* (Topline 1984)★★, *Reggae Greats* (Island 1985)★★★, *Soul Revolution I & II* the first UK release of the 70s Jamaican double album (Trojan 1988)★★★, *Interviews* (Tuff Gong 1988)★★, *One Love: Bob Marley And The Wailers At Studio One* (Heartbeat 1991)★★★, *Talkin' Blues* (Tuff Gong 1991)★★★, *All The Hits* (Rohit 1991)★★★, *Upsetter Record Shop Parts 1&2* (Esoldun 1992)★★★, *Songs Of Freedom* 4-CD box set (Island 1992)★★★★, *Never Ending Wailers* (RAS 1993)★★★, *Natural Mystic: The Legend Continues* (Island 1995)★★★★, *Power* (More Music 1995)★★★, *Soul Almighty - The Formative Years Volume 1* (JAD 1996)★★★, *Dreams Of Freedom: Ambient Translations Of Bob Marley In Dub* (Axiom/Island 1997)★★★, *Roots Of A Legend* (Trojan 1997)★★★.

● VIDEOS: *One Love Peace Concert* (Hendring Video 1988), *Live At The Rainbow* (Channel 5 1988), *Caribbean Nights* (Island Video 1988), *Legend* (Island Video 1991), *Time Will Tell* (1992), *The Bob Marley Story* (Island Video 1994).

● FURTHER READING: *Bob Marley: Music, Myth & The Rastas*, Henderson Dalrymple. *Bob Marley: The Roots Of Reggae*, Cathy McKnight and John Tobler. *Bob Marley: Soul Rebel - Natural Mystic*, Adrian Boot and Vivien Goldman. *Bob Marley: The Biography*, Stephen Davis. *Catch A Fire, The Life Of Bob Marley*, Timothy White. *Bob Marley: Reggae King Of The World*, Malika Lee Whitney. *Bob Marley: In His Own Words*, Ian McCann. *Bob Marley: Conquering Lion Of Reggae*, Stephen Davis. *So Much Things To Say: My Life As Bob Marley's Manager*, Don Taylor. *The Illustrated Legend 1945-1981*, Barry Lazell. *Spirit Dancer*, Bruce W. Talamon, *The Complete Guide To The Music Of...*, Ian McCann. *Bob Marley: An Intimate Portrait By His Mother*, Cedella Booker with Anthony Winkler.

Marley, Cedella Booker

b. Cedella Malcom, Nine Miles, Jamaica, West Indies. Cedella Marley, the sixth of nine children, gave birth to reggae's foremost emissary. In the early 40s, still in her teens, she began a clandestine relationship with Norval Sinclair Marley, a white patriarchal figure whom she married in June 1944. Her husband left for Kingston following the wedding and visited Cedella twice while she was carrying their child. Bob was born on 6 February 1945, and was brought up by Cedella and her father, Omeriah, with only occasional visits from Norval. Years later, Cedella moved with Bob to Kingston to join her boyfriend, Toddy Livingston, and the latter's son, Bunny, who joined them in 1955. Cedella's estranged husband had married bigamously and following a legal battle, he died of a heart attack. In 1962 Cedella accompanied Bob to Montego Bay where he performed his debut, 'Judge Not'. In 1964 Cedella was carrying her second child and decided that the USA offered better opportunities. In Wilmington, Delaware, she gave birth to her daughter Pearl, followed by sons Richard and Anthony. In 1966 Cedella encouraged Bob to join her in the USA, unaware that he married Rita Anderson on the day before he left Jamaica. Bob stayed with Cedella for six months before the draft board necessitated a hasty return to Jamaica. Bob's career came to fruition, and throughout, he maintained a loyal relationship with his mother, providing the family with a new home in Miami. In 1981 Cedella supported her son during his infirmity and continued his works after his death. Cedella's other sons, Richard and Anthony, formed the band Copasetic, who in 1988 released *Five And Dime*. The boys also supported their mother in her musical endeavours through to 1990, when Anthony played his last concert at a Bob Marley birthday celebration in Kingston, before being shot dead in a Miami shopping mall. Cedella has since recorded a series of Rastafarian-influenced melodies, remaining majestically impassive in the face of the inevitable criticism. She has also organized and performed at a number of Bob Marley Festivals, earning the nickname of 'Mother B'. She was still active within the industry in 1997, working on the eagerly awaited *My Altar*.

● ALBUMS: *Awake Zion* (Tuff Gong 1990)★★.

● FURTHER READING: *Bob Marley: An Intimate Portrait By His Mother*, Cedella Booker with Anthony Winkler.

Marley, Rita

b. Rita Anderson, Jamaica, West Indies. Wife of **Bob Marley**, Rita has enjoyed a successful solo career in her own right, both before and after her husband's death.

She had originally worked with the Soulettes, a **Studio One** trio, where she first met Bob. She subsequently enjoyed several solo hits in Jamaica, among them 'Pied Piper'. Prophetically, she would back the Wailers on several early recordings before linking up with **Marcia Griffiths** and **Judy Mowatt** to form the **I-Threes**. Perhaps her most poignant statement is the album *Who Feels It Knows It*, recorded while Bob was dying of cancer. Rita's biggest hit came with 'One Draw', a pro-marijuana lyric recorded in 1981, shortly after Bob's death. However, she continued to enjoy single successes with 'Many Are Called' and 'Play Play'. By the mid-80s she was largely retired, concentrating on untangling Bob's legal estate, and fostering the career of her children, **Ziggy Marley And The Melody Makers**.

● ALBUMS: *Who Feels It Knows It* (Shanachie 1980)★★★, *Harambe* (Teldec 1984)★★.

Marley, Ziggy, And The Melody Makers

b. David Marley, 1968, Kingston, Jamaica, West Indies. 'Ziggy' Marley, one of **Bob Marley**'s four children with his wife **Rita Marley**, started his career as one of the Melody Makers with siblings Sharon, Cedella and Stephen, whose appearance at their father's funeral in 1981 marked their introduction to the rest of the world. The following year, 'What A Plot', released on Rita's label, was a big hit, and Ziggy's lead vocals sounded uncannily similar to his late father's. The Melody Makers were allowed the time and space to mature and practise before committing themselves needlessly to vinyl - unlike so many of their Jamaican counterparts, where recording activities were an economic necessity - and by the late 80s they were a headline act, especially in the USA. Their *Play The Game Right* debut, the only album to be credited simply to the Melody Makers, included one notable excerpt from their father's songbook, 'Children Playing In The Street', which he had originally written for them. Despite their tender years, the record stands up to repeated listening and suggests that Marley's maturity and wisdom were hereditary. The album to confirm this was *Conscious Party*. Produced by Chris Frantz and Tina Weymouth from **Talking Heads**, and featuring an inspired selection of backing musicians, the set boasted high-calibre material such as 'Tomorrow People' and 'We Propose', which would not have disgraced any **Wailers** album. *One Bright Day* is a similarly delightful collection, comprising slick dance reggae with articulate rebuttals of the South African apartheid system. The Melody Makers have resisted the obvious temptation to re-record too many of their father's songs, and instead have forged a career in their own right. In his excellent book *Bob Marley - Conquering Lion Of Reggae*, Stephen Davis illustrates the group's popularity in America by detailing a short exchange between two youngsters after seeing Bob Marley on video; one's question, 'Who's that?', is met with the cursory response, 'Ziggy Marley's father'. In his own lifetime, Bob and the Wailers did not break the American market with the same level of success as the Melody Makers. They are also very popular in Jamaica - and not just because of Ziggy's lineage, though his ability to sing over his father's songs as 'specials' for some of Kingston's top **sound systems**, adapting the lyrics for each particular system, has made him widely popular. Ziggy And The Melody Makers have transcended the 'famous parent' tag to become stars in their own right, following on from their father's tradition without ever leaning on it too heavily. As Bob once remarked: 'All a my family are music'.

● ALBUMS: *Play The Game Right* (EMI 1985)★★★, *Hey World* (EMI 1986)★★, *Conscious Party* (Virgin 1988)★★★★, *One Bright Day* (Virgin 1989)★★★★, *Jahmekya* (Virgin 1991)★★★, *Joy & Blues - Ghetto Youths United* (Virgin 1993)★★★, *Free Like We Want 2 B* (Elektra 1995)★★★, *Fallen Is Babylon* (Elektra 1997)★★★.

● COMPILATIONS: *Time Has Come: The Best Of Ziggy Marley And The Melody Makers* (EMI/Manhattan 1988)★★★★, *The Best Of Ziggy Marley 1988-1993* (Virgin 1997)★★★.

Marmalade

Originally known as Dean Ford And The Gaylords, this Glasgow-based quintet enjoyed considerable success on the Scottish club circuit between 1961 and 1967. Eventually, they were signed by agent/manager **Peter Walsh** and, after moving to London, changed their name to Marmalade. The line-up then comprised: Dean Ford (b. Thomas McAleese, 5 September 1946, Coatbridge, Glasgow; lead singer), Graham Knight (b. 8 December 1946, Glasgow, Scotland; vocals/bass), Pat Fairley (b. 14 April 1946, Glasgow, Scotland; rhythm guitar), Willie **Junior Campbell** (b. 31 May 1947, Glasgow, Scotland; lead vocals) and Alan Whitehead (b. 24 July 1946, Oswestry, Shropshire, England; drums). Unpretentious and irresistibly commercial, the group reached the UK charts in May 1968 with 'Lovin' Things' and enjoyed a number 1 with an opportunist cover of **John Lennon/Paul McCartney**'s 'Ob-La-Di, Ob-La-Da'. After several successes with **CBS**, Walsh negotiated a deal with **Decca** via **Dick Rowe** and Marmalade became the first ***New Musical Express*** UK chart toppers of the 70s by displacing **Rolf Harris**' 'Two Little Boys' with the moving 'Reflections Of My Life', a more serious work which ably displayed their underused compositional skills. In 1971, the group suffered a severe setback when Campbell, their producer and main songwriter, quit to attend the Royal College of Music. With replacement Hugh Nicolson (formerly of the **Poets**), they enjoyed several more hits, including 'Cousin Norman', 'Radancer' and 'Falling Apart At The Seams'. The latter proved a prophetic title, for the group were dogged by line-up changes during the 70s. Changes in the pop marketplace lessened their appeal, and a saucy 'sex on tour' story in the salacious Sunday papers caused them considerable embarrassment. With Knight and Whitehead surviving from the original line-up, Marmalade was resuscitated for cabaret purposes later in the decade.

- ALBUMS: *There's A Lot Of It* (Columbia 1969)★★★, *Reflections Of My Life* (1970)★★★, *Songs* (Decca 1971)★★★, *Our House Is Rockin'* (1974)★★, *Only Light On My Horizon* (1977)★★, *Doing It All For You* (1979)★★.
- COMPILATIONS: *The Best Of The Marmalade* (Columbia 1970)★★★, *Reflections Of The Marmalade* (Decca 1970)★★★, *The Definitive Collection* (Castle 1996)★★★★.

Marmarosa, Dodo

b. Michael Marmarosa, 12 December 1925, Pittsburgh, Pennsylvania, USA. After formal studies and gigging with local bands, Marmarosa played piano with a succession of name big bands of the early and mid-40s, including those of **Gene Krupa**, **Tommy Dorsey** and **Artie Shaw**. In 1946, he settled in Los Angeles, playing and recording with several leading jazz musicians, including **Barney Kessel**, **Lester Young** and **Charlie Parker**. His affinity with bebop made him, briefly, one of the outstanding exponents of the form, but ill-health drove him from the scene around 1948. Marmarosa returned to music in 1961, recording alone and with **Gene Ammons**. Within a couple of years he was again forced into retirement.

- ALBUMS: *Dodo's Back!/The Return Of Dodo Marmarosa* (1961)★★, with Gene Ammons *Jug And Dodo* (Prestige 1962)★★★, *The Chicago Sessions* recorded 1961-62 (Affinity 1989)★★★.
- COMPILATIONS: with Barney Kessel, others *Central Avenue Breakdown Volumes 1 & 2* (1945-46)★★★★, *The Dial Masters* (1946),★★★★ *Piano Man* 1946 recording (Phoenix 1981)★★★, *A 'Live Dodo'* 1947 recording (Swing House 1979)★★, *Experiment In Bop* (Raretone 1989)★★★.

Marquee Moon - Television

New York's 70s punk was markedly different to that of Britain. Rather than reject the past, American groups deconstructed its forms and rebuilt them with recourse to the music's strengths. **Television**'s leader, **Tom Verlaine**, professed admiration for **Moby Grape** and the folk rock of early **Fairport Convention**. Elements of the latter appear on this album's title track, which offers a thrilling instrumental break, built upon a modal scale. Verlaine's shimmering guitar style provides the set's focus, but his angular compositions are always enthralling. A sense of brooding mystery envelops the proceedings, and *Marquee Moon* retains its standing as one of the era's pivotal releases.

- Tracks: *See No Evil; Venus; Friction; Marquee Moon; Elevation; Guiding Light; Prove It; Torn Curtain.*
- First released 1977
- UK peak chart position: 28
- USA peak chart position: did not chart

Marr, Johnny

(see **Smiths**; **Electronic**; **The The**)

Marrero, Lawrence

b. Laurence Henry Marrero, 24 October 1900, New Orleans, Louisiana, USA, d. 6 June 1959. Marrero was born into a highly musical family. His father and two brothers played bass and another brother played banjo, the instruments he settled upon. He first played professionally in a dance band in which his father also played. Later he worked with several leading New Orleans dance and early jazz bands including those led by **Chris Kelly**, **Kid Rena**, **John Robichaux** and, in the late 30s, **George Lewis**. He played regularly with Lewis, helping provide a steady foundation for the band which brought late fame to Lewis during the Revival. After leaving Lewis he worked mostly in his home-town, sometimes leading his own small band. A solid player with an ability to produce a clear, bell-like tone from his instrument, Marrero was a master of a tradition which faltered in the face of advances by the guitar.

- ALBUMS: with George Lewis *Ragtime Band* (Delmark 1953)★★★.

Marriott, Steve

b. 30 January 1947, London, England, d. 20 April 1991, Arkesden, Essex, England. As a child actor, Marriott appeared in *The Famous Five* television series in the late 50s and made a West End theatre debut as the Artful Dodger in **Lionel Bart**'s ***Oliver!*** in 1961. That same year, **Decca** engaged him as an **Adam Faith** soundalike for two unsuccessful singles. Next, as singing guitarist in the Moments, he had another miss with a sly cover of the **Kinks**' 'You Really Got Me' for the USA market. Then followed Steve Marriott and the Frantic Ones (amended to just the Frantics). This venture was, however, less lucrative than his daytime job in an East Ham music equipment shop where, in 1964, he met fellow mod **Ronnie Lane** (bass) with whom he formed the **Small Faces** after recruiting Kenny Jones (drums) and Jimmy Winston (keyboards). Knock-kneed and diminutive, Steve emerged as the outfit's public face, attacking the early smashes with a strangled passion revealing an absorption of R&B, and an exciting (if sometimes slipshod) fretboard style that belied the saccharine quality of such songs as 'Sha-La-La-La-Lee' and 'My Mind's Eye'. With Lane, he composed the unit's later output as well as minor hits for **Chris Farlowe** and **P.P. Arnold**.

On leaving the Small Faces in 1969, Marriott, as mainstay of **Humble Pie**, acquired both a solitary UK Top 20 entry and a reputation for boorish behaviour on BBC's *Top Of The Pops* before building on his previous group's small beginnings. In North America, by 1975, he earned a hard-rock stardom accrued over 22 USA tours when Humble Pie disbanded. He put himself forward as a possible replacement when **Mick Taylor** left the **Rolling Stones**, played concerts with his All-Stars (which included **Alexis Korner**) and recorded a patchy solo album before regrouping the Small Faces, but poor sales of two 'comeback' albums blighted their progress. A link-up with Leslie West was mooted and a new Humble Pie released two albums but, from the early 80s, Marriott was heard mostly on the European club circuit, fronting various short-lived bands, including Packet Of Three, with a repertoire that hinged on past glories. Shortly before he perished in a fire in his Essex home in April 1991, Marriot had been attempting to reconstitute Humble Pie with **Peter Frampton**. Frampton was among the many famous friends attending the funeral where the Small Faces' 'All Or Nothing' was played as Steve Marriott's requiem. Since his death his standing has steadily increased, cruel irony for a man who found it hard to get a recording contract for much of the past decade.

● ALBUMS: *Marriott* (A&M 1975)★★, *30 Seconds To Midnite* (Trax 1989)★★, with Packet Of Three *Live 23rd October 1985* (Zeus 1996)★★.

● FILMS: *Heavens Above* (1962), *Night Cargoes* (1962), *Live It Up* (1963), *Be My Guest* (1963).

MARRS

A collaboration between two **4AD** bands, **Colourbox** and **AR Kane**, which, though a one-off, was enough to set the independent, dance and national charts alight during autumn 1987. 'Pump Up The Volume' was augmented on the a-side by UK champion scratch mixer **C.J. Mackintosh** and London disc jockey/journalist Dave Dorrell. Primarily aimed at the dance market, the record was originally mailed to the 500 most influential regional club and dance DJs on an anonymous white label, in order that it received exposure six weeks prior to its stock version. On official release it entered the charts at number 35, a figure attained on 12-inch sales only. Daytime radio play ensured the single was the next week's highest climber, rising 24 places to number 11. The following two weeks it stayed at number 2 before reaching the number 1 spot on 28 September 1987. Originally the idea of 4AD supremo Ivo, the single featured samples of **James Brown**, a practice already common in hip-hop that would soon come into vogue for an avalanche of dance tracks: 'We've used a lot of rhythms and time signatures from old records, classic soul records, but mixed that with modern electronic instruments and AR Kane's guitar sound', was how the single was described. The single was never followed up, apparently due to acrimony between the involved personnel over finance, which was a great shame. As such, the MARRS discography is a brief but blemishless one. Dorrell would go on to manage **Bush** while Mackintosh returned to the club circuit.

Mars

Led by Sumner Crane and completed by China Burg, Nancy Arlen and Mark Cunningham, US punk band Mars made their debut in the late 70s on *No New York*, the pivotal compilation of New York's leading 'no-wave' acts, produced by **Brian Eno**. Even more dissonant than contemporaries **Teenage Jesus And The Jerks**, Mars rampaged their way through four contributions with no regard for melody or formal musical training. Briefly signed to the Ze label, the quartet completed a single, '3E'/'11,000 Volts', before imploding. A 1978 appearance at CBGB's, recorded by **Arto Lindsay**, was issued as the *Live EP*, but this was superseded by *78*. Jim Foetus Thirwell took both sides of the Ze 45, remixed the contributions to *No New York* and added all but one track from the previous EP to create the definitive Mars collection. In 1981 Crane recorded a version of Don Giovanni, *John Gavanti*, with the aid of sundry like-minded musicians. It has been dubbed the most unlistenable record ever made.

● COMPILATIONS: *78* (Widowspeak 1986)★★★, with Various Artists *John Gavanti* (Hyrax 1981)★.

Mars, Chris

b. USA. Formerly drummer with the **Replacements**, by the time Mars left that groundbreaking band he had also left behind his drinking and drug-taking excesses. 'I got a little constipated with the Replacements, and it's been a release to get out a lot of ideas I've had,' he commented at the time. He left his former employers in 1990 with no idea of what to do, until his wife sent some of his home-recorded demo tapes to **Island Records** subsidiary Smash. The result was *Horseshoes And Hand Grenades*, the first of his albums to boast his distinctive caricature drawings in its artwork. The title of his second album, *75% Less Fat*, meanwhile, was taken by some analysts as an indication of his diminished circumstances. The intention was to tour with the album while also displaying his paintings in local galleries. *Tenterhooks* was his first collection for Hoboken, New Jersey independent Bar/None Records. Written, performed, produced and engineered by Mars himself, this was the first collection to see Mars put distance between himself and the Replacements, focusing instead on the strong pop hooks that propelled songs such as 'Forkless Tree'. His contract with the label came with the invitation to build his own 24-track studio in lieu of an advance, which suited Mars, who was keen not to tour again following over ten years on the road with the Replacements. In a novel marketing coup, Bar/None sent out another of its roster, the Wallmen, to tour performing cover versions of the Mars songs, with a cardboard cut-out of the artist erected centrestage.

● ALBUMS: *Horseshoes And Hand Grenades* (Smash 1992)★★★, *75% Less Fat* (Smash 1993)★★★, *Tenterhooks* (Bar/None 1995)★★★, *Anonymous Botch* (Bar/None 1996)★★★.

Mars, Johnny

b. 7 December 1942, Laurens, South Carolina, USA. During his youth, his family moved around the southeast, and Mars began playing harmonica before he was in his teens, influenced by older local players and his sister's collection of blues records. He moved to New Paltz, New York, in 1958 and joined a high school band. In 1961, he was in the Train Riders and a few years later in Burning Bush (as bass guitarist and occasional harmonica player). In 1967, Mars settled in San Francisco, where he led his own band, then moved to

England in 1972, working as a singer and harmonica player. He has subsequently recorded for the Big Bear, JSP, Ace, Sundance, President, and Lamborghini labels, sometimes with guitarist Ray Fenwick. Mars is a fine vocalist and a modern, adventurous, blues harmonica player.

● ALBUMS: *Oakland Boogie* (Big Bear 1976)★★★, *King Of The Blues Harp* (JSP 1980)★★★, *Life On Mars* (Lamborghini 1984)★★★, *Stateside* (MM&K 1995)★★★.

Marsala, Joe

b. 4 January 1907, Chicago, Illinois, USA, d. 4 March 1978. After playing locally, Marsala's first name-band job was with **Wingy Manone** in 1929. In the early 30s he gigged in Chicago and elsewhere, returning several times to Manone, with whom he appeared at a number of leading New York nightspots. In 1935, he played and recorded with **Adrian Rollini**'s Tap Room Gang before yet another spell with Manone, this time at the Hickory House. Taking over the band on Manone's departure in 1936, Marsala became one of the first bandleaders on 52nd Street to regularly front a racially-mixed band which included **Red Allen**. The Hickory House engagement was another long-running affair, extending into the mid-40s, but interspersed with leading bands on cruise ships he also briefly led a big band which played charts commissioned from **Don Redman**. In some of these bands, Marsala was joined by his brother, trumpeter Marty Marsala (b. 2 April 1909, d. 27 April 1975). In 1938, Marsala married harpist **Adele Girard** with whom he recorded and later collaborated on the composition of a number of songs, including such popular hits as 'Little Sir Echo' and 'Don't Cry, Joe'. During the early 40s, the bands Marsala led at the Hickory House included not only swing era veterans but also several younger musicians in transition to bebop and the mainstream, among them **Buddy Rich**, **Charlie Byrd** and **Shelly Manne**. He was also instrumental in giving an early career boost to **Frankie Laine**. The Hickory House job finally ended in 1947; thereafter, Marsala redirected his career to songwriting and administrative work in music publishing and related businesses. During the 60s, he sometimes played on recording sessions, on one occasion teaming up with **Bobby Hackett** to accompany **Tony Bennett**. Although he deliberately ended his full-time playing career while still at his peak, Marsala left some very good recordings featuring his **Jimmie Noone**-inspired clarinet playing.

● COMPILATIONS: *Joe Marsala And His Orchestra Featuring Adele Girard 1942 recording* (Aircheck 1979)★★★, *Joe Marsala And His Band* (Jazzology 1986, 1944)★★★, *Hickory House Jazz* (Affinity 1991)★★★.

Marsala, Marty

b. Mario Salvatore Marsala, 2 April 1909, Chicago, Illinois, USA, d. 27 April 1975. As a young man Marsala first played drums but then switched to trumpet. He played this instrument in various bands in and around Chicago in the late 20s and early 30s. In the middle of the decade he came to New York to team up with his brother, **Joe Marsala**, who led a band there. With side visits to other bands, he stayed with his brother into the early 40s, then joined Chico Marx and also led a band of his own before military service intervened. After the war he was briefly back with his brother and also played in bands led by **Miff Mole** and others but mainly led his own bands into the middle of the next decade. On the west coast he played occasionally with **Kid Ory** and **Earl 'Fatha' Hines** and also led his own bands through into the 60s. From this date onwards Marsala's career was constantly interrupted by illness. Marsala played with a rich, gutsy tone, delivering pungent solos with wit and fire. His long periods spent in Chicago and San Francisco, allied to his latter-day poor health, kept him in undeserved obscurity.

● ALBUMS: with Earl 'Fatha' Hines *At The Club Hangover Vol. 5* (Storyville 1955)★★★.

Marsalis, Branford

b. 26 August 1960, Breaux Bridge, Louisiana, USA. With their father, **Ellis Marsalis**, a bop pianist, composer and teacher, it is not surprising that his sons Branford, Delfeayo and **Wynton Marsalis** all took up music in childhood. Branford Marsalis's first instrument was the alto saxophone, which he played during his formative years and while studying at **Berklee College Of Music**. In 1981, he played in **Art Blakey**'s **Jazz Messengers** and the following year began a spell with a small band led by Wynton. During this period Marsalis switched instruments, taking up both soprano and tenor saxophones. He also played on record dates with leading jazzmen such as **Miles Davis** and **Dizzy Gillespie**. After three years in his brother's band, he began a period of musical searching. Like many young musicians of his era, Marsalis often played in jazz-rock bands, including that led by **Sting**. He also formed his own small group with which he toured and recorded. By the late 80s he had established a reputation as a leading post-bop jazz saxophonist, but also enjoyed status in fusion and even classical circles (*Romances For Saxophone*). Like most jazzmen, Marsalis drew early inspiration from the work of other musicians, amongst them **John Coltrane**, **Ben Webster**, **Wayne Shorter**, **Ornette Coleman** and especially **Sonny Rollins**. In some of his recordings these influences have surfaced, leading to criticisms that he has failed to build a personal style. Closer attention reveals that these stylistic acknowledgements are merely that and not an integral part of his musical make-up. His 1993 outing with *I Heard You Twice The First Time* showed a strong leaning towards the blues, both **John Lee Hooker** and **B.B. King** are featured in addition to his brother. Perhaps of more significance to Marsalis's development as a musician is the fact that his career appears fated to be constantly compared to and contrasted with that of his virtuoso brother Wynton. If this should result in his long-term overshadowing it will be, at least, unfortunate, because by the early 90s Branford Marsalis had proved himself to be an inventive soloist with considerable warmth. His best work contains many moments of powerful emotional commitment.

● ALBUMS: *Scenes In The City* (Columbia 1983)★★★★, with Dizzy Gillespie *New Faces* (1984)★★★, with Wynton Marsalis *Black Codes (From The Underground)* (Columbia 1985)★★★, with Sting *Bring On The Night* (A&M 1986)★★★, *Royal Garden Blues* (Columbia 1986)★★★, *Random Abstract* (Columbia 1987)★★★★, *Renaissance* (Columbia 1987)★★★, *Trio Jeepy* (Columbia 1988)★★★★, *Crazy People Music* (Columbia 1990)★★★★, *The Beautyful Ones Are Not Yet Born* (Columbia 1992)★★★★, *I Heard You Twice The First Time* (Columbia 1993)★★★, *Bloomington* (Columbia 1993)★★★, *Spike Lee's Mo Better Blues* (1993)★★★, with Ellis Marsalis *Loved Ones* (Columbia 1996)★★★, *The Dark Keys* (Columbia 1996)★★★★.

● VIDEOS: *Steep* (1989), *The Music Tells You* (1993).

Marsalis, Delfeayo

b. *c.*1963, New Orleans, Louisiana, USA. The third of four musician sons of pianist **Ellis Marsalis**, he began studying trombone when he was 12 years old, then went to **Berklee College Of Music**. His professional career as a performer was delayed because he took up record production, working on albums by his father, his brothers **Wynton** and **Branford Marsalis** and **Courtney Pine**. An eclectic taste incorporates classical music and many areas of jazz. While he has expressed admiration for trombonists **Tommy Dorsey** and **Jack Teagarden**, his instrumental idol is **J.J. Johnson**. Marsalis's playing experience has all been at a very high level, including spells with bands led by **Ray Charles**, **Fats Domino**, **Abdullah Ibrahim** and **Art Blakey**. As he explained to Derek Ansell in an interview for *Jazz Journal International*, he is eager to develop his own playing style and to expand his own career which has hitherto been overshadowed by his more famous brothers.

● ALBUMS: *Pontius Pilate's Decision* (RCA Novus 1992).★★★

Marsalis, Ellis

b. 14 November, 1934, New Orleans, Louisiana, USA. Although he has never really been a revolutionary band-leader or pianist, Ellis Marsalis' influence on the American mainstream jazz scene cannot be over-estimated. As an inspirational figure to a new generation of artists, and an educator and spokesman, this New Orleans-born pianist is unrivalled. Marsalis' professional music career began on tenor saxophone while still in high school, but he changed to piano a few years later, performing with such New Orleans-based modern jazz luminaries as clarinettist **Alvin Batiste** and drummer **Ed Blackwell**. He spent a brief spell on the west coast (he accompanied Blackwell out there, who was going out to meet up with **Ornette Coleman**), before signing up for military service with the marines in the mid-50s. His musical career was hardly interrupted by the services, and he soon found himself accompanying singers on CBS television, on the Marine-sponsored *Dress Blues* show. Back in New Orleans during the early 60s, Marsalis' reputation as a sensitive and versatile accompanist led to a job fronting the house trio at the Playboy Club, where he accompanied stars vocalists such as **Ernestine Anderson** and **Jimmy Rushing**. He joined trumpeter **Al Hirt**'s showboating trad band during the late 60s, and appeared with the group on many popular American television shows, before leaving to join Bob French's Storyville Jazz Band in 1970, continuing the all-round jazz education and understanding that has made him such a unique figure on the current scene. He went on to lead his own highly successful modern jazz band with drummer James Black, enjoying a residency at one of New Orleans' premier jazz clubs for a year and a half. In the mid-70s, Marsalis began to turn his attention toward furthering his involvement in education. He had been teaching since the mid-50s, but now he began working in earnest on a jazz curriculum, and was taken on by the New Orleans Centre for the Creative Arts (NOCCA) in 1975. As a teacher, Marsalis' students have included many of the new generation of New Orleans-based modern jazz stars, including saxophonist Victor Goines, bassist Reginald Veal, flautist Kent Jordan, trumpeter **Terence Blanchard**, pianist/vocalist **Harry Connick Jnr.** and, of course, his stellar progeny **Wynton Marsalis** (trumpet), **Branford Marsalis** (saxophones), Delfeayo Marsalis (trombone) and Jason Marsalis (drums), who have affected the US jazz scene permanently, with their emphasis on craftsmanship and learning. Ellis Marsalis is head of jazz studies at the University of New Orleans and a panellist, grant evaluator and board member for the National Endowment for the Arts and the Southern Arts Federation.

● ALBUMS: *Piano In E* (Rounder 1984)★★★, *Ellis Marsalis Trio* (Blue Note 1990)★★★★, *Heart Of Gold* (Columbia 1991)★★★, *The Classic Marsalis* (Boplicity 1993)★★★★, with Wynton Marsalis *Joe Cool's Blues* (Columbia 1995)★★★, *A Night At Snug Harbor, New Orleans* (Evidence 1995)★★★, with Branford Marsalis *Loved Ones* (Columbia 1996)★★★.

Marsalis, Wynton

b. 18 October 1961, New Orleans, Louisiana, USA. Marsalis took up the trumpet at the age of six, encouraged by his father, Ellis Marsalis, a pianist, composer and teacher. His brothers, Delfeayo and **Branford Marsalis** are also musicians. Before entering his teenage years he was already studying formally, but had simultaneously developed an interest in jazz. The range of his playing included performing with a New Orleans marching band led by **Danny Barker**, and playing trumpet concertos with the New Orleans Philharmonic Orchestra. Marsalis later extended his studies at two of the USA's most prestigious musical education establishments, Berkshire Music Center at Tanglewood and the Juilliard School of Music in New York City. By the age of 19, he was already a virtuoso trumpeter, a voracious student of jazz music, history and culture, and clearly destined for great things. It was then that he joined **Art Blakey**'s **Jazz Messengers**, perhaps the best of all finishing schools for post-bop jazzmen. During the next two years he matured considerably as a player, touring and recording with Blakey and also with other leading jazzmen, including **Herbie Hancock** and **Ron Carter**. He also made records under his own name and, encouraged by his success, decided to form his own permanent group. In this he was joined by his brother Branford. During 1983, he again worked with Hancock. The following year he recorded in London with Raymond Leppard and the National Philharmonic Orchestra, playing concertos by Hayden, Hummell and Leopold Mozart - a side-step which led to his becoming the unprecedented recipient of Grammy Awards for both jazz and classical albums. He next toured Japan and Europe, appearing at many festivals, on television and making many recording sessions. By 1991, and still only just turned 30, he had become one of the best-known figures on the international musical stage. Insofar as his classical work is concerned, Marsalis has been spoken of in most glowing terms. In his jazz work his sublime technical ability places him on a plateau he shares with very few others. Nevertheless, despite such extraordinary virtuosity, the emotional content of Marsalis's work often hints only lightly at the possibilities inherent in jazz. Sometimes, the undeniable skill and craftsmanship are displayed at the expense of vitality. If compared to, say, **Jon Faddis**, eight years his senior, or **Clifford Brown**, who died at the age of only 26, then there is clearly some distance to go in his development as a player of emotional profundity.

● ALBUMS: with Art Blakey *Recorded Live At Bubba's* (1980)★★★, with Blakey *Straight Ahead* (1981)★★★, *Wynton Marsalis* (Columbia 1981)★★★★, *Think Of One* (Columbia 1982)★★★★, with Branford and Ellis Marsalis *Fathers And Sons* (Columbia 1982)★★★, *The Herbie Hancock Quintet* (1982)★★★, with Blakey *Keystone 3* (1982)★★★, *Hot House Flowers* (Columbia 1984)★★★★, *Black Codes (From The Underground)* (Columbia 1985)★★★★, *J Mood* (Columbia 1986)★★★★, *Live At Blues Alley* (Columbia 1987)★★★★, *Marsalis Standard Time* (Columbia 1987)★★★★, *The Majesty Of The Blues* (Columbia 1988)★★★, *Crescent City Christmas Card* (1989)★★★, *Marsalis Standard Time Volume 2* (Columbia 1991)★★★, *Marsalis Standard Time Volume 3* (Columbia 1991)★★★, *Thick In The South* (Columbia 1991)★★★, *Uptown Ruler* (Columbia 1991)★★★, *Levee Low Moan* (Columbia 1991)★★★, *Tune In Tomorrow* (Columbia 1991)★★★, *Blue Interlude* (Columbia 1992)★★★, *Citi Movement* 2-CD set (Columbia 1993)★★★, *Resolution To Swing* (Columbia 1993)★★★, *In This House, On This Morning* (Columbia 1994)★★★, with the Lincoln Center Jazz Orchestra *Blood On The Fields* (Columbia 1997)★★★, *The Midnight Blues Standard Time Volume 5* (Columbia 1998)★★★.

● VIDEOS: *The London Concert* (Sony Classical 1994), *Marsalis On Music* (Sony 1995).

Marsden, Bernie

This masterly UK guitarist rose to prominence during his stints with **Babe Ruth**, **UFO** and **Whitesnake**. At the turn of the 70s Marsden took time out between Whitesnake projects to record solo material. He was assisted by several noteworthy musicians who included Ian Paice, **Cozy Powell**, Simon Phillips, **Don Airey**, Neil Murray and **Jack Bruce**. The albums featured melodic hard rock, with Marsden successfully handling the vocals as well as some extended guitar workouts. He subsequently formed Bernie Marsden's **S.O.S.**, which later became known as **Alaska**. Marsden remains an accomplished musician, able to offer enormous variety and depth to heavy rock, although the solo trail was never his most rewarding enterprise.

● ALBUMS: *And About Time Too* (Sunburst 1979)★★★, *Look At Me Now* (Sunburst 1981)★★.

Marsden, Beryl

b. Beryl Hogg, 1947, Liverpool, England. One of a handful of female singers to emerge during the Mersey boom, Marsden made her debut in January 1963 with the powerful 'I Know'. A vivacious performance earned her the title 'Britain's **Brenda Lee**', but subsequent releases showed an empathy with soul material and included versions of 'Whenever The Lovelight Starts Shining Through His Eyes' (originally recorded by the **Supremes**), and 'Break-A-Way', an **Irma Thomas** song later revived by **Tracey Ullman**. In 1966, Marsden joined the **Shotgun Express**, a revue-styled act which initially featured **Rod Stewart** and **Peter Bardens**. Beryl appeared on both of the group's singles before joining the She Trinity. She then retired from music for several years but resumed performing in the 70s as a member of Sinbad, a Liverpool group which also featured Paddy Chambers (of **Paddy Klaus And Gibson**). She later recorded two Peter Bardens' songs, 'I Video'/'Hungry For You', appeared regularly as a Vandella with **Martha Reeves** and joined fellow-Buddhist **Sandie Shaw** at several charity concerts.

Marsden, Gerry

(see **Gerry And The Pacemakers**)

Marseille

This band was formed in London, England, in 1976, ostensibly to record the soundtrack to the Jane Birkin film *The French Way*. The original line-up consisted of Paul Dale (vocals), Neil Buchanan (guitar), Andy Charters (guitar), Steve Dinwoodie (bass) and Keith Knowles (drums). Signing to the now-defunct Mountain Records label, the band released their debut album in 1978. *Red, White And Slightly Blue* was a subtle blend of melodic rock and pop. A couple of tours followed, supporting **UFO** among others, on whom the band later modelled themselves. This was most noticeable on *Marseille*, where a more traditional hard rock sound was embraced. The group then encountered difficulties when Mountain Records went bankrupt.

This left Marseille in limbo, but they resurfaced in 1983 with new personnel and a record contract. The new line-up consisted of ex-Savage Lucy vocalist Sav Pearse, Mark Hays (guitar), Neil Buchanan (guitar), Steve Dinwoodie (bass) and Keith Knowles (drums). They went on to record the band's third and final album, *Touch The Night*, which appeared on the Ultra Noise Records label in 1984. Still failing to make any real impact with either press or public, the band folded soon afterwards.

● ALBUMS: *Red, White And Slightly Blue* (Mountain 1978)★★★, *Marseille* (Mountain 1979)★★★, *Touch The Night* (Ultra Noise 1984)★★.

Marsh, Tina

b. USA. Based in Texas, Marsh is frequently associated with a contemporary big band, the Creative Opportunity Orchestra, which was formed in 1979 and which records in Austin. In addition to singing with the band, she also composes original material and is responsible for many of their adventurous arrangements.

● ALBUMS: *Songs And Moments* (1994)★★★.

Marsh, Warne

b. 26 October 1927, Los Angeles, California, USA, d. 18 December 1987, Los Angeles, California, USA. Tenor saxophonist Marsh first played professionally in the early 40s with the Hollywood Canteen Kids, later working with **Hoagy Carmichael**'s Teenagers. By the end of the decade, he had spent time in **Buddy Rich**'s band and had also begun an important association as student and sideman of **Lennie Tristano**. In the late 40s and early 50s, he made a number of milestone recordings with temporary musical partners such as **Lee Konitz**, among them 'Wow', 'Crosscurrent' and 'Marshmallow'. The 50s and 60s saw Marsh active mainly in teaching and there were only occasional forays into playing and recording with, among a few others, **Art Pepper** and **Joe Albany**. In the 70s he became rather more prominent, working with **Supersax**, **Lew Tabackin** and Konitz. He also toured overseas, attracting considerable attention from the more discerning members of his audiences as well as from among his fellow musicians who held him in highest regard. Also in the 70s, he recorded rather more extensively, including material from an especially successful engagement in London with Konitz. A meticulously accurate yet free-flowing improviser, Marsh was comfortable in most bebop-orientated settings. His ballad playing was especially attractive, replete with clean and highly individual phrasing which constantly and consistently demonstrated his total command of instrument and genre. He died on-stage at Donte's, a Los Angeles jazz club, in December 1987.

● ALBUMS: *Live In Hollywood* (Xanadu 1952),★★ *Lee Konitz With Warne Marsh* (1955)★★★, *Jazz Of Two Cities* (1956)★★★, with Art Pepper *The Way It Was!* (1957)★★★★, *Warne Marsh Quartet i* (1957)★★★, *Warne Marsh Quartet ii* (1958)★★★, *The Art Of Improvising Vols 1 & 2* (Revelation 1959)★★★★, *New York* (1959-60)★★★, *Jazz From The East Village* (Wave 1960)★★, *Live At The Montmartre Club* (Storyville 1965),★★ *Ne Plus Ultra* (Hat Art 1969)★★★, *Warne Marsh Quintet* (Storyville 1975)★★★, *All Music* (Nessa 1976)★★★, with Lee Konitz *London Concert* (1976)★★, with Lew Tabackin *Tenor Gladness* (1977)★★★, *Warne Out* (1977)★★★, *How Deep/How High* (1977-79)★★★, *Star Highs* (Criss Cross 1982)★★★, *A Ballad Album* (Criss Cross 1983)★★★★, *In Norway/Sax Of A Kind* (1983)★★★, *Posthumous* (Interplay 1985)★★★, *Back Home* (Criss Cross 1986)v, *Two Days In The Life Of...* (Storyville 1987)★★, *Music For Prancing* (Criss Cross 1988)★★★, *Noteworth* (Discovery 1988)★★★, *For The Time Being* (1987)★★★, *Newly Warne* (Storyville 1990)★★★.

Marshall Hain

This UK pop duo consisted of Julian Marshall and Kit Hain, b. 15 December 1956, Cobham, Surrey, England, who enjoyed a hit in 1979 with the memorable 'Dancing In The City'. The equally smooth and emotional follow-up 'Coming Home' was also a minor hit. Their only album enlisted the credible support of **Frank Ricotti** (percussion), Dave Olney (guitar), Harold Fisher (drums) and Glen Nightingale (guitar). However, as their grip on the pop charts slackened the duo's record company cancelled their second album. Marshall left to play piano for the **Flying Lizards** and following the break-up of their personal relationship his partner embarked on a solo career. Hain's first release was 'The Joke's On You', for **Harvest**, before she signed to **Decca** and subsequently **Mercury** for several singles and albums. Kit Hain moved to the USA in 1985 and has forged a successful career as a songwriter. Her portfolio includes 'Fires Of Eden' for **Cher**, 'Back To Avalon' for **Heart**, 'Rip In Heaven' and 'Crash And Burn' for **Til Tuesday**, 'Further From Fantasy' for Annie Haslam, 'Remind My Heart' and 'Every Time We Fall' for Lea Salonga (Miss Saigon). Her songs have also been recorded by **Roger Daltrey**, **Kiki Dee**, **Barbara Dickson**, Nicki Gregoroff, Cheryl Beattie and Kim Criswell.

● ALBUMS: *Free Ride* (Harvest 1978)★★★. Kit Hain: *Spirits Walking Out* (Deram 1981)★★★, *School For Spies* (Mercury 1983)★★★.

Marshall Law

This Birmingham, England-based heavy metal quintet comprised Andy Pike (vocals), Dave Martin (guitar), Andy Southwell (guitar), Rog Davis (bass) and Mick Donovan (drums). Following in the tradition of UK rockers such as **Judas Priest**, **Saxon** and **Iron Maiden**, they transposed melody onto infectious, circular power-riffs, cleverly avoiding any monotony by the injection of twin lead guitar solos between rousing choruses. Signing to the Heavy Metal Records label, they released their self-titled debut in 1989 to considerable critical acclaim. Touted as the spearhead of a new revival in traditional UK heavy rock, there was nevertheless a lengthy eight-year gap before the release of *Metal Detector*.

● ALBUMS: *Marshall Law* (Heavy Metal 1989)★★★, *Metal Detector* (Neat Metal 1997)★★★.

Marshall Tucker Band

Formed in 1971 in South Carolina, USA, the Marshall Tucker Band was a 'southern-rock' style group which maintained modest popularity from the early to late 70s. The band consisted of Toy Caldwell (b. 1948, Spartanburg, South Carolina, USA, d. 25 February 1993, Moore, South Carolina, USA; lead guitarist), his brother, Tommy Caldwell, (b. 1950, Spartanburg, South Carolina, USA; bass), vocalist/keyboardist Doug Gray, rhythm guitarist George McCorkle, saxophonist/flautist Jerry Eubanks and drummer Paul Riddle. There was no member named Marshall Tucker; the group was named after the owner of the room in which they practised their music. Like the **Allman Brothers Band**, **Wet Willie** and several others, the band signed with Capricorn Records and established the southern rock style, which emphasized lengthy improvisations built around soul-influenced rock and boogie songs. Prior to the formation of the Marshall Tucker Band, from 1962-65, Toy Caldwell had played with a local group called the Rants. He was in the Marines from 1965-69, and then the Toy Factory, which also included Gray and Eubanks. McCorkle (another ex-Rant), Riddle and Tommy Caldwell were then added in 1972, and the new name was adopted. The group's first Capricorn album was self-titled and reached number 29 in the USA in 1973. The following year *A New Life* and *Where We All Belong* were released, a two-album set featuring one studio and one live disc. Their highest-charting album, *Searchin' For A Rainbow*, came in 1975. Their first single to chart was 'This Ol' Cowboy', also in 1975. Most of the group's albums were gold or platinum sellers through 1978, and the 1977 single 'Heard It In A Love Song' was their best-selling, reaching number 14 (although they were primarily considered an 'album' band). Following their 1978 *Greatest Hits* album, the band switched to **Warner Brothers** and released three final chart albums through 1981. The group continued to perform after the death of Tommy Caldwell in an auto crash on 28 April 1980, but never recaptured their 70s success. (Caldwell was replaced by Franklin Wilkie, ex-Toy Factory) By the early 80s they had largely disappeared from the national music scene. They released new albums, first on **Mercury Records** in 1988, and then on Sisapa Records in 1990, with no notable success. Their Capricorn albums were reissued on the AJK Music label in the USA in the late 80s.

● ALBUMS: *The Marshall Tucker Band* (Capricorn 1973)★★★★, *A New Life* (Capricorn 1974)★★★, *Where We All Belong* (Capricorn 1974)★★★, *Searchin' For A Rainbow* (Capricorn 1975)★★★★, *Long Hard Ride* (Capricron 1976)★★★, *Carolina Dreams* (Capricorn 1977)★★★, *Together Forever* (Capricorn 1978)★★★, *Running Like The Wind* (Warners 1979)★★★, *Tenth* (Warners 1980)★★★, *Dedicated* (Warners 1981)★★★, *Tuckerized* (Warners 1981)★★★, *Just Us* (1983)★★, *Greetings From South Carolina* (1983)★★, *Still Holdin' On* (Mercury 1988)★★, *Southern Spirit* (Sisapa 1990)★★, *Still Smokin'* (1993)★★.

● COMPILATIONS: *Greatest Hits* (Capricorn 1978)★★★.

● VIDEOS: *This Country's Rockin'* (1993), *Then And Now*, *Cabin Fever* (1993).

Marshall, Amanda

b. *c.*1972, Toronto, Canada. Singer Amanda Marshall first entered the music business with an amateur performance at a Toronto nightclub which was overheard by singer/guitarist **Jeff Healey**. She was just 18 years old, but under Healey's influence she began backtracking into her musical heritage and discovering the blues. However, this was mixed with an appreciation of the rhythmic Caribbean records her mother brought to Canada from her native Trinidad, and her father's taste for contemporary pop artists. She began touring as opening act for Healey, then **Tom Cochrane**, and it was not long before highly appreciative reviews encouraged Sony Music Canada to make her a prestige signing. Her first recorded output was a version of 'Don't Let It Bring You Down' on the **Neil Young** tribute album, *Borrowed Tunes*. Her debut album was produced alongside occasional co-writer David Tyson (who had previously worked with **Alannah Myles** and **Hall And Oates**). The veteran musicians involved included Lee Sklar (bass), Tommy Byrnes (guitar), Tim Pierce (guitar) and Kenny Aronoff (drums). As Marshall told the press on its 1996 release, 'I wanted to make a record that would do more than just comment on one specific circumstance - love and loss. They're all relationship songs. But I wanted to have at least a couple of songs that told a discernible story. 'Birmingham' and 'Last Exit To Eden' do that. 'Promises' is about the L.A. riots. 'Dark Horse' is somewhere between the two - a story that's more personal.'

● ALBUMS: *Amanda Marshall* (Epic 1996)★★★.

Marshall, Carla

b. Kingston, Jamaica, although she grew up in Toronto, Canada, when her mother emigrated. Inspired by Sister Nancy's rendition of 'No Borrow, No Lend' in the mid-80s, Marshall began her quest as a contender for the crown of the queen of the DJs. A notable recording, 'Champion', was also her biggest hit when released on **Sly And Robbie**'s Fourth And Broadway outlet. By 1995 she had worked with **Diana King** who had an international hit with 'Shy Guy', although her own career came first. In the winter of 1995 she released 'Puny Puny' for Columbia, with little impact. Undeterred, the record company followed it with her version of **Marvin Gaye**'s 'Sexual Healing' (co-written with author David Ritz). Marshall has as yet been unable to equal the success of other female dancehall DJs, although by 1996, her reputation had grown internationally and her debut album was issued.

● ALBUMS: *Fire On The Mountain* (Columbia 1996)★★★.

Marshall, Jim

b. 29 July 1923, Kensington, London, England. The legendary amplifier manufacturer began his career as a vocalist and became a successful drummer in the 50s. Additionally, he founded his own drum school, teaching up to 65 pupils a week. In 1960, capitalizing on the rock 'n' roll craze, he opened his first retail music shop, and it was through this that he started making speaker cabinets in his garage to fulfil requests from his customers. Marshall paid great attention to the sound that guitarists wanted, and tailor-made the units. The first Marshall amplifier went into production in 1962 and, following his design of a 4x12 speaker cabinet, he was swamped with orders. By 1964, he had opened his first factory since Marshall had already become a considerable name with the beat boom of the early 60s. The **Who** were early converts; it was **Pete Townshend** who wanted more power from his amplifier to increase the feedback sound. Jim Marshall responded to his request and produced a 100-watt version. Similarly, when Townshend asked for a cabinet containing eight speakers, this impractical request led to the birth of the famous Marshall stack: two 4x12 speakers on top of each other. The astonishing success over the next decade resulted in the Marshall amplifier becoming the rock world's most famous piece of equipment, endorsed by **Cream** and **Jimi Hendrix**. The original facia shape and design has barely changed in almost 30 years - the dated facia is still part of the charm. In 1984 and 1992, Marshall received the Queen's Award for Export, with thousands of his units being sold worldwide. The benchmark of most heavy metal groups is a Marshall, which gives a loud, dirty sound from within the famous black and gold box.

Marshall, John

b. 28 August 1941, London, England. Marshall is one of the most impressive drummers Britain has produced, equally powerful, flexible and reliable in rock, jazz or fusion. He played at school, but became more heavily involved with music while reading psychology at university. He studied drums privately with **Allan Ganley** and **Philly Joe Jones**, and worked with **Alexis Korner**'s Blues Incorporated (1964), **Graham Collier** (1965-70), **Nucleus** (of which he was a founder member with **Ian Carr** in 1969, and to which he returned in 1982), **Mike Gibbs**, **Jack Bruce** (1971-72), and, in February 1972, he began his long-term membership of **Soft Machine**. On leaving the band he joined **Eberhard Weber**'s Colours (1977-81). He has been a regular associate of **John Surman** over many years, and has also worked with **Michael Garrick**, **Keith Tippett**, **Chris McGregor**, **John McLaughlin**, **John Taylor**, **Graham Bond**, **Mike Westbrook**, **Tubby Hayes**, **Jaspar Van't Hof**, **Kenny Wheeler**, **Gil Evans**, **Alan Skidmore**, **Ronnie Scott** and many others, including those in the contemporary classical field and in session work.

Marshall, Kaiser

b. Joseph Marshall, 11 June 1899, Savannah, Georgia, USA, d. 3 January 1948. While he was still a child Marshall's family moved to Boston, Massachusetts, where he began playing drums, tutored by George L. Stone. In 1923, by now in New York, he joined **Fletcher Henderson**'s band during its rise to fame and prominence but left in 1930 just as Henderson entered his headiest period. In the late 20s, Marshall made some landmark recordings with **Louis Armstrong**'s small studio groups. A solid reliable drummer, in the late 30s and early 40s he found regular work, playing and recording with many leading figures of the jazz world including **Duke Ellington**, **Cab Calloway**, **Wild Bill Davison**, **Art Hodes**, **Sidney Bechet** and **Bunk Johnson**. Marshall's work was thought of sufficiently highly for him to be called upon to deputize for **Chick Webb** when the more famous drummer was too sick to play all night with his own band.

Marshall, Keith

Marshall was originally the guitarist for UK glam rock band **Hello**. When the band finally collapsed, he turned to singing and walked straight into a successful solo career in Germany with his first single 'Remember Me'. It was followed by another three chart contenders including the 1981 worldwide hit, 'Only Crying'. While Germany continued to hold him dear, Marshall was not content to spend the rest of his career rewriting his greatest hit and has continued to move on musically, releasing records mainly in Europe, leaving the UK with only the occasional single.

● ALBUMS: *Keith Marshall* (Arrival 1981)★★.

● COMPILATIONS: *Tonight We Dance* (Arrival 1988)★★★.

Marshall, Larry

b. *c.*1945, St. Anns, Jamaica, West Indies. In 1963, Marshall had minor hits with 'Too Young To Love' for E Henry, and 'Please Stay' for **Coxsone Dodd**'s **Studio One** label. He subsequently enjoyed a big hit with 'Snake In The Grass', a Top Deck production, and, in 1967, recorded 'I've Got Another Girl' and 'Suspicion' for **Prince Buster**. However, he had his greatest successes at Studio One where, in addition to singing in a duo with Alvin Leslie, he also worked as an engineer. Larry And Alvin had a massive hit with 'Nanny Goat' (1968), and followed with 'Hush Up' (1968), 'Your Love' (1969) and 'Mean Girl' (1969). Another of their songs, 'Throw Me Corn', became hugely popular at dances through 1969-70 when played on acetate, and was eventually released in 1971. Marshall then recorded solo, and had a further hit with 'Thelma'. A compilation of his Studio One recordings, *Presenting Larry Marshall*, was issued around 1973. By this time, he was also doing production work at Studio One. He left around 1974, and had success with his self-produced 'I Admire You' (1975), with a strong album of the same name following. Since then, he has issued a steady stream of singles, and had moderate hits with remakes of 'Throw Me Corn' (1984) and 'I Admire You' (1985), both **Gussie Clarke** productions.

● ALBUMS: *Presenting Larry Marshall* 1968-71 recordings (Studio One 1973)★★★★, *I Admire You* (Java 1975)★★★, *Dance With Me Across The Floor* (1988)★★★, *Come Let Us Reason* (1992)★★★.

Marshall, Wendell

b. 24 October 1920, St. Louis, Missouri, USA. He took up the bass thanks to the example of his cousin, **Jimmy Blanton**, who was also his first tutor. Although Wendell played regularly in his younger years, including brief stints with **Lionel Hampton**, **Stuff Smith** and others, he did not fully enter the bigtime until the late 40s when he moved to New York. Briefly with **Mercer Ellington**, he joined **Duke Ellington** in 1948 where he remained until 1955. During the rest of the 50s he worked with many important jazz artists including **Carmen McRae**, **Hank Jones** and **Art Blakey**. By the end of the decade, however, he was turning more and more to work in New York theatre pit bands where he remained until his retirement from regular playing in the late 60s. A gifted soloist with a full tone, Marshall's solid rhythmic playing and adaptable style made him a valuable member of any band in which he played.

● ALBUMS: with Duke Ellington *Seattle Concert* (1952)★★★, *Duke Ellington Plays Duke Ellington* (1953)★★★★, *Wendell Marshall With The Billy Byers Orchestra* (1955)★★★, with Mary Lou Williams *A Keyboard History* (1955)★★★, with Carmen McRae *By Special Request* (1955)★★★.

Martell, Lena

A much-loved British cabaret singer, her polished interpretations of contemporary, easy-listening items popularized by others - with a bias towards country-tinged material - filled many Pye albums that rose successively higher in the national list throughout the 70s to culminate with 1979's prosaically-titled *Lena's Music Album.* The latter included **Kris Kristofferson**'s 'One Day At A Time'. Produced, like all her output, by her bandleader, George Elrick, it was issued as a single and, blessed by many spins on BBC Radio 2, spent three weeks at number 1 - her sole entry in the UK singles chart. An ill-advised attempt at 'Don't Cry For Me Argentina' and the title track of 1980's *Beautiful Sunday* - a revival of a Daniel Boone hit - were among subsequent misses, but her albums still reached the Top 50 until her retirement in the late 80s.

● ALBUMS: *That Wonderful Sound Of Lena Martell* (Pye 1974)★★★, *The Best Of Lena Martell* (Pye 1977)★★★★, *The Lena Martell Collection* (Pye 1978)★★★★, *Lena's Music Album* (Pye 1979)★★★, *By Request* (Ronco 1980)★★★, *Beautiful Sunday* (Ronco 1980)★★, *Love Songs* (Pickwick 1988)★★★★, *Feelings* (Pickwick 1991)★★★,

● COMPILATIONS: *A Golden Hour Of Lena Martell* (Knight 1990)★★★★, *The Best Of Lena Martell* (Castle 1992)★★★★, *One Day At A Time* (Savanna 1992)★★★.

Martell, Linda

b. Leesville, South Carolina, USA. Initially a R&B singer who included some country material in her repertoire. In 1969, while working the clubs and military bases in her home state, she attracted the attention of **Shelby Singleton**, who signed her to his Plantation label. In 1969 and 1970, she registered three ***Billboard*** country hits, namely 'Color Him Father', her version of the **Freddy Fender** hit 'Before The Next Teardrops Falls' and 'Bad Case Of the Blues'. Further chart success eluded her but she is credited with being the first black female country singer to appear on the *Grand Ole Opry* after her appearance there in August 1969.

● ALBUMS: *Color Me Country* (Plantation 1970)★★★.

Marterie, Ralph

b. Ralph Martin, 24 December 1914, Accerra, near Naples, Italy, d. 10 October 1978, Dayton, Ohio, USA. While Marterie was still a child his parents emigrated to the USA, where his father joined the orchestra of the Chicago Civic Opera. Ralph was still a teenager when he started playing trumpet with Dan Russo's Otriole Orchestra. He went on to play in local theatres and with other bands in Chicago, which was at that time the country's largest musical centre outside New York. Consequently, Marterie never had to leave the city to find work, joining the NBC staff orchestra where he played under conductors such as **Percy Faith** and **André Kostelanetz.** During World War II Marterie led a US Navy band, then after the war he returned to Chicago as a leader with ABC radio. In 1949 he started recording for **Mercury** with his own band, which featured his brassy open trumpet. He did not achieve instant success but in 1952 the band spent 10 weeks in the US charts with 'Caravan', earning a second Gold Disc the following year with 'Pretend'. His album and singles output varied between swing standards, novelties and pop instrumentals that highlighted his trademark of trumpet and guitar voiced together (compare his temporary partnership with guitarist/musical director **Al Caiola** on a cover version of 'Acapulco 22'). There were moderate hits with 'Guaglione', 'Skokiaan' and 'Tequila', which were successful enough to maintain his reputation and keep him working through changing fashions in pop music. Marterie was still touring with a band until his death in Dayton, where he had just played a one-nighter in October 1978.

Martha And The Muffins

The roots of this Canadian new wave band lie in the mid-70s, when Martha Johnson was the organist with Oh Those Pants, a 10-piece 60s covers/send-up band that also included future members of the Cads. This was followed by a spell in another Toronto band, the Doncasters, who specialized in revamping 60s garage band material. In 1977, Johnson joined up with Mark Gane (guitar), Carl Finkle (bass), Andy Haas (saxophone) and Tim Gane (drums) to form Martha And The Muffins. They were later joined by Martha Ladly, who initially played guitar but later moved to keyboards and trombone. The group sent a tape to New York journalist Glenn O'Brien, who referred them to the fledgling DinDisc Records label. This led to the release of their debut single, 'Insect Love'. Success followed in March 1980 with 'Echo Beach', which was a number 10 hit in the UK charts. Its escapist verses ('From 9 to 5 I have to spend my time at work/My job is very boring I'm an office clerk/The only thing that helps me pass the time away/Is knowing I'll be back at Echo Beach someday') remain popular to this day. Follow-ups, including 'Saigon' (with its double groove b-side - playable both backwards and forwards) fared less well. This resulted in Martha And The Muffins becoming denigrated as 'one-hit-wonders', when in actuality all their albums, particularly *Trance And Dance*, are deeply resonant collections of songwriting which endure as well as any 'pop new wave' of the period. In 1981, Ladly left to work with the **Associates** and later formed the Scenery Club who released two singles on DinDisc. (Ladly now runs **Real World Records**' design department.) Finkle was then replaced by Jocelyn Lanois, **Daniel Lanois**'s sister. The Muffins signed to RCA **Records** and session player Clara Hurst played keyboards temporarily but joined the **Belle Stars** in 1982. Following Haas' departure the band released *Danseparc*, before wife and husband team Johnson and Mark Gane formed M+M, who enjoyed a major US hit with 'Black Stations White Stations' They later released two albums as a duo (*Mystery Walk*, with production from Daniel Lanois, and *The World Is A Ball*), before moving to the UK. Following soundtrack work in Toronto for the film *Modern Gravity*, a further album, *Modern Lullaby*, was released in 1992, but their label went bankrupt shortly after its release. They have also recorded a children's album together, *Songs From The Treehouse*. The rest of the band work as a driver for the Canadian Automobile Association (Tim Gane), architect and swimming pool designer (Finkle), graphic designer (Ladly), and art museum guard (Haas).

● ALBUMS: *Metro Music* (DinDisc 1980)★★★, *Trance And Dance* (DinDisc 1980)★★★, *This Is The Ice Age* (DinDisc 1981)★★, *Danseparc* (RCA 1982)★★. As M+M *Mystery Walk* (RCA 1984)★★★, *The World Is A Ball* (Current 1985)★★.

● COMPILATIONS: *Faraway In Time* (Virgin 1988)★★★.

Martha And The Vandellas

Martha Reeves (b. 18 July 1941, Alabama, USA), with Annette Sterling Beard, Gloria Williams and Rosalind Ashford, formed the Del-Phis in 1960, one of the scores of female vocal groups then operating in Detroit, Michigan, USA. After Reeves began working as a secretary at **Motown Records**, they were offered a one-off single release on the label's Melody subsidiary, on which they were credited as the Vels. Gloria Williams left the group when the single flopped, but the remaining trio were allowed a second opportunity, recording 'I'll Have To Let Him Go' in late 1962, when the artist for whom it had been intended, **Mary Wells**, failed to arrive for the session. Renamed Martha And The Vandellas, the group divided their time between backing other Motown artists and recording in their own right. They were featured on **Marvin Gaye**'s 1962 hit 'Stubborn Kind Of Fellow', before the US Top 30 success of their own release, 'Come And Get These Memories', brought their career as second-string vocalists to an end. Their next single, the dynamic 'Heat Wave', was masterminded by the **Holland/Dozier/Holland** production team, and epitomized the confidence and verve of the Vandellas' finest work. 'Quicksand' repeated the hit formula with a US Top 10 chart placing, while it was 'Dancing In The Street' that represented the pinnacle of their sound. The song, co-written by Marvin Gaye and **Mickey Stevenson**, was an anthemic invitation to party, given added bite by the tense political situation in the black ghettos. Holland/Dozier/Holland's production exploited all the potential of the music, using clunking chains to heighten the rhythmic feel, and a majestic horn riff to pull people to their feet. 'Dancing In The Street' was the most exciting record Motown had yet made, and it was a deserved number 2 hit in America.

Nothing the Vandellas recorded thereafter reached quite the same peak of excitement, although not for want of trying. 'Nowhere To Run' in 1965 was an irresistible dance hit, which again was given political connotations in some quarters. It introduced a new group member, former **Velvelette** Betty Kelly, who replaced Annette Sterling Beard. This line-up scored further Top 10 hits with 'I'm Ready For Love' and the infectious 'Jimmy Mack', and celebrated Motown's decision to give Reeves individual credit in front of the group's name with another notable success, 'Honey Chile'. Reeves was taken seriously ill in 1968, and her absence forced the group to disband. By 1970, she was able to resume her career, recruiting her sister Lois and another former Velvelette, Sandra Tilley, to form a new Vandellas line-up. No major US hits were forthcoming, but in Britain they were able to capitalize on the belated 1969 success of 'Dancing In The Street', and had several Top 30 entries in the early 70s. When Motown moved their headquarters from Detroit to Hollywood in 1972, Reeves elected to stay behind. Disbanding the group once again, she fought a lengthy legal battle to have her recording contract annulled, and was eventually free to begin an abortive solo career. Her sister Lois joined Quiet Elegance, while Sandra Tilley retired from the music business, and died in 1982. Motown retained the rights to the Vandellas' name, but chose not to sully the memory of their early 60s hits by concocting a new version of the group without Martha Reeves.

● ALBUMS: *Come And Get These Memories* (Gordy 1963)★★★, *Heat Wave* (Gordy 1963)★★★, *Dance Party* (Gordy 1965)★★★, *Watchout!* (Gordy 1967)★★, *Martha & The Vandellas Live!* (Gordy 1967)★. As Martha Reeves And The Vandellas *Ridin' High* (Gordy 1968)★★, *Sugar 'n' Spice* (Gordy 1969)★★, *Natural Resources* (Gordy 1970)★★, *Black Magic* (Gordy 1972)★★.

● COMPILATIONS: *Greatest Hits* (Gordy 1966)★★★★, *Anthology* (Motown 1974)★★★★, *Compact Commmand Performances* (Motown 1992)★★★, *24 Greatest Hits* (Motown 1992)★★★★, *Live Wire, 1962-1972* (Motown 1993)★★★★, *Milestones* (Motown 1995)★★★★.

Martika

b. Marta Marrero, 18 May 1969, California, USA. This pop singer grew up in California, her parents having fled Cuba shortly after the revolution. Her first experiences in show business came early, with an appearance as a dancer in the film *Annie*. Moving on to music, her debut single was the self-penned 'Toy Soldiers'. Although she has done little to please critics ('Love . . . Thy Will Be Done' was cited by one journalist as being 'sub-**Tiffany**'), her singles became a fixture of the charts in the early 90s. Her profile was also bolstered by consistent rumours of romances with pop stars (Nuno Bettencourt of **Extreme**, **Prince**). With the latter she co-wrote the hit single 'Martika's Kitchen', and he also helped out with several tracks on the album of the same name. She appeared in the US television show *Wiseguy* as a jazz singer.

● ALBUMS: *Martika's Kitchen* (1991)★★, *The 12 Mixes* (1993)★★.

● COMPILATIONS: *The Best Of Martika* (Columbia 1997)★★.

Martin Guerre

The debut of this much-hyped third collaboration, following on from ***Les Misérables*** and ***Miss Saigon***, between producer **Cameron Mackintosh** and the creative team of **Alain Boublil** and **Claude-Michel Schönberg**, was postponed for three weeks in order 'to develop the special choreographic style of the production'. This delay hardly seemed significant in view of the fact that it had already taken six years to prepare the '£3.5 million' mega-musical for the West End ('Six years!' exclaimed one critic. 'Good grief, **Irving Berlin** wrote ***Annie Get Your Gun*** in six days.'). *Martin Guerre* finally opened at London's Prince Edward Theatre on 10 July 1996. The true story of the sixteenth-century French husband who abandoned his young wife only to be replaced by an imposter seven years later, had previously inspired the 1982 French film *The Return Of Martin Guerre* starring Gerard Depardieu, and the 1993 remake *Sommersby* with Richard Gere and Jodie Foster. However, both movies kept audiences guessing about the identity of the man who appeared out of the blue claiming to be the real Martin Guerre, and was eventually accused of impersonating him, found guilty and executed. In Boublil and Schönberg's book, when Arnaud de Thil (Iain Glen) turns up in the village of Artigat posing as Guerre, Bertrande de Rols (Juliette Caton) sees through him right away (cue the big number 'All I Know'). This implausible reunion, along with an overwhelming emphasis on religious bigotry and a generally confusing plot, was supplemented by typically soaring Schönberg music and ordinary lyrics by Edward Hardy (additional lyrics: Boublil and **Herbert Kretzmer**). As well as 'All I Know', and another dramatic duet, 'Tell Me When To Go', the score also contained 'When We Were Young', 'Here Comes The Morning', 'Martin Guerre'; and 'Why Won't You Love Me?', amongst others, but no obvious hits. Choreographer Bob Avian staged some spirited stomping pagan dance rituals, and the director and co-adaptor was Declan Donnellan. Royal Shakespeare Company star Glen, making his first appearance in the musical theatre, headed a cast which included Jérôme Pradon (Guillaume), Matt Rawle (Martin Guerre), Michael Matus (Benoit), Ann Emery (Hortense), Sheila Reid, Julia Sutton, Susan Jane Tanner, and Martin Turner.

Despite a set of decidedly unenthusiastic reviews, *Martin Guerre* soldiered on, with receipts sometimes dropping below the break-even mark, until October when Mackintosh closed the show for three days so that extensive changes could be introduced. On 7 November *Martin Guerre* (Mark II) faced the critics again, and they pronounced the patient cured - well almost. Some inherent faults remained, and there was still a lack of humour to contrast with the overall darkness of the piece, but the general opinion seemed to be that this was about as good as it was going to get. The reported sum of £500,000 had been spent on re-writing 50-60% of the production and incorporating a completely revised first act and extra songs. These included a new opening number, 'Working On the Land', and involved yet another lyricist, Stephen Clark. A far more romantic story was now refocused around Bertrande, whose role was expanded to such an extent that it was to be shared between Juliette Caton and Rebecca Lock. *Martin Guerre* had been given a second chance, but in spite of winning **Laurence Olivier Awards** for Best New Musical and Best Theatre Choreographer, it failed to attract a consistent audience, and closed in February 1998, 'a $7 million write-off'.

By the mid-90s the Guerre legend had been the basis for at least two other stage musicals: *Martin Guerre*, with book and lyrics by Laura Harrington and music by Roger Ames, starring Patrick Cassidy, Judy Kuhn, Peter Samuels, and Beth Fowler, played at the Hartford Stage, Connecticut, USA, early in 1993; and *The House Of Martin Guerre*, with music and lyrics by Leslie Arden, who co-wrote the book with Anna Theresa Cascio, which originated in Toronto, Canada, and won the 1994 Dora Mavor Moore Award for Best New Musical. It was subsequently presented to much acclaim at Chicago's Goodman Theatre in the summer of 1996, and gained the Joseph Jefferson Award for Best Musical. The show returned to its Toronto roots in 1997 under the title of *Martin Guerre*. Ironically, Arden's mentor is Cameron Mackintosh, who several years ago gave her the opportunity to attend an Oxford masterclass with **Stephen Sondheim**.

● VIDEOS: *Martin Guerre - A Musical Journey* (VCI 1998).

Martin, Asa

b. 28 June 1900, Winchester, Clark County, Kentucky, USA, d. 15 August 1979. Martin learned to play guitar as a child (later adding musical saw) and gained his first professional work in vaudeville and minstrel shows. He recorded for Gennett with Doc Roberts and for some years from the late 20s, he worked as a duo with young **James Roberts** (Doc's son). Between 1928 and 1934, they recorded a mixture of old-time songs, new numbers and parodies, on some sessions being accompanied by Roy Hobbs (mandolin). Roberts tired of the music, in 1937, and joined the navy but later, he rejoined Martin, who had a band at WLAP Lexington on Martin's popular *Morning Roundup*. Amongst his musicians were **Stringbean** and the Amburgey Sisters; one of them, Irene, married Roberts and they performed as James And **Martha (Carson)**. Martin, who also worked on WHAS Louisville and WLW and WCKY Cincinnati, made further recordings, mainly comedy numbers, for **Vocalion Records** in 1938. Throughout the 30s, Martin appeared on countless recordings for Paramount, Gennett and ARC. He once even recorded a sketch ('The Beer Party') with some friends to celebrate the end of prohibition. In 1940, he relocated to WCMI Ashland but during World War II, he withdrew from full-time performing and moved to Ohio, where he worked in a steel plant. He retired in the mid-60s and settled near Irvine, Kentucky, where he formed and played locally with his Cumberland Rangers. In 1971, Martin and Doc and James Roberts (the original Fiddlin' Doc Roberts Trio) were reunited to play a reunion concert at Berea College. In 1974, Martin and the Cumberland Rangers recorded an album for **Rounder Records**, but sadly, little of his immense recorded output is available, except for occasional tracks on some old-time compilations. He continued to make concert appearances with his group, sometimes beyond his own state and even, on one occasion, to Japan. Martin, a fine vocalist and a much respected rhythm guitarist, has helped many young musicians. In later years, his brilliant memory made him a source of knowledge on the early days of the music. On 15 August 1979, Martin, after spending the morning and afternoon fishing, returned to his garden to collect cucumbers for tea; his daughter-in-law subsequently found him dead, the victim of a heart attack.

- ALBUMS: *Doctor Ginger Blue* (Rounder 1974)★★★.

Martin, Benny

b. 8 May 1928, Sparta, Tennessee, USA. Martin grew up in a musical family (his father and two sisters played as the Martin Family) and he was taught to play the guitar, mandolin and fiddle as a child - receiving tuition on the latter from **Lester Flatt**'s father. After making his radio debut on WHUB Cookeville around 1939, he became a member of Big Jeff And The Radio Playboys on the *Mid-Day Merry-Go-Round* at WNOX Knoxville, and in 1942, moved with them to WLAC Nashville. They relocated to Chattanooga, playing WDOD and WAPO, and toured with Bisby's Comedians tent show, where they worked with **Rod Brasfield**. In 1946, they returned to WLAC and Martin left the band and joined WSM. He worked briefly as a member of the Musical Millers on the *Martha White Show* before his musical talents as a fiddle player and vocalist found him in demand. During the late 40s and 50s, he played with many famous acts, including **Bill Monroe**, **Roy Acuff**, Lester Flatt and **Earl Scruggs** (he also played on their **Columbia** recordings made between November 1952 and August 1953) and **Johnny And Jack**. He toured extensively, particularly during his time with Roy Acuff with whom he visited Germany in 1949. He made some solo vocal recordings for **Mercury Records** in the early 50s, and from 1953-60, he was a member of the *Grand Ole Opry*. He had minor US country hits in the 60s, with 'Rosebuds And You' and a duet with bluegrass musician Don Reno on the patriotic offering 'Soldier's Prayer in Viet Nam'. Martin, always a popular entertainer, continued to play with various acts throughout the 70s and 80s and has recorded albums with several other top instrumentalists, as well as appearing as a guest on other artists' albums. The *Tennessee Jubilee* album, made with **John Hartford** and Lester Flatt, includes his tribute to the early days of bluegrass, 'Lester, Bill And Me'. It is interesting to remember that, during the 50s, he worked on perfecting an unusual eight-string fiddle, which he often used on the *Opry*; he was inspired to develop the instrument after playfully using his fiddle bow on Bill Monroe's mandolin.

- ALBUMS: *Country Music's Sensational Entertainer* (Starday 1961)★★★, *Old Time Fiddlin' & Singin'* (Mercury 1964)★★★, with Bobby Sykes *Benny Martin with Bobby Sykes* (Hilltop 1965)★★★, with Don Reno *Bluegrass Gospel Favorites* (1967)★★★, with John Hartford, Lester Flatt *Tennessee Jubilee* (Flying Fish 1975)★★★, *Turkey In The Grass* (1977)★★★, *Southern Bluegrass Fiddle* (1980)★★★, with Buddy Spicer *Great American Fiddle Collection* (1980)★★★, with Reno *Gospel Songs From Cabin Creek* (1990)★★★.
- COMPILATIONS: *The Fiddle Collection* (CMH 1977)★★★, *Big Daddy Of The Fiddle And Bow* (CMH 1979)★★★★.

Martin, Bill

b. William Wylie, 9 November 1938, Glasgow, Scotland. A prolific and highly successful songwriter, record producer, and music publisher. Although he came from a musical family, and studied at the Royal Academy of Music, Martin first made his mark as a professional footballer for Partick Thistle. He subsequently played abroad in South Africa for three years, before returning to England intent on making a career as a songwriter. After being introduced to the Irish musician and arranger **Phil Coulter** by American lyricist Buddy Kaye, Martin and Coulter formed a publishing company in 1965. They had their first success with 'Hi Hi Hazel', which the **Troggs** and **Geno Washington** took into the UK chart. From then on, during the next 10 years, they wrote and/or produced a string of hit records for artists ranging from the **Bay City Rollers** to **Elvis Presley**. In 1967, **Sandie Shaw** won the Eurovision Song Contest with their infectious 'Puppet On A String' (UK number 1), which earned an **Ivor Novello** Award for 'Most Performed Work'. There was another 'Ivor' in the following year for 'Congratulations', with which **Cliff Richard** just failed to make it two Eurovision wins in a row for the songwriters, although it was another chart-topper. After providing **Cilla Black** with 'Surround Yourself With Sorrow' (UK number 3), Martin and Coulter came up with the immensely popular 'Back Home' for the 1970 England World Cup Squad. It too topped the chart (as did the associated album), and more or less took over as the UK 'National Anthem' for a few weeks, until the football team lost to Germany. A year later, Martin and Coulter wrote the English words to 'My Boy' (music by Jean Bourtayre and Claude Francois), which was popularized by **Richard Harris**, and revived in 1975 by Elvis Presley who took it into the US Top 20. Martin and Coulter had another US hit (a number 1) in the following year with the Bay City Rollers' 'Saturday Night'. By that stage, they had already given the Rollers several UK Top 20 entries, including 'All Of Me Loves All Of You', 'Remember (Sha-La-La)', 'Shang-A-Lang', and 'Summer Love Sensation'. Two of the other acts to enjoy success with Martin/Coulter songs in the 70s were, by a strange coincidence, both called Kenny. The Irish singer of that name went to number 11 with 'Heart Of Stone', while **Kenny**, the male vocal/instrumental group, had four Top 20 hits in a row with Martin and Coulter's 'The Bump', Fancy Pants', 'Baby I Love You OK', and 'Julie Ann'. Another UK group, Slik, also topped the UK chart in 1976 with the songwriters' 'Forever And Ever'. As a songwriter, music publisher, and record publisher Martin's worldwide sales have been estimated at over 35 million, and he is said to have had a number 1 record in every country in the Western world. Artists whom Martin has recorded, published or produced include **Elton John**, **Elkie Brooks**, **Rod Stewart**, the **New Seekers**, **Van Morrison**, **Buddy Greco**, **Billy Connelly**, the **Dubliners**, **B.A. Robertson**, **Isaac Hayes**, **Dana** and many more. He has also written for films and television. After selling his music business to EMI, he is now involved in television productions, character licensed merchandise and music publishing. A member of the Variety Club of Great Britain, a Freeman of the City of Glasgow and of London, and a director of the PRS, in 1975 Martin was the co-recipient - with Phil Coulter - of the Ivor Novello Award for 'Songwriter of the Year'.

Martin, C.F.

b. Christian Frederick Martin, 31 January 1796, Saxony, Germany. Martin established his guitar factory in 1833 at 196 Hudson Street, New York. By the time the company relocated to Nazareth, Pennsylvania, six years later, the organization was already on its way to becoming as synonymous to handmade acoustic guitars as Stradivarius was to violins. Its continued success was due to a refusal to change, cheapen or speed up the method in which the instrument was produced. During the folk boom of the early 60s, demand was such that the factory was taking 36 months to fulfil orders. The most famous of Martin's many styles of guitar is the Dreadnought. First manufactured in 1931, this guitar set the standard which is copied by most other manufacturers. Today, it remains a popular instrument for bluegrass, folk, blues and rock artists. The Dreadnought is renowned for its booming bass sound, and for some, an uncomfortably high string action. However, such action provides a beautiful tone and arguably the finest in pure acoustic guitars. In addition to regular guitars, Martin has also been a leading maker of ukuleles and mandolins, applying similar painstaking standards to each instrument. During the acoustic rock boom of the 70s, the guitar to be seen with was a D45, with its beautiful pearl inlay. On the first D45, made in 1933, one of the Martin craftsmen inlaid **Gene Autry**'s name onto the fingerboard. This luxury is now particularly popular with US country singers. In recent years the company has adapted to changing demands by integrating an electro-acoustic device to amplify sound, competing with companies like Ovation, which pioneered this method. People will always pay more for the finest piece of craftsmanship, and Martin continues to lead the field.

● FURTHER READING: *Martin Guitars A History*, Mike Longworth.

Martin, Carl

b. 15 April 1906, Big Stone Gap, Virginia, USA, d. 1978. Like his father, the multi-instrumentalist Martin played in a string band, although he is also known for his work in the blues field. In his teens he met Howard Armstrong and, in 1930, the two musicians, along with Martin's brother Roland, recorded under the name of the Tennessee Chocolate Drops. It gives some indication of their sound that the record was also issued in the company's country music series (under a different credit). A couple of years later, Martin moved to Chicago and joined the blues circuit, recording under his own name and accompanying artists as diverse as **Tampa Red** and Freddie Spruell. In the 60s, Martin and Armstrong, with guitarist Ted Bogan, brought the old string band sound to a new audience.

● ALBUMS: including *Martin, Bogan And Armstrong* (1973)★★★, *Carolina Blues* (1992)★★★, with Johnny Young, John Lee Granderson, John Wrencher *The Chicago String Band* (Testament 1994)★★★.

Martin, Claire

b. 6 September 1967, Wimbledon, London, England. In 1982, after spending 10 years at stage school, Martin became resident singer at the Savoy Hotel in Bournemouth. In 1987 she sang on cruise liners for Cunard, including the *QE II*. In 1990 she visited the USA where she studied with Marilyn J. Johnson in New

York. In 1991 she returned to the UK to form her own band, playing many prestigious London jazz venues including **Ronnie Scott's**, the 100 Club and the Pizza On The Park, and also toured extensively. In 1992 she played a return engagement at Ronnie Scott's and also appeared at the Glasgow and Sheffield Jazz Festivals. In addition to leading her own band, Martin also works regularly with Mick Hutton's group, Straight Face, which includes **Steve Argüelles** and **Iain Ballamy**, with Ray Gelato's Giants Of Jive, and with a free-music band led by **John Stevens**. She has also recorded with **Bobby Wellins**. A remarkably versatile singer, Martin's repertoire ranges happily from R&B to free music, incorporating along the way the great standards of which she is an accomplished interpreter. Despite her youth, Martin's work displays exceptional maturity which, allied to her warm, sensual sound, makes her performances a constant delight. Her choice of musical associates (her own group comprises pianist **Jonathan Gee**, bassist Arnie Somogyi and **Clark Tracey**) reveals her commitment to jazz. Although still at the beginning of her career, Martin has already made it clear that she is one of the most important new singers to emerge on the jazz scene in recent years.

● ALBUMS: *The Waiting Game* (Linn 1991)★★, with Bobby Wellins *Remember Me* (1992)★★★, *Devil May Care* (Linn 1993)★★★, *Old Boyfriends* (Linn 1994)★★★★, *Offbeat* (Linn 1996)★★★.

Martin, Dean

b. Dino Paul Crocetti, 7 June 1917, Steubenville, Ohio, USA, d. 25 December 1995. An extremely popular ballad singer and light comedian with a relaxed and easy style, who developed into an accomplished dramatic actor. After leaving school in the 10th grade, he worked as a shoe-shine boy and a gas station attendant before becoming an 'amateur' welterweight boxer, 'Kid Crochet', earning 10 dollars a fight. When he retired from the boxing arena, he became a croupier at a local casino. His first singing job is said to have been with the Sammy Watkins band in 1941, when he was initially billed as Dino Martini, but the name was soon changed to Dean Martin. His earliest recordings were for the Diamond label, and included 'Which Way Did My Heart Go'/'All Of Me' and 'I Got the Sun In The Morning'/'Sweetheart Of Sigma Chi'. He also recorded some tracks for the Apollo label, well known for its impressive roster of black talent. The Martin recordings included 'Walkin' My Baby Back Home', 'Oh Marie', 'Santa Lucia', 'Hold Me', 'Memory Lane' and 'Louise'. In 1946, Martin first worked with comedian Jerry Lewis at the 500 Club in Atlantic City. Together they developed an ad-libbing song and comedy act that became very popular on US television and radio in the late 40s. In 1949, they appeared in supporting roles in the film *My Friend Irma*, and in the sequel, *My Friend Irma Goes West*, the following year. The team then starred in another 14 popular comedies, with Martin providing the songs and romantic interest, and Lewis contributing the zany fun. These films included *At War With The Army* (1950), *Jumping Jacks* (1952), *Sailor, Beware!*, *The Stooge*, *Scared Stiff* (1953), *The Caddy* (1953), ***Living It Up*** (1954), *Pardners* (1956) and *Hollywood Or Bust* (1956). Their parting was somewhat acrimonious, and it was widely felt that Martin would be the one to suffer most from the split. In fact, they both did well. After a shaky start in the comedy movie *Ten Thousand Bedrooms* (1957), Martin blossomed as a dramatic actor in *The Young Lions* (1958), *Some Came Running* (1958), *Rio Bravo* (1959), *Ada* (1961), *Toys In The Attic* (1963), *The Sons Of Katie Elder* (1965) and *Airport* (1970). He still retained his comic touch in *Who Was That Lady?* (1960) and *What A Way To Go* (1964), but made surprisingly few musicals. The most notable were ***Bells Are Ringing*** (1960), with Judy Holliday, and ***Robin And The Seven Hoods*** (1964).

Meanwhile, Martin had signed to **Capitol Records** in 1948, and for the next 10 years had a series of US Top 30 chart entries, including 'That Certain Party' (duet with Jerry Lewis), 'Powder Your Face With Sunshine', 'I'll Always Love You', 'If', 'You Belong To Me', 'Love Me, Love Me', 'That's Amore', 'I'd Cry Like A Baby', 'Sway', 'Money Burns A Hole In My Pocket, 'Memories Are Made Of This' (number 1), 'Innamorata', 'Standing On The Corner', 'Return To Me', 'Angel Baby' and 'Volare' ('Nel Blu Dipinto Di Blu'). Martin's version of 'That's Amore' resurfaced when it was featured in the 1987 hit movie *Moonstruck*.

Although Martin was still a big attraction on film and in nightclubs, his records found difficulty in making the singles charts during the early part of the 60s. In 1961, **Frank Sinatra**, who had also been with Capitol Records, started his own **Reprise Records**. Martin, who was a member of Sinatra's 'Clan', or 'Ratpack', was one of the first recruits to the new label. In 1964, Martin returned to the US singles charts with a bang. His recording of 'Everybody Loves Somebody', produced by Jimmy Bowen, had a commercial country 'feel' to it, and knocked the **Beatles**' 'A Hard Day's Night' off the top of the chart. Martin's subsequent Top 30 entries were all in the same vein - records such as 'The Door Is Still Open To My Heart', 'You're Nobody Till Somebody Loves You', 'Send Me The Pillow You Dream On', 'Houston', 'In The Chapel In The Moonlight' and 'Little Ole Wine Drinker, Me'. The latter number was a fitting selection for an artist whose stage persona was that of a man more than slightly inebriated. 'Everybody Loves Somebody' became the theme song for *The Dean Martin Show* on NBC TV which started in 1964, ran for nine seasons and was syndicated worldwide. As well being a showcase for Martin's singing talents, the show gave him the opportunity to display his improvisational skills in comedy. He continued to be a big draw in clubs, especially in Las Vegas, and played the London Palladium in the summer of 1987 to favourable reviews. Later that year, he joined ex-Rat Pack colleagues Sinatra and **Sammy Davis Jnr.** in the 'Together Again' tour, involving 40 performances in 29 cities, but had to withdraw at an early stage because of a kidney ailment. In the autumn of 1993 it was reported that Martin had lung cancer and he died on Christmas Day 1995.

● ALBUMS: *Capitol Presents Dean Martin* (Capitol 1953)★★★, *Swingin' Down Yonder* (Capitol 1955)★★★, *Dean Martin Sings, Nicolini Lucchesi Plays* (Britone 1956)★★, *The Stooge* film soundtrack (Capitol 1956)★★, *Pretty Baby* (Capitol 1957)★★★, *This Is Dean Martin* (Capitol 1958)★★★, *Sleep Warm* (Capitol 1959)★★★, *Winter Romance* (Capitol 1959)★★★, *Bells Are Ringing* film soundtrack (Capitol 1960)★★★, *This Time I'm Swingin'* (Capitol 1961)★★★, *Dino Goes Dixie* (Encore 1961)★★, *Dean Martin* (Capitol 1961)★★★, *Dino - Italian Love Songs* (Capitol 1962)★★★, *French Style* (Reprise 1962)★★★, *Cha Cha De Amor* (Capitol 1962)★★★, *Dino Latino* (Reprise 1963)★★★, *Dean Martin Country Style* (Reprise 1963)★★, *Dean 'Tex' Martin Rides Again* (Reprise 1963)★★, *Everybody Loves Somebody* (Reprise 1964)★★★, *Hey Brother, Pour The Wine* (Reprise 1964)★★★, *Dream With Dean* (Reprise 1964)★★★, *The Door Is Still Open To My Heart* (Reprise 1964)★★★, *Dean Martin Hits Again* (Reprise 1965)★★★, *Dean Martin Sings, Sinatra Conducts* (1965)★★★, *Southern Style* (1965)★★★, *Dean Martin Month* (Reprise 1965)★★★, *Holiday Cheer* (1965)★★★, *I'm Yours* (Sears 1965)★★★, *Lush Years* (1965)★★★, *(Remember Me) I'm The One Who Loves You* (Reprise 1965)★★★, *Houston* (Reprise 1965)★★★, *Somewhere There's A Someone* (Reprise 1966)★★★, *Relaxin'* (1966)★★★, *Happy In Love* (1966)★★★, *Sings Songs From The Silencers* (Reprise 1966)★★★, *The Hit Sound Of Dean Martin* (Reprise 1966)★★★, *The Dean Martin TV Show* (Reprise 1966)★★★, *The Dean Martin Christmas Album* (Reprise 1966)★★★, *At Ease With Dean* (Reprise 1967)★★★, *Happiness Is Dean Martin* (Reprise 1967)★★★, *Love Is A Career* (Stateside 1967)★★★, *Welcome To My World* (Reprise 1967)★★★, *Gentle On My Mind* (Reprise 1969)★★★, *I Take A Lot Of Pride In What I Am* (Reprise 1969)★★★, *My Woman, My Wife* (Reprise 1970)★★★, *For The Good Times* (Reprise 1971)★★★, *Dino* (Reprise 1972)★★★, *Sittin' On Top Of The World* (Reprise 1973)★★★, *You're The Best Thing That Ever Happened To Me* (Reprise 1974)★★★, *Once In A While* (Reprise 1978)★★★, *The Nashville Sessions* (Warners 1983)★★.

● COMPILATIONS: *The Best Of Dean Martin* (Capitol 1966)★★★, *Deluxe Set* 3-LP box set (Capitol 1967)★★★, *Dean Of Music* (MFP 1967)★★★, *Dean Martin's Greatest Hits! Volume 1* (Reprise 1968)★★★, *Dean Martin's Greatest Hits! Volume 2* (Reprise 1968)★★★, *The Best Of Dean Martin* (Capitol 1969)★★★,*The Best Of Dean Martin, Volume 2* (Capitol 1970)★★★, *One More Time* (World Record Club 1970)★★★, *20 Original Dean Martin Hits* (Reprise 1976)★★★, *The Classic Dino* (Capitol 1979)★★★, *Dean Martin* 4-LP box set (World Record Club 1981)★★★, *The Very Best Of Dean Martin* (Capitol 1983)★★★, *20 Love Songs* (Black Tulip 1988)★★★, *The Dean Martin Collection* (Deja Vu 1989)★★★, *The Collection* (Castle 1988)★★★, *That's Amore* (Entertainers 1988)★★★, *The Best Of The Capitol Years* (Capitol 1989)★★★, *Capitol Collectors Series* (Capitol 1990)★★★, *Singles* (1994)★★★, *The Capitol Years* (Capitol 1996)★★★, *Memories Are Made Of This* 8-CD box set (Bear Family 1997)★★★.

● FURTHER READING: *Everybody Loves Somebody*, Arthur Marx. *Dino: Living High In The Dirty Business Of Dreams*, Nick Tosches.

Martin, Eric

b. USA. The members of San Francisco, California, USA rock group the Eric Martin Band were drawn from an earlier collective who recorded an independently released album for the local Californian rock underground. With their new billing, giving greater prominence to singer/guitarist and songwriter Eric Martin, they secured a recording contract with **CBS Records**, which resulted in the release of *Sucker For A Pretty Face* in 1983 - a consummate example of melodic west coast metal. Afterwards, however, Martin took sole billing and dismissed his former colleagues to pursue a solo career with **Capitol Records**. After a disappointing self-titled solo album in 1985 he returned to form with the release of *I'm Only Fooling Myself* in 1986, though some considered the title to be an accurate reflection of his long-term prospects within the music industry.

● ALBUMS: with the Eric Martin Band *Sucker For A Pretty Face* (CBS 1983)★★★, *Eric Martin* (Capitol 1985)★★★, *I'm Only Fooling Myself* (Capitol 1986)★★.

Martin, Fiddlin' Joe

b. 8 January 1900, Edwards, Mississippi, USA, d. 21 November 1975, Walls, Mississippi, USA. Martin learned guitar and trombone as a boy, later adding mandolin and bass fiddle (hence his nickname). He switched to washboard and drums in the 40s after damaging his hands in a fire. He worked with many Delta blues singers, including **Charley Patton**, Willie Newbern, **Johnnie Temple**, **Memphis Minnie**, **Willie Brown** and **Son House**, recording with the last two for the Library of Congress in 1940. Martin played drums for **Howlin' Wolf** until Wolf moved north, but his most enduring association was with **Woodrow Adams**; he appeared on all Adams' recordings, and they worked Mississippi juke joints together until Martin's death.

● COMPILATIONS: *Walking Blues* (1979)★★★.

Martin, Freddy

b. 9 December 1906, Cleveland, Ohio, USA, d. 30 September 1983. After starting out on drums and C-melody saxophone, Martin switched to playing tenor saxophone. He led his own band while still at high school, then became a sideman in various local bands. After a few years, he began attracting attention for his smooth and competent musicianship. **Guy Lombardo** and his brothers heard and encouraged him and, in 1931, Martin formed his own band. He took the unit into a succession of engagements at prestigious hotels, including the Roosevelt Grill in New York's Manhattan Hotel, and was heard on the radio. He made his breakthrough into popular success with an arrangement the theme from the first movement of Tchaikovsky's B-flat piano concerto. This was followed by other arrangements of popular classics, usually featuring the band's current pianist - a role taken by, amongst others, Jack Fina and Barclay Allen. The Tchaikovsky piece was later re-recorded, this time with lyrics by Bobby Worth and retitled 'Tonight We Love', and became a hit all over again. Martin and his band appeared in a handful of films, including *Stage Door Canteen* (1943). Martin had a good ear for singers and at one time or another employed **Helen Ward**, Merv Griffin, **Buddy Clark** and Terry Shand. In the 50s and 60s Martin continued to perform on the radio and also appeared on television shows. Untroubled by changing musical tastes, he continued to work at major venues and was musical director for **Elvis Presley**'s first appearance in Las Vegas. Still in demand for hotel work, he entered the 70s with an engagement at the Ambassador in Los Angeles. Martin continued leading his band until shortly before his death in 1983.

● ALBUMS: incl. on *Ford Star Time Presents* (1960)★★.

● COMPILATIONS: *The Uncollected Freddy Martin Vols.1-4* (1940-52)★★★.

Martin, George

b. 3 January 1926, London, England. Martin became the world's most famous record producer through his work with the **Beatles**. Classically trained at London's Guildhall School of Music, he joined **EMI** in 1950 as a junior A&R man. Five years later, Martin was given charge of the **Parlophone** label where he produced a wide variety of artists. Among them were ballad singers (**Shirley Bassey** and **Matt Monro**), skiffle groups (the **Vipers**), jazz bands (**Temperance 7**, **Johnny Dankworth**, **Humphrey Lyttelton**) and numerous comedy artists. Chief among these were Peter Sellers and Bernard Cribbins, whose 'Right Said Fred' and 'Hole In The Ground' were hits in 1962. By this time, Martin had signed the Beatles to Parlophone and begun a relationship which lasted until their demise in 1970. Apart from insisting that drummer **Pete Best** be replaced, Martin's main contribution to the group's music lay in his ability to translate their more adventurous ideas into practical terms. Thus, he added classical music touches to 'Yesterday' and 'For No One' and devised the tape loops and studio manipulations that created the stranger sounds on ***Revolver*** and ***Sgt Pepper's Lonely Hearts Club Band***. Martin also made two orchestral albums of Beatles tunes. As **Brian Epstein** signed **Cilla Black**, **Gerry And the Pacemakers** and **Billy J. Kramer And the Dakotas** to Parlophone, Martin supervised their recordings.

In 1965, he left EMI and set up his own studios, AIR London with fellow producers **Ron Richards** (**Hollies**) and John Burgess (**Manfred Mann**). He continued to work with several new EMI artists, notably the **Action**. In the 70s he produced a series of hit albums by **America**. During this period he worked with **Neil Sedaka**, **Ringo Starr**, **Jimmy Webb**, **Jeff Beck** and **Stackridge**, while producing the soundtrack to the 1978 film of *Sgt Pepper's Lonely Hearts Club Band*. He also maintained the Beatles connection and prepared the 1977 release of the live recording *At The Hollywood Bowl* and produced two of **Paul McCartney**'s solo efforts, *Tug Of War* (1981) and *Pipes Of Peace* (1983). He also produced the soundtrack to McCartney's film musical ***Give My Regards To Broad Street***. In the late 70s, AIR was purchased by Chrysalis and Martin became a director of the company. He opened a second studio on the Caribbean island of Montserrat, which became a favoured recording centre for artists, including McCartney, **Dire Straits** and the **Rolling Stones**, before the island was devastated by a hurricane in 1989. Those artists were among the musicians donating tracks for *After The Hurricane*, a benefit album organized by Martin.

During the late 80s, Martin was less prolific as a producer, but created a version of Dylan Thomas' *Under Milk Wood* in 1988 and worked with ex-**Dexys Midnight Runners** member Andy Leek on his debut solo album. In 1990, Martin announced plans to replace AIR Studios with a 'state of the art' audio-video complex in north London. Martin's quiet and intelligent persona has masked an extraordinary talent. His work with the Beatles cannot be overstated. His punctilious attention in remastering the Beatles' entire work for compact disc is demonstrated in the quite remarkable results he achieved. In 1992, he was instrumental in producing a television documentary to mark the 25th anniversary of the Beatles' *Sgt. Pepper* album. In the mid-90s he was a major part of the Beatles Anthology series, although he was disappointed not to have been asked to produce the two new singles, 'Free As A Bird' and 'Real Love'. This task went to **Jeff Lynne**, who received some criticism for his production, leading to a number of 'if only George Martin had produced it' comments. Martin has no worries: his name is firmly in the history books, with an unimpeachable record. He received the Grammy Trustees Award in 1995. In addition to his chairmanship of AIR Studios he is a director of Chrysalis Group plc and is chairman of the London radio station Heart FM. Martin was rightly awarded a knighthood in 1996 for his services to music, for being such a consistent ambassador of music and for hardly ever putting a foot wrong. In 1998 Martin released his final album, *In My Life*, a collection of Beatles' cover versions by guest 'vocalists' from music and film including **Celine Dion**, Jim Carrey, Goldie Hawn and Sean Connery.

● ALBUMS: *Off The Beatle Track* (Parlophone 1964)★★★, *George Martin* (United Artists 1965)★★★, *George Martin Scores Instrumental Versions Of The Hits* (1965)★★★, *Plays Help!* (Columbia 1965)★★, *Salutes The Beatle Girls* (United Artists)★★★, *And I Love Her* (Studio Two 1966)★★★, *By George!* (1967)★★★, *The Family Way* film soundtrack (1967)★★★, *British Maid* (United Artists 1968)★★★, with the Beatles *Yellow Submarine* (Parlophone 1969)★★★, *Live And Let Die* (United Artists 1973)★★★, *Beatles To Bond And Bach* (Polydor 1974)★★★, *In My Life* (Echo 1998)★★★.

● FURTHER READING: *All You Need Is Ears*, George Martin. *Summer Of Love: The Making Of Sgt Pepper*, George Martin.
● FILMS: *Give My Regards To Broad Street* (1985).

Martin, Grady

b. Thomas Grady Martin, 17 January 1929, Chapel Hill, Marshall County, Tennessee, USA. As a boy, Martin was obsessed with both the fiddle and guitar, and he attended all the shows he could in order to watch and learn. When aged only 15, he was taken to Nashville to play with the **Bailes Brothers** on the *Grand Ole Opry*. He and his friend, Jabbo Arrington, travelled to Chicago to play on 1946 recordings by fiddler Curly Fox and his wife, Texas Ruby. He became a resident musician on the *Grand Ole Opry*, but in 1949, he and Arrington joined a band formed by **Little Jimmy Dickens**. Their twin guitars can be heard on Dickens' country hits, 'A-Sleepin' At The Foot Of The Bed' and 'Hillbilly Fever'. Martin formed a group of session musicians, the Slewfoot Five, who recorded in their own right and were credited on hit records by **Bing Crosby** ('Till The End Of The World') and **Burl Ives** ('The Wild Side Of Life'). Martin played on sessions for **Red Foley**, **Bobby Helms**, **Webb Pierce** and **Marty Robbins** ('El Paso'). He also played on **Buddy Holly**'s Nashville sessions, including 'Love Me' and 'Modern Don Juan', and the distinctive introduction to **Johnny Horton**'s 'Battle Of New Orleans'. A failure in electrical equipment led to him 'inventing' feedback on Marty Robbins' US hit, 'Don't Worry'. Martin and **Chet Atkins** are the only musicians to have accompanied both **Hank Williams** and **Elvis Presley**. Martin played on Presley's recording sessions from 1962-65, and he became a mainstay of the so-called Nashville sound. He also worked with **Joan Baez**, **J.J. Cale**, **Kris Kristofferson** ('Why Me Lord'), **Roy Orbison** ('Oh Pretty Woman') and **Leon Russell**. Martin has also toured with **Jerry Reed** and latterly with **Willie Nelson**, and can be seen in his film *Honeysuckle Rose*. Nelson says, 'Grady Martin has been my hero forever. There's nobody to have in the studio than Grady Martin, because not only does he play great guitar, he knows what everybody else is supposed to be doing too.'

● ALBUMS: *Dance-O-Rama* 10-inch album (Decca 1955)★★★, *Powerhouse Dance Party* (Decca 1956)★★★, *Jukebox Jamboree* (Decca 1956)★★★, *The Roaring Twenties* (Decca 1957)★★, *Hot Time Tonight* (Decca 1959)★★★, *Big City Lights* (1960)★★★, *Swinging Down The River* (1962)★★★, *Songs Everybody Knows* (1964)★★★, *Instrumentally Yours* (1965)★★, *A Touch Of Country* (1967)★★★, *Cowboy Classics* (1967)★★.

Martin, Horace

Martin was an underrated singer who released a large number of recordings but received little recognition. He began his recording career in 1980 with **Robert Palmer**'s Negus Roots, releasing 'Zuggy Zuggy' and 'Sweet Something', while with the fiercely unconstrained Big Ben label he released 'Africa Is Calling', 'We Are All One', 'Beautiful Dream' and 'Jah Jah Children'. Throughout the 80s he maintained a high profile as a singles artist, although he was unable to achieve crossover success. In 1985 his fortunes changed when he recorded 'War', produced by veteran DJ **Jah Thomas** over the legendary Stalag rhythm. The song led to sessions with Prince Huntley, whose print shop Modernize Printery led to the formation of his Modernize Music and Greedy Puppy labels. Huntley had recorded 'Pressure In A Babylon' but found greater success as a producer. Martin recorded a succession of hits for Huntley, including 'Na Fry No Fat', 'Sonia' and 'Mi Rule'. The popularity of **Patrick Andy**'s 'Sting Me A Sting' led Martin to respond with 'Shock Me A Shock'. In 1987 he recorded for Harold McLarty the hit 'Type Of Loving', which featured the fledgling DJ skills of **Tiger**, supported by the Riddim Kings Band. The release gave Martin the wider exposure he deserved, although this was overshadowed by the unprecedented demand for the newly acclaimed DJ. Martin followed his hit with the less successful 'Can't Get Used To Losing You', which heralded a return to anonymity.

● ALBUMS: *Watermelon Man* (Mr Tipsy 1984)★★★.

Martin, Hugh

b. 11 August 1914, Birmingham, Alabama, USA. From the age of five Martin took piano lessons and attended local public school, and also studied at Birmingham Southern College. Despite his classical training, however, he was inspired by the music of **George Gershwin** and gravitated towards the popular music of the day. In 1937 he appeared in a singing role in ***Hooray For What!*** on Broadway, where he met another young singer, **Ralph Blane**. Together with Blane, he and two others formed a vocal quartet named the Martins, who were distinguished by their jazzy harmonizing. Martin and Blane appeared with their group on Fred Allen's popular radio show at the end of the decade, but most of Martin's time and energies were directed towards Broadway, and he was active onstage and increasingly involved with offstage activities in the musical theatre. Among the shows with which he was associated were **Irving Berlin**'s ***Louisiana Purchase***, for which he was vocal director and arranger, **Richard Rodgers** and **Lorenz Hart**'s ***The Boys From Syracuse***, **Cole Porter**'s ***DuBarry Was A Lady***, **Vernon Duke**'s ***Cabin In The Sky***, and ***High Button Shoes***, ***Gentlemen Prefer Blondes***, and the Phil Silvers vehicle, *Top Banana*. Martin was eager to write music for Broadway and in Blane he had found an ideal partner. The nature of their collaborations was unusual, as Martin explained: 'Ralph and I both wrote music and we both wrote lyrics. Almost always, each of us wrote songs unassisted by the other and simply pooled our work.' In 1941 they were commissioned by Rodgers, who was involved in the production of George Abbott's ***Best Foot Forward***, a show that starred Nancy Walker, to write songs. Among their songs for this show were 'Buckle Down, Winsocki', a big hit of that year, and the now lesser known 'Ev'ry Time'. The following year, Martin and Blane joined the long procession of Broadway songsmiths lured by Hollywood. At MGM they worked with other songwriters on several films, including *Broadway Rhythm* (1943), for which they wrote 'Brazilian Boogie', performed by **Lena Horne**, ***Thousands Cheer*** (1943) and ***Ziegfeld Follies*** (1944), writing 'Love', memorably sung by Horne. That same year they had their first largely unassisted venture, the hugely popular **Judy Garland** film, ***Meet Me In St. Louis***. For this film the duo wrote 'The Trolley Song', which was nominated for an Academy Award, 'The Boy Next Door' and 'Have Yourself A Merry Little Christmas'. After wartime service, during which Martin served in Europe, he returned to Hollywood and Broadway. In the film ***Good News*** (1947), he and Blane received another Oscar nomination, together with **Roger Edens**, for 'Pass That Peace Pipe', and in 1948 Martin wrote music and lyrics for *Look, Ma, I'm Dancin'!*, which starred Walker on Broadway. His score included 'Gotta Dance' and 'I'm The First Girl In The Second Row'.

In 1950 Martin was vocal arranger for a James Cagney movie, *West Point Story*, and he also wrote the music for a movie short about the primitive artist Grandma Moses. This music was later adapted by the composer for the 'New England Suite', orchestrated by **Alec Wilder**, who was given co-composer credit because, as Martin says, he 'brought so much new beauty and enhancement to it'. The following year Martin was again responsible for music and lyrics, this time for *Make A Wish*, from which came 'What I Was Warned About', 'Suits Me Fine' and 'When Does This Feeling Go Away?'. In 1952 he was in London's West End for *Love From Judy*, which starred Jeannie Carson, and later in the decade worked on Hollywood's *Athena*, with Blane, *The Girl Rush*, for which he and Blane wrote 'An Occasional Man', *The Girl Most Likely*, also with Blane, and in 1954 was vocal director and arranger for Garland's ***A Star Is Born***. He also appeared with Garland as her piano accompanist, notably at her first New York Palace Theatre show, and he accompanied **Eddie Fisher** at the London Palladium. Martin also worked in television, including the series *Washington Square*, with **Ray Bolger**, and the *Patrice Munsel Show*. During his years in Hollywood he acted as vocal coach for several artists, including Garland, Horne, Bolger, Rosalind Russell and Nanette Fabray. In 1963, Martin and Blane worked on a revival of *Best Foot Forward*, adding a new song, 'You Are For Loving', which Wilder, in his book, *American Popular Song*, ranked 'among the best theatre ballads ever written'. The following year, in collaboration this time with Timothy Gray, Martin wrote the music for ***High Spirits***, including 'If I Gave You' and 'You'd Better Love Me'. In 1979 Martin was musical director for ***Sugar Babies***, starring **Mickey Rooney** and **Ann Miller**, which played on Broadway and in London and which used music written by **Jimmy McHugh**. In 1989 Martin and Blane again collaborated, this time to write 10 new songs for a stage version of *Meet Me In St. Louis*, which opened at the Gershwin on 2 November and ran for seven months. Among numerous recordings of Martin's work are excellent albums by him and Blane, *Michael Feinstein Sings the Hugh Martin Songbook*, and **Marlene VerPlanck**'s *You'd Better Love Me*. In 1998 Martin was living in retirement in California where, far from being idle, he was preparing a book about his life and career, and in particular, his long and fruitful relationship with Blane. Martin should not be confused with composer, arranger and singer Hugh E. Martin (1929-76).

● ALBUMS: *Martin & Blane Sing Martin & Blane* 1956 recording (DRG 1994)★★★.

Martin, Jimmy

b. James Henry Martin, 10 August 1927, on a farm near Sneedville, Tennessee, USA. Martin learned to play the guitar as a boy and first appeared on radio in Morristown in 1948. He joined **Bill Monroe** in 1949 and remained with him (except for a short break) until 1954. Many rate Martin to be the finest lead singer and guitarist ever to work with Monroe. He played on some of Monroe's best recordings and sang notable duets with him, including 'Memories Of Mother And Dad'. In the mid-50s, he worked with the **Osborne Brothers**, with whom he recorded '20-20 Vision', before forming his own Sunny Mountain Boys. Martin went on to become a legend of bluegrass music, playing the WJR Detroit *Barn Dance*, ***Louisiana Hayride*** and all major venues. His band has contained some great bluegrass musicians, including **J.D. Crowe**, Doyle Lawson and Alan Munde. He recorded for **Decca** and had some chart successes including 'Rock Hearts' (1958) and 'Widow Maker' (1964). He also achieved acclaim for his work on the **Nitty Gritty Dirt Band**'s legendary 1972 album ***Will The Circle Be Unbroken***. Many experts believe that Martin has never been afforded full credit for his contributions over the years. It may be that his frankness and the perfection that he expects from his musicians have at times worked against him.

● ALBUMS: *Good 'N' Country* (Decca 1960)★★★, *Country Music Time* (Decca 1962)★★★, *This World Is Not My Home* (Decca 1963)★★★, *Widow Maker* (Decca 1964)★★★, *Sunny Side Of The Mountain* (Decca 1965)★★★, *Mr. Good 'N' Country Music* (Decca 1966)★★★, *Big And Country Instrumentals* (Decca 1967)★★, *Tennessee* (Decca 1968)★★★, *Free Born Man* (Decca 1969)★★★, *All Day Singing* (Decca 1970)★★★, *I'd Like To Be Sixteen Again* (Decca 1972)★★★, *Moonshine Hollow* (Decca 1973)★★★, *Jimmy Martin & The Sunny Mountain Boys* (Decca 1973)★★★, *Fly Me To Frisco* (Decca 1974)★★★, *Me 'N' Old Pete* (Gusto 1978)★★★, *To Mother At Christmas* (Gusto 1980)★★, with Ralph Stanley *First Time Together* (Gusto 1980)★★, *Will The Circle Be Unbroken* (Gusto 1980)★★★, *One Woman Man* (Gusto 1983)★★★, *With The Osborne Brothers* (Gusto 1983)★★★, *Big Jam Session* (Gusto 1984)★★★, *Stormy Waters* (King Of Bluegrass 1985)★★★, *Hit Parade Of Love* (King Of Bluegrass 1987)★★.

● COMPILATIONS: *You Don't Know My Mind (1956-1966)* (Rounder 1990)★★★★, *Jimmy Martin And The Sunny Mountain Boys* 6-CD box set (Bear Family 1994)★★★★.

Martin, Judy

b. Eva Alaine Overstake, 16 July 1918, Decatur, Illinois, USA, d. November 1951. She learned to play guitar as a child and first sang at Salvation Army gatherings with her elder sisters, Evelyn (b. 1913) and Lucille (b. 1915, d. 1978). In 1931, singing as the Three Maids, they became regulars on WLS Chicago, where they worked with **Red Foley**. In 1933, after she married Foley, the act broke up (Evelyn and Lucille went on to work as solo acts, with Lucille later achieving lasting country music fame as singer-songwriter Jenny Lou Carson). Eva became a regular on the WLS ***National Barn Dance*** programme until 1947. During this time, she and Foley raised three children; the elder, Shirley Lee, later married singer **Pat Boone** and is the mother of pop singer **Debbie Boone**. Eva also brought up **Betty Foley**, whose mother, Foley's first wife Axie Pauline (Cox), had died in childbirth. In the late 40s, Eva followed a solo career, performing as Judy Martin, but in November 1951, she ended her life with an overdose of sleeping tablets. Her reasons were unclear but reports indicated that it was mainly because of Foley's friendship with Sally Sweet, who later became his third wife. She made some recordings with Foley and may be heard on *Red Foley* (Vocalion 1966).

Martin, Mac, And The Dixie Travelers

b. William D. Colleran, 26 April 1925, Pittsburg, Pennsylvania, USA. Colleran began his career as a teenager singing with Ed Brozi in a touring medicine show, and was influenced by acts such as the **Monroe Brothers** and the **Blue Sky Boys**. After World War II, he became interested in bluegrass music. In 1949, he and his band played regularly on WHJB Greensburg, Pennsylvania, and since there were three members of the band called Bill, he decided he would become Mac Martin. In the early 50s, he was noted for his banjo playing and fine vocal work, and in 1953, was playing with a band on WHOD Homestead, Pennsylvania, which was likened to that of **Lester Flatt** and **Earl Scruggs**. In 1957, he and his band took a residency at Walsh's Lounge in Pittsburg where they played weekly for the next 15 years. In 1963, the Travelers recorded two albums for Gateway records, although only one was released. A few years later, they recorded four albums for Rural Rhythm. Noted mandolin specialist Bob Artis (b. 26 July 1946, Santa Monica, California, USA) joined the band and when Mac Martin left for a time in 1972, Artis took over. In 1974, when the band recorded for County, Martin had returned. In addition to his playing, Artis wrote many articles for publications such as *Bluegrass Unlimited* and *Muleskinner News*, and his book *Bluegrass* was published in 1975.

● ALBUMS: *Folk And Bluegrass Favorites* (Rural Rhythm 1966)★★★, *Traveling Blues* (Rural Rhythm 1968)★★★, *Goin' Down The Country* (Rural Rhythm 1968)★★★, *Just Like Old Times* (1970)★★★, *Back Trackin'* (1971)★★★, *Dixie Bound* (County 1974)★★★, *Travelin' On* (1978)★★★, *Basic Bluegrass* (1987)★★★, *Traveler's Portrait* (1989)★★★.

● FURTHER READING: *Bluegrass*, Bob Artis.

Martin, Mary

b. Mary Virginia Martin, 1 December 1913, Weatherford, Texas, USA, d. 3 November 1990, Rancho Mirage, California, USA. A legendary star of the Broadway musical theatre during the 40s and 50s, and one of its most charming, vivacious and best-loved performers. Her father was a lawyer, and her mother a violin teacher. She took dancing and singing lessons from an early age, married at 16, and eventually ran a dancing school herself before moving to Hollywood where she auditioned constantly at the film studios, and worked in nightclubs and on radio. After being spotted by the producer Lawrence Schwab, her first big break came on Broadway in 1938 when she won a secondary role, as Dolly Winslow, in the **Cole Porter** musical ***Leave It To Me***. Almost every night she stopped the show with her 'sensational' rendering of 'My Heart Belongs To Daddy' while performing a mock striptease perched on top of a large cabin trunk at a 'Siberian' railway station. On the strength of her performance in that show she was signed to Paramount, and made 10 films over a period of four years, beginning with *The Great Victor Herbert* in 1939. Although her delightfuly warm personality and theatrical star quality, were not so effective on film, she did have her moments, particularly in *Rhythm On The River* (with **Bing Crosby** and **Oscar Levant**) and ***Birth Of The Blues***, in which she joined Crosby and **Jack Teagarden** for 'The Waiter, And The Porter And The Upstairs Maid'. She also sang the title song in ***Kiss The Boys Goodbye***, which became a big hit for **Tommy Dorsey**, and duetted with **Dick Powell** on 'Hit The Road To Dreamland' in ***Star Spangled Rhythm***. Other film appearances included *Love Thy Neighbour*, *New York Town*, *Happy-Go-Lucky*, *True To Life*, and *Main Street To Boradway* (1953). While on the west coast, she married for the second time, to a Paramount executive Richard Halliday, who became her manager. In 1943 she returned to the stage, and, after failing to reach Broadway with *Dancing In The Streets*, scored a great success with ***One Touch Of Venus*** which ran for 567 performances. The role of a glamorous statue that comes to life and falls in love with a human had originally been intended for **Marlene Dietrich**, but it fell to Martin to sing the haunting 'Speak Low,' and the show established her as a true star. She followed it with *Lute Song*, the show which introduced **Yul Brynner** to Broadway, before returning to Hollywood to reprise 'My Heart Belongs To Daddy' for the Cole Porter biopic ***Night And Day***. A trip to London in 1947 for an appearance in **Noël Coward**'s *Pacific 1860*, proved an unsatisfactory experience, and Martin returned to the USA to play the lead in a touring version of ***Annie Get Your Gun***. **Richard Rodgers** and **Oscar Hammerstein**'s smash hit ***South Pacific*** was next, and Martin's memorable performance, funny and poignant in turns, won her a **Tony Award**. Starred with opera singer Ezio Pinza, she introduced several of the composers' most endearing numbers, including 'I'm Gonna Wash That Man Right Out Of My Hair' (sung while she shampooed her hair on stage), 'A Wonderful Guy', 'A Cockeyed Optimist', and the hilarious 'Honeybun'. *South Pacific* ran for 1,925 performances in New York, and Martin recreated her role for the 1951 London production at Drury Lane where she was equally well received. During the rest of the 50s Mary Martin appeared in several straight plays, two highly regarded television spectaculars - one with **Ethel Merman** (which included a 35-song medley), and the other with Noël Coward - as well as starring on Broadway with Cyril Ritchard in a musical version of ***Peter Pan*** (1954) which was taped and shown repeatedly on US television. In November 1959 Martin opened at the Lunt-Fontanne Theatre in New York in what was to prove yet another blockbuster hit. Rodgers and Hammerstein's musical about the Trapp family of Austrian folk singers, ***The Sound Of Music***, immediately produced reactions ranging for raves to revulsion, but it gave Martin another Tony Award and the chance to display her homespun charm with songs such as 'My Favourite Things' and 'Do-Re-Mi'. From the 'hills that were alive with music', Mary Martin plummeted to the depths in *Jennie* (1963), her first real flop. Thereafter, she and her husband spent more time at their home in Brazil, but in 1965 she was persuaded to embark on a world tour in ***Hello, Dolly!*** which included a visit to Vietnam, and a five-month stay in London. Her final appearance in a Broadway musical was in 1966 with **Robert Preston** in the two-hander ***I Do! I Do!*** which ran for 560 performances. In the 70s she did more straight theatre and won a Peabody Award for the television film *Valentine*. After her husband's death in 1973, Martin moved to Palm Springs to be near her friend Janet Gaynor, but returned to New York in 1977 to star with Ethel Merman in a benefit performance of *Together Again*. In the early 80s, Martin and Janet Gaynor were severely injured in an horrific taxicab crash in San Franciso which took the life of her long-time aide Ben Washer. Martin recovered to receive the applause of her peers in *Our Heart Belongs To Mary*, and to make her final US stage appearance in 1986 with **Carol Channing** in a national tour of James Kirkwood's comedy *Legends*. For much of the time she had to wear a shortwave radio device to prompt her when she forgot her lines. Mary Martin made her final appearance on the London stage in the 1980 Royal Variety Performance when she performed a delightful version of 'Honeybun', and then had to suffer the embarrassment of watching her son from her first marriage, Larry Hagman (the notorious J. R Ewing from the television soap opera, *Dallas*), forget his lines in front of the celebrity audience.

● ALBUMS: *Adventures For Readers* (Harcourt 1958)★★, *Mary Martin Sings-Richard Rodgers Plays* (RCA 1958)★★★, *Sings For You* (Columbia c.50s)★★★★, *A Spoonful Of Sugar* (Kapp 1964)★★★, with Danny Kaye, Ethel Merman and others *Cole Porter Sings And Plays Jubilee* (Columbia 1972)★★★, with Noël Coward *Together With Music* (AMR 1976)★★★★, *On Broadway* (Silva Screen 1989)★★★, *16 Most Requested Songs* (Columbia 1993)★★★★, and stage cast recordings.

● FURTHER READING: *Mary Martin On Stage*, S. P. Newman, *My Heart Belongs*, Mary Martin.

Martin, Moon

b. John Martin, 1950, Oklahoma, USA. Emerging in 1979 with a style somewhere between new wave and nouveau 50s rock 'n' roll, Martin was nicknamed 'Moon' because he frequently employed lunar imagery in his songs. He began playing lead guitar in a straight C&W band Cec Wilson And The Panhandlers, then joined a **Beatles**-imitation group followed by a rockabilly unit called the Disciples. After moving to Los Angeles in the late 60s, he undertook session work for **Del Shannon** and **Jackie DeShannon**. In the meantime, the Disciples changed their name to Southwind and recorded three albums, all in a country rock vein. Martin continued his extra-curricular work, contributing to **Linda Ronstadt**'s *Silk Purse*, **Jesse Ed Davis**'s *Ululu* and some unreleased tracks by **Gram Parsons**. In 1974 Martin teamed-up with producer/arranger **Jack Nitzsche**, who took one of his songs, 'Cadillac Walk' to **Mink DeVille**. The song was a minor hit and DeVille recorded Martin's 'Rolene' on their second album. Martin next made a surprise appearance on **Michelle Phillips**' *Victim Of Romance*, for which he wrote three songs including the title track. After contributing two songs to an album by Lisa Burns, Martin worked on his debut solo album. *Shots From A Cold Nightmare*, an unusual sythesis of 50s/80s musical styles, was widely praised. After reaching the US Top 30 with 'Rolene', Martin released his second album, *Escape From Domination*, which had a stronger band feel with the inclusion of backing ensemble, the Ravens. Martin's homogeneous style lost some of its charm and bite by the third album and his subsequent work proved anti-climactic. He ended his association with **Capitol Records** and returned to songwriting.

● ALBUMS: with Southwind *Southwind* (Harvest 1969)★★★, *Ready To Ride* (Capitol 1971)★★★, *What A Place To Land* (Capitol 1972)★★, *Shots From A Cold Nightmare* (Capitol 1978)★★, *Escape From Domination* (1979)★★, *Street Fever* (1980)★★, *Mystery Ticket* (1982)★★.

Martin, Ray

b. Raymond Stuart Martin, 11 October 1918, Vienna, Austria, d. February 1988, South Africa. A composer, arranger, musical director and author, after studying violin, composition and orchestration at the State Academy for Music and Fine Arts in Vienna, Martin moved to Britain in 1937. He joined the *Carroll Levis Discoveries* show as a solo violin act, touring the UK variety circuit, and was then chosen as the 'New Voice' in the popular BBC radio series *Bandwaggon*, which starred Arthur Askey and Richard Murdoch. After appearing in several editions of *Sidney Torch's Half Hour*, he enlisted in the British Army in 1940 and worked in the Intelligence Corps, aided by his fluency in German, French and English. Later, he became musical director of the Variety Department for the British Forces Network in Hamburg, Germany. He started broadcasting his *Melody From The Sky* programme from there, with a German string orchestra culled from the Hamburg Philharmonic Orchestra, and transferred the show to the BBC in December 1946, where it ran for over 500 broadcasts. Martin was also instrumental in founding the BBC Northern Variety Orchestra, and, from 1949-51, conducted at least six shows a week. He started recording for **Columbia Records** in 1949 with his own Concert Orchestra accompanying other artists including **Julie Andrews**, **Steve Conway** and **Jimmy Young**. Eventually he became the company's recording manager. His 50s instrumental hits included **Leroy Anderson**'s 'Blue Tango', 'Swedish Rhapsody' and 'Carousel Waltz'. Some of his many compositions and film scores are difficult to locate because, besides his own name, he wrote under several pseudonyms, such as Tony Simmonds, Buddy Cadbury, Lester Powell and Marshall Ross. In 1956 he wrote the background score, and served as musical director, for a British musical film called ***It's Great To Be Young***, starring John Mills. In addition to the title track, written under his own name, the film contained Martin's (as Marshall Ross) 1952 composition 'Marching Strings'; and his (as Lester Powell) romantic ballad 'You Are My First Love' (in collaboration with Paddy Roberts). Martin's other compositions included 'Melody From The Sky', 'Once Upon A Winter Time', 'Muriella', 'Begorra', 'Parlour Game', 'Blue Violins' (a US hit for Hugo Winterhalter's Orchestra), 'Any Old Time', 'Waltzing Bugle Boy', 'Airborne', 'Ballet Of The Bells', 'Tango Of The Bells', 'Big Ben Blues', 'Never Too Young' and 'Sounds Out Of Sight'. He composed the incidental music for over 20 BBC Sound cartoons, and wrote the scores for several films, including *Yield To The Night*, a prison melodrama in which ex-'glamour girl' Diana Dors gave a highly acclaimed dramatic performance, and the 1956 version of *My Wife's Father*. In 1957 Martin moved to America to work in New York and Hollywood. His US film scores included *The Young Graduates* and *The Hoax*. In 1972 he returned to work in the UK and, in 1980, appeared as himself in *The Baltimore Bullit*. During the 80s he settled in South Africa, and died there in 1988.

● ALBUMS: *Music In The Ray Martin Manner* (Columbia 1953)★★★★, *Music In The Ray Martin Manner Volume 2* (Columbia 1954)★★★★, *Lehar, Strauss And Novello Melodies* (Columbia 1956)★★★, *High Barbaree-12 Famous Sea Shanties* (Columbia 1957)★★, *Olives, Almonds And Raisins* (Columbia 1958)★★★, *Million Dollar Melodies* (Columbia 1959)★★★, *Melodies D'Amour* (Columbia 1961)★★★, *Boots And Saddles* (Columbia 1961)★★, *I Could Have Danced All Night* (1961)★★★, *Dynamica* (RCA 1961)★★★, *We* (1962)★★★, *Spotlight On Strings* (1962)★★★, *Sounds Out Of Sight* (1963)★★★, *The Sound Of Sight* (Phase 4 1964)★★★, *London Under The Stars* (1966)★★★, *Favourite TV Themes* (Decca 1973)★★★, *Favourite TV Themes, Volume 2* (Decca 1975)★★★, *Viva Mariachi* (Gold Star 1975)★★★, *Welcome Home* (Goldstar 1975)★★★.

Martin, Sara

b. 18 June 1884, Louisville, Kentucky, USA, d. 24 May 1955, Louisville, Kentucky, USA. A melodious but rather inflexible singer, Martin appears nevertheless to have been a popular success, recording over 120 tracks for **OKeh** between 1923 and 1928. These include the first recorded blues with guitar accompaniment (by **Sylvester Weaver**), and the first with a jug band (that of Clifford Hayes, billed as 'Sara Martin's Jug Band'). Although Chicago-based, Martin maintained close connections with Louisville, from where Hayes and Weaver also originated. She worked in vaudeville from 1915-31, thereafter devoting herself to the church and to running a nursing home in Louisville from the 40s until her death.

● COMPILATIONS: *Clifford Hayes Volume 2* (1987)★★★, with Sylvester Weaver *The Accompanist* (1988)★★, *Sara Martin* (1990)★★, *In Chronological Order 1922-28, Volumes 1-4* 4-CD set (Document 1996)★★★.

Martin, Tony

An extremely popular singer from the 30s until the late 50s, with a powerful voice and an easy, romantic style. As a teenager, Martin became proficient on the saxophone and formed his own band, the Clarion Four. For some years he worked in the San Francisco area at the Palace Hotel, playing saxophone and singing with bands such as Anson Weeks, Tom Coakley, and Tom Guran, whose outfit included **Woody Herman**. Morris drove across country with Herman and other members of the band to the 1933 Chicago World Fair, and afterwards played the city's Chez Paree Club. In 1934 he changed his name to Tony Martin, and tried to break into films, without success. Two years later he landed a 'bit' part in the **Fred Astaire-Ginger Rogers** hit movie ***Follow The Fleet***, along with two other young hopefuls, Lucille Ball and **Betty Grable**. Later, in 1936, he signed for 20th Century-Fox, and sang 'When I'm With You' in ***Poor Little Rich Girl***, and 'When Did You Leave Heaven?' in *Sing, Baby, Sing*. The following year he married one of the film's stars, **Alice Faye**.

During the late 30s he achieved star status, thanks to film musicals such as *Pigskin Parade*, with **Judy Garland** and Betty Grable; *Banjo On My Knee*, with Barbara Stanwyck and Joel McCrea; *The Holy Terror* and *Sing And Be Happy*, with Leah Ray; *You Can't Have Everything* and *Sally, Irene And Mary* with Alice Faye; *Ali Baba Goes To Town*, starring **Eddie Cantor**; *Kentucky Moonshine* and *Thanks For Everything*. When Martin left Fox he appeared with **Rita Hayworth** in

Music In My Heart, and introduced **Robert Wright** and **George Forrest**'s 'It's A Blue World' which was nominated for an Academy Award in 1940. In 1941, Martin appeared with the Marx Brothers in *the Big Store*, and sang what was to become one of his 'identity songs', 'The Tenement Symphony', described in some quarters, somewhat unkindly, as the comedy highlight of the film. Martin's other movie that year was ***Ziegfeld Girl***, with some spectacular **Busby Berkeley** production numbers, and starring, amongst others, Judy Garland, Hedy Lamarr and Lana Turner. After the attack on Pearl Harbour in December 1941, Martin enlisted in the US Armed Forces, serving first in the Navy, and then with the Army in the Far East. He also sang for a time with the Army Air Forces Training Command Orchestra directed by **Glenn Miller**. While in the Services, Martin received several awards, including the Bronze Star and other citations. At the end of World War II he returned to showbusiness, and starred in the **Jerome Kern** bio-pic, ***Till The Clouds Roll By*** (1946), which was followed by *Casbah* (1948), thought by many to have been his best role. The songs were by **Harold Arlen** and **Leo Robin**, and included another Martin all-time favourite, 'For Every Man There's A Woman'. In the same year Martin, having divorced Alice Faye, married dancer-actress **Cyd Charisse**, and later starred with her in *Easy To Love* (1953). Martin's other films during the 50s included *Two Tickets To Broadway* (with Janet Leigh), *Here Come The Girls* (with **Bob Hope** and **Rosemary Clooney**), the all-star **Sigmund Romberg** bio-pic ***Deep In My Heart***, the 1955 MGM re-make of ***Hit The Deck***, and a guest appearance in *Meet Me In Las Vegas* (which starred Cyd Charisse and **Dan Dailey**). In 1957 Martin starred with **Vera-Ellen** in *Let's Be Happy*, an unsuccessful British attempt to recreate the Hollywood musical. In addition to his film work, Martin has had a very successful recording career. His first hits, 'Now It Can Be Told' and 'South Of The Border', came in the late 30s, and continued through to the mid-50s with songs such as 'It's A Blue World', 'Tonight We Love', 'To Each His Own', 'Rumours Are Flying', 'It's Magic', 'There's No Tomorrow', 'Circus', 'Marta (Rambling Rose Of The Wildwood)', 'I Said My Pyjamas (And Put On My Prayers)' and 'Take A Letter, Miss Smith' (both duets with Fran Warren), 'La Vie En Rose', 'Would I Love You (Love You Love You)', 'I Get Ideas' (adapted from the Argentine tango 'Adios Muchachos' and thought to be quite racy at the time), 'Over A Bottle Of Wine', 'Domino', 'Kiss Of Fire', 'Stranger In Paradise', 'Here', 'Do I Love You (Because You're Beautiful)' and 'Walk Hand In Hand'. He was also very active on radio in the 30s, 40s, and into the 50s on shows such as Walter Winchell's *Lucky Strike Hour*, and others featuring Burns And Allen, **André Kostelanetz** and **David Rose**, along with his own programmes. In the 50s and 60s Martin appeared frequently on television, and in 1964 formed a night club act with his wife. For many years they continued to tour the cabaret circuit in the USA and abroad. In 1986 Martin accompanied Charisse to London when she re-created the role first played by **Anna Neagle** over 20 years earlier in the **David Heneker**-John Taylor stage musical ***Charlie Girl*** at the Victoria Palace. The couple had first been in London in 1948 on their honeymoon when he was playing the first of several London Palladium seasons. Martin has come a long way since then, and is still regarded as one of the most accomplished and stylish vocalists of his era. He returned to London yet again in 1994 for a spell in cabaret at the Café Royal.

● ALBUMS: *Tony Martin Sings Volume 1* (Brunswick 1955)★★★★, *Tony Martin Favourites* (Mercury 1956)★★★★, *A Night At The Copacabana* (RCA 1956)★★★★, *Our Love Affair* (1957)★★★, *Speak To Me Of Love* (HMV 1957)★★★, *In The Spotlight* (1958)★★★, *Dream Music* (Mercury 1958)★★★, *Mr. Song Man* (1960)★★★, *At The Desert Inn* (RCA 1960)★★★, *Tonight* (1960)★★★, *Fly Me To The Moon* (1962)★★★, *At Carnegie Hall* (Stateside 1965)★★★.

● COMPILATIONS: *Greatest Hits* (London 1961)★★★★, *Golden Hits* (1962)★★★, *Best Of* (1984)★★★, *Tenement Symphony* (1984)★★★, *Something In The Air* (1989)★★★, *This May Be The Night* (ASV 1993)★★★★.

● FURTHER READING: *The Two Of Us*, Tony Martin and Cyd Charisse with Dick Kleiner.

Martin, Vince

A folk singer who first surfaced in the mid-50s on the east coast club circuit, little is known about Vince Martin's background. His major claim to fame was as the singer on the 1956 Top 10 hit 'Cindy, Oh Cindy', on Glory Records. The folk song, written by Bob Baron and Burt Long, featured Martin backed by the folk group the **Tarriers**, which included Alan Arkin (who went on to become a successful actor), Erik Darling (who became a member of the folk group the **Rooftop Singers**) and Bob Carey. Martin made other recordings into the 70s, including singles for **ABC** Paramount and **Elektra Records**, and he recorded a self-titled album for **Capitol Records** in 1973.

● ALBUMS: *Vince Martin* (Capitol 1973)★★★.

Martindale, Wink

b. Winston Martindale, 1933, Jackson, Tennessee, USA. A 1959 revival of **T. Texas Tyler**'s 'Deck Of Cards' monologue is as synonymous with this ex-Memphis radio presenter as the pyramids are with Egypt. While studying speech and drama at the state university, he had moonlighted at a city station, working his way up from music librarian. A meeting with **Dot Records** executive Randy Wood led to the release of 'Deck Of Cards' - a soldier answering a charge of playing cards in church by explaining each one's religious significance - an opus that appealed to Martindale, a former chorister and regular church-goer. Its worldwide success brought far-flung television appearances on Australia's *Bandstand* and UK's *Sunday Night At The London Palladium*, and also caused the artist to migrate to

Hollywood, where he hosted the *Teenage Dance Party* television series in the early 60s. 'A Deck Of Cards' has been extraordinarily successful in the UK, re-entering the charts on several occasions in the 60s and in 1973. It peaked behind a more recently recorded rival recitation from **Max Bygraves**.

● ALBUMS: *Wink Martindale* (London 1960)★, *Deck Of Cards* (Golden Guinea 1963)★.

Martino, Al

b. Alfred Cini, 7 October 1927, Philadelphia, Pennsylvania, USA. The son of Italian immigrants, a fact that was evident in his style and manner, Martino worked as bricklayer in his father's construction business before being encouraged to become a singer by his friend **Mario Lanza**. After singing in local clubs, and winning Arthur Godfrey's *Talent Scouts*, he recorded 'Here In My Heart' for the small BBS record label. It shot to number 1 in the US chart, and reputedly sold over a million copies. This disc was also the first ever record to top the ***New Musical Express*** UK listings, inaugurated in 1952. Martino's success led to a contract with **Capitol Records**, and more hits in 1953 with 'Take My Heart', 'Rachel' and 'When You're Mine'. For several years after that, the US record buyers apparently tired of Martino's soulful ballads, although he remained popular in Europe for a time - particularly in the UK, where he made the Top 20 with 'Now', 'Wanted', 'The Story Of Tina' and 'The Man From Laramie'. After some telling performances on US television, he made his recording comeback in 1963 with country singer Leon Payne's 'I Love You Because', followed by 'Painted, Tainted Rose', 'Living A Lie', 'I Love You More And More Every Day', 'Tears And Roses', 'Always Together', 'Think I'll Go And Cry Myself To Sleep' and 'Mary In The Morning'. His second million-seller, 'Spanish Eyes' (1965), was originally an instrumental piece, 'Moon Over Naples', written by the popular German orchestra leader, **Bert Kaempfert**. With lyrics by Charles Singleton and Eddy Snyder, Martino's version became, particularly in Europe, a dreamy dance favourite to rival **Charles Aznavour**'s 'Dance In The Old Fashioned Way'. In 1964, Martino sang the title song for the Bette Davis/Olivia De Havilland film *Hush...Hush Sweet Charlotte*, and this led to his playing singer Johnny Fontane in the smash hit movie *The Godfather* (1972). In the film, Martino sang the Italian number 'O Marenariello' ('I Have But One Heart'). He also recorded the film's love theme, 'Speak Softly Love', and had chart success with further Italian songs, 'To The Door Of The Sun' ('Alle Porte Del Sole') and the old **Dean Martin** hit, Domenico Modugno's 'Volare'. In vogue once more, Martino played top nightclubs and theatres, and continued to record with Capitol who have reissued many of his early albums on CD. In 1992 he played some UK dates, mixing selections from ***Cats*** and ***The Phantom Of The Opera*** with much requested favourites such as 'Granada'.

● ALBUMS: *Al Martino* (20th Century 1959)★★★, *Sing Along With Al Martino* (20th Century 1959)★★★, *Al Martino Sings* (20th Century 1962)★★★, *The Exciting Voice Of Al Martino* (Capitol 1962)★★★, *The Italian Voice Of Al Martino* (Capitol 1963)★★★, *Love Notes* (20th Century 1963)★★★, *I Love You Because* (Capitol 1963)★★★★, *Painted, Tainted Rose* (Capitol 1963)★★★★, *Living A Lie* (Capitol 1964)★★★, *I Love You More And More Every Day/Tears And Roses* (Capitol 1964)★★★, *We Could* (Capitol 1965)★★★, *Somebody Else Is Taking My Place* (Capitol 1965)★★★, *My Cherie* (Capitol 1965)★★★★, *Spanish Eyes* (Capitol 1966)★★★★, *Think I'll Go Somewhere And Cry Myself To Sleep* (Capitol 1966)★★★, *This Is Love* (Capitol 1966)★★★, *This Love For You* (Capitol 1967)★★★, *Daddy's Little Girl* (Capitol 1967)★★★, *Mary In The Morning* (Capitol 1967)★★★, *This Is Al Martino* (Capitol 1968)★★★, *Love Is Blue* (Capitol 1968)★★★, *Sausalito* Capitol 1969)★★★, *Jean* (Capitol 1969)★★★, *Can't Help Falling In Love* (Capitol 1970)★★★, *My Heart Sings* (Capitol 1970)★★★, *Love Theme From 'The Godfather'* (Capitol 1972)★★, *Country Style* (Capitol 1974)★, *To The Door Of The Sun* (Capitol 1975)★★, *Sing My Love Songs* (Capitol 1977)★★★, *The Next Hundred Years* (Capitol 1978)★★★.

● COMPILATIONS: *The Best Of Al Martino* (Capitol 1968)★★★, *The Very Best Of Al Martino* (Capitol 1974)★★★, *Love Songs: Al Martino* (MFP 1983)★★★, *The Hits Of Al Martino* (MFP 1985)★★★, *Greatest Hits* (Prism 1991)★★★, *Capitol Collectors Series: Al Martino* (Capitol 1992)★★★.

Martino, Pat

b. 25 April 1944, Philadelphia, Pennsylvania, USA. Martino's singer father encouraged him to play guitar and he received some instruction from his cousin. He was a professional guitarist at the age of 15, playing with saxophonists **Gator Jackson** and **Red Holloway**. He played in all the leading organ combos of the 60s: with **Don Patterson**, **Jimmy Smith**, **Brother Jack McDuff**, **Richard 'Groove' Holmes** and **Jimmy McGriff**. In 1966, after four months with **Sonny Stitt**'s band, he worked with **John Handy**'s rather more *avant garde* quintet. In the late 60s, Martino had his own bands with **Cedar Walton**, Richard Davis (bass) and **Billy Hart**. Main influences on Martino were **Wes Montgomery** and eastern music, but during the 70s he became interested in the music of composers such as Stockhausen and Elliott Carter. He taught and published a book called *Linear Expressions* with T. Baruso (1983). Martino had suffered a seizure in 1980 which led to a temporary loss of memory. He recovered and returned to playing in 1984. Martino's playing is characterized by fleet fingerwork and virtuoso flourishes, while his improvisations involve passages in octaves like Wes Montgomery, and are often influenced by his choice of the 12-string guitar. The trick of his dark and chunky sound is that he tunes the treble strings down and the bass strings up.

● ALBUMS: *El Hombre* (1966)★★, *Strings!* (Muse 60s)★★★, *East* (Original Jazz Classics 60s)★★★★, *Baiyana* (60s)★★★, *Live* (Muse 60s)★★, *Consciousness* (Muse 60s)★★★★, *Exit* (Muse 70s)★★★, *The Visit* (c.70s)★★, *Starbright* (c.70s)★★, *Joyous Lake* (c.70s)★★, *We'll Be Together Again* (Muse

1981)★★★, *Footprints* (Muse 1981)★★★, with Stanley Clarke *Children Of Forever* (1982), *The Return* (Muse 1991)★★, *Desperado* (Original Jazz Classics 1993)★★★★.

Martyn, Barry

b. Barry Martin Godfrey, 23 February 1941, London, England. Martyn began playing drums in his early teens and was soon leading his own band and making records. Playing in the New Orleans tradition, Martyn's musical interest led him to visit New Orleans in the early 60s where he studied with **Josiah 'Cié' Frazier**. Martyn recorded in New Orleans with many leading local jazzmen and also organized and led international tours by major figures such as **George Lewis** and **Albert Nicholas**. Resident in the USA since the early 70s, Martyn has continued to play and record New Orleans jazz to a very high standard with the likes of **Barney Bigard** and the Eagle Brass Band. In addition to bands under his own name Martyn was also leader of the Legends Of Jazz, a group of elderly but still musically active New Orleans jazzmen. Deeply committed to preserving the great tradition of New Orleans jazz, over the years Martyn has done much more than play and record. He formed his own recording company, writes extensively, and, perhaps most importantly, has recorded for archive purposes numerous interviews with New Orleans jazz survivors.

● ALBUMS: *Barney Bigard And The Pelican Trio* (1976)★★★, with the Eagle Brass Band *Last Of The Line* (1983)★★.

Martyn, Beverly

b. Beverly Kutner, Coventry, England. This underrated artist first attracted attention in 1966 when her anonymous demo tape solicited an inquiry by **Decca** employee Tony Hall in his *Record Mirror* column. She was subsequently signed to the label and, as Beverly, launched its **Deram Records** subsidiary with 'Happy New Year', an excellent **Randy Newman** composition. The singer appeared at the famed **Monterey Pop Festival**, and enjoyed an uncredited cameo part on **Simon And Garfunkel**'s 'Fakin' It', prior to forming a duo with her husband, folksinger **John Martyn**. The couple recorded two superb albums, *Stormbringer* and *The Road To Ruin*, the latter of which featured Beverly's evocative song, 'Primrose Hill'. Their professional relationship was severed in 1971, and the couple were divorced later in the decade. As she told *Folk Roots* magazine in 1995: 'I remember he used to say to me I could be creative staying at home rearing our children rather than making music.' She did so, though she continued to write and collaborate with 'soul-mate' **Nick Drake**. By the the mid-90s she had begun to play shows regularly once more, with her three children now all grown up. As she commented: 'It's rather frightening to be away 25 years, but so many remembered me and before I knew it there was so much warmth and good feeling coming from the audiences.'

● ALBUMS: with John Martyn *Stormbringer* (Island 1970)★★★, *The Road To Ruin* (Island 1970)★★★.

Martyn, John

b. Iain McGeachy, 11 September 1948, New Malden, Surrey, England, to musically-minded parents. At the age of 17, he started his professional career under the guidance of folk artist **Hamish Imlach**. The long, often bumpy journey through Martyn's career began when he arrived in London, where he was signed instantly by the astute **Chris Blackwell**, whose fledgling **Island Records** was just finding major success. Martyn became the first white solo artist on the label. His first album, the jazz/blues tinged *London Conversation* (1968), was released amidst a growing folk scene which was beginning to shake off its traditionalist image. The jazz influence was confirmed when, only nine months later, *The Tumbler* was released. A bold yet understated album, it broke many conventions of folk music, featuring the flute and saxophone of jazz artist Harold MacNair. The critics began the predictable **Bob Dylan** comparisons, especially as the young Martyn was not yet 20. Soon afterwards, Martyn married singer Beverly Kutner, and as John and **Beverly Martyn** they produced two well-received albums, *Stormbringer* and *Road To Ruin*. The former was recorded in Woodstock, USA, with a talented group of American musicians, including Levon Helm of the **Band** and keyboard player Paul Harris. Both albums were relaxed in approach and echoed the simple peace and love attitudes of the day, with their gently naive sentiments. Martyn the romantic also became Martyn the drunkard, and so began his conflict. The meeting with jazz bassist **Danny Thompson**, who became a regular drinking companion, led to some serious boozing and Martyn becoming a 'Jack the Lad'. Hard work in the clubs, however, was building his reputation, but it was the release of ***Bless The Weather*** and ***Solid Air*** that established him as a concert hall attraction. Martyn delivered a unique combination of beautifully slurred vocals and a breathtaking technique using his battered acoustic guitar played through an echoplex unit, together with sensitive and mature jazz arrangements. The track 'Solid Air' was written as a eulogy to his friend singer/songwriter **Nick Drake** who had committed suicide in 1974. Martyn was able to pour out his feelings in the opening two lines of the song: 'You've been taking your time and you've been living on solid air. You've been walking the line, you've been living on solid air'. Martyn continued to mature with subsequent albums, each time taking a step further away from folk music. *Inside Out* and the mellow *Sunday's Child* both confirmed his important musical standing, although commercial success still eluded him. Frustrated by the music business in general, he made and produced *Live At Leeds* himself. The album could be purchased only by writing to John and Beverly at their home in Hastings; they personally signed every copy of the plain record sleeve upon despatch. Martyn's dark side was beginning to get the better of him, and his alcohol and drug intake put a strain on his marriage. *One World*, in 1977, has subtle references to these problems in the lyrics, and, with **Steve Winwood** guesting on most tracks, the album was warmly received. Martyn, however, was going through serious problems and would not produce a new work until three years later when, following the break up of his marriage, he delivered the stunning ***Grace And Danger*** produced by **Phil Collins**. This was the album in which Martyn bared all to his listeners, a painfully emotional work, which put the artist in a class of his own. Following this collection Martyn ended his association with Chris Blackwell. Martyn changed labels to **WEA** and delivered *Glorious Fool* and *Well Kept Secret*, also touring regularly with a full-time band including the experienced Max Middleton on keyboards and the talented fretless bassist, Alan Thompson. These two albums had now moved him firmly into the rock category and, in live performance, his much- revered acoustic guitar playing was relegated to only a few numbers, such as his now-classic song 'May You Never', subsequently recorded by **Eric Clapton**. Martyn's gift as a lyricist, however, had never been sharper, and he injected a fierce yet honest seam into his songs. Just one line from 'May You Never' speaks volumes; 'May you never lay your head down without a hand to hold'. On the title track to *Glorious Fool* he wrote a powerful criticism of the former American president, Ronald Reagan (in just one carefully repeated line Martyn states, 'Half the lies he tells you are not true'). Following another home-made live album *Philentropy*, Martyn returned to Island Records and went on to deliver more quality albums. *Sapphire*, with his evocative version of 'Somewhere Over The Rainbow', reflected a happier man, now re-married. The world's first commercially released CD single was Martyn's 'Angeline', a superbly crafted love song to his wife, which preceded the album *Piece By Piece* in 1986. With commercial success still eluding him, Martyn slid into another alcoholic trough until 1988, when he was given a doctor's ultimatum. He chose to dry out (for a while) and live, returning in 1990 with *The Apprentice*. *Cooltide* was a fine album, expertly produced but contained songs that tended to last too long, as was the case with *Couldn't Love You More* in 1992. The latter was a bonus for loyal fans as it was an album of re-recorded versions from Martyn's exquisite back catalogue. Perplexingly *No Little Boy* a year later was a re-recording of many of the songs on the former album. Martyn was unhappy with some of the tracks on *Couldn't Love You More*, and his tolerant record company allowed him the luxury of further re-recording. Interestingly many of the versions were better, especially a moody and lengthy return to 'Solid Air'. Following a move to **Go! Discs** in 1996 he recorded *And*, (featuring Martyn's attempt at **Thelonius Monk**, with a cover art pose almost identical to *In Italy*) an album of new songs which featured the cryptical 'Downward Pull Of Human Nature', an honest and sadly accurate observation of the attraction of infidelity with a strangely devastating punch line ('did you ever look sideways at your best friend's wife'). *The Church With One Bell* was a disappointment, especially for those awaiting new material. Cover versions of material by diverse artists including **Portishead** and **Rev. Gary Davis** seemed inappropriate for an artist with such good ideas of his own.

Martyn has retained his loyal cult following for almost 30 years, and remains a critics' favourite. It is difficult to react indifferently to his challenging and emotional work. He now possesses a slurred voice (due to the barley wine) that is a good octave lower than the young curly haired freshman of the 60s folk club circuit. He is a shambling genius of great originality, and is by definition a major artist, although he will never receive major commercial success.

● ALBUMS: *London Conversation* (Island 1968)★★, *The Tumbler* (Island 1968)★★, *Stormbringer* (Island 1970)★★★, *The Road To Ruin* (Island 1970)★★★, *Bless The Weather* (Island 1971)★★★, *Solid Air* (Island 1973)★★★★, *Inside Out* (Island 1973)★★★, *Sunday's Child* (Island 1975)★★★, *Live At Leeds* (Island 1975)★★★, *One World* (Island 1977)★★★★, *Grace And Danger* (Island 1980)★★★★, *Glorious Fool* (Warners 1981)★★★★, *Well Kept Secret* (Warners 1982)★★★★, *Philentrophy* (1983)★★, *Sapphire* (Island 1984)★★★★, *Piece By Piece* (Island 1986)★★★★, *Foundations* (Island 1987)★★★, *The Apprentice* (Island 1990)★★★, *Cooltide* (Permanent 1991)★★, *BBC Radio 1 Live In Concert* (Windsong 1992)★★★, *Couldn't Love You More* (Permanent 1992)★★★, *No Little Boy* (Permanent 1993)★★★, *And* (Go! Discs 1996)★★★★, *The Church With One Bell* (Independiente 1998)★★.

● COMPILATIONS: *So Far So Good* (Island 1977)★★★, *The Electric John Martyn* (Island 1982)★★★, *Sweet Little Mysteries: The Island Anthology* (Island 1994)★★★★.

Marvelettes

The Marvelettes' career epitomized the haphazard progress endured by many of the leading girl-groups of the early 60s. Despite enjoying several major US hits, they were unable to sustain a consistent line-up, and their constant shifts in personnel made it difficult to overcome their rather anonymous public image. The group was formed in the late 50s by five students at Inkster High School in Michigan, USA: Gladys Horton, Georgeanna Marie Tillman (d. 6 January 1980), Wanda Young, Katherine Anderson and Juanita Grant. They were spotted at a school talent show by Robert Bateman of the **Satintones**, who introduced them to **Berry Gordy**, head of the fledgling **Motown** organization. Bateman co-produced their early releases with **Brian Holland**, and the partnership found immediate success with 'Please Mr Postman' - a US number 1 in 1961, and Motown's biggest-selling record up to that point. This effervescent slice of pop-R&B captivated teenage audiences in the USA, and the song was introduced to an even wider public when the **Beatles** recorded a faithful cover version on their second album. After a blatant attempt to repeat the winning formula with 'Twistin' Postman', the Marvelettes made the Top 20 again in 1962 with 'Playboy' and the chirpy 'Beechwood 4-

5789'. The cycle of line-up changes was already underway, with Juanita Grant's departure reducing the group to a four-piece. The comparative failure of the next few singles also took its toll, and by 1965, Tillman had also left. The remaining trio, occasionally augmented by **Florence Ballard** of the **Supremes**, was paired with producer/writer **Smokey Robinson**. He tailored a series of ambitious hit singles for the group, the most successful of which was 'Don't Mess With Bill' in 1966 - although 'The Hunter Gets Captured By The Game' was arguably a more significant achievement. Gladys Horton, the Marvelettes' usual lead singer, left the group in 1967, to be replaced by Anne Bogan. They continued to notch up minor soul hits for the remainder of the decade, most notably 'When You're Young And In Love', before disintegrating in 1970. Wanda Young completed the group's recording commitments with an album, *The Return Of The Marvelettes*, which saw her supported by session vocalists. In 1989 original members Wanda Rogers and Gladys Horton, plus Echo Johnson and Jean McLain, recorded for Motor City, issuing the disco-sounding 'Holding On With Both Hands' and *Now*. Johnson and McLain were replaced by Jackie and Regina Holleman for subsequent releases.

● ALBUMS: *Please Mr Postman* (Tamla 1961)★★★★, *The Marvelettes Sing Smash Hits Of 1962* (Tamla 1962)★★★, *Playboy* (Tamla 1962)★★★, *The Marvellous Marvelettes* (Tamla 1963)★★★★, *Recorded Live: On Stage* (Tamla 1963)★★, *The Marvelettes* (Tamla 1967)★★★, *Sophisticated Soul* (Tamla 1968)★★★, *In Full Bloom* (Motown 1969)★★, *The Return Of The Marvelettes* (Motown 1970)★★, *Now* (Motor City 1990)★★.

● COMPILATIONS: *The Marvelettes Greatest Hits* (Tamla 1963)★★★★, *Anthology* (Motown 1975)★★★★, *Compact Command Perfomances - 23 Greatest Hits* (Motown 1992)★★★★, *Deliver The Singles 1961-1971* (Motown 1993)★★★★, *The Very Best* (Essential Gold 1996)★★★.

Marvellos

An R&B vocal group from Los Angeles, California, USA, comprising Jesse Harris, Milton Hayes, Harold Harris, Willie Holley and Lance Porter. The group was formed in 1963 and first found success locally with 'She Told Me Lies' for Exodus. It raised enough interest for **Warner Brothers** to pick it up and release it on its **Reprise** label. The formation of Warner Brothers' R&B subsidiary, Loma, saw the Marvellos joining that label in 1965. The group immediately succeeded with 'We Go Together', styled after the **Temptations**' 'It's Growing'. Nothing more happened after 'We Go Together' had run its course and members of the Marvellos spent many years as background session singers. However, in 1975, Jesse Harris and Milton Hayes found new success in a highly respected vocal group, Street Corner Symphony, which had evolved out of the session group in which they were working. The outfit released *Harmony Grits* (1975) and *Little Funk Machine* (1976), reprising old songs and singing new material in a neo-doo-wop style.

Marvelows

Formed in Chicago Heights, Illinois, USA, in 1959, Melvin Mason, Willie 'Sonny' Stevenson, Frank Paden and Johnny Paden were originally known as the Mystics. They became the Marvelows in 1964, following the addition of Jesse Smith. The group was then signed to **ABC Records**, and enjoyed a hit the following year with the euphoric 'I Do', which combined equal traces of doo-wop and Chicago soul (this excellent song was later revived in 1977 by the **J. Geils Band**). The Marvelows replaced Jesse Smith with Andrew Thomas in 1967, and the following year hit with a soft ballad, 'In The Morning'. The Marvelows broke up in 1969, but reformed briefly in 1974.

● ALBUMS: *The Mighty Marvelows* (ABC-Paramount 1968)★★★.

● COMPILATIONS: with the Esquires *Chi-Town Showdown* (1982)★★★.

Marvin And Johnny

From Los Angeles, California, USA, Marvin Phillips (b. 23 October 1931, Guthrie, Oklahoma, USA) and Emory 'Johnny' Perry (b. 1 March 1928, Sherman, Texas, USA) made a brief impact on the rock 'n' roll scene when Los Angeles was a major centre of the R&B recording scene during the late 40s and early 50s. Phillips and Perry had known each other since 1949, when they both played saxophones in the Richard Lewis Band. When Phillips formed the Marvin Phillips And His Men From Mars combo, Perry joined him. Phillips had gained his first success in the recording business when he teamed with **Jesse Belvin** in a duo called Marvin And Jesse, reaching the charts with the dreamy ballad 'Dream Girl' (number 2 R&B) in 1952 for **Specialty Records**. After Belvin was drafted into the army in 1953, Phillips, at the behest of Specialty, recruited a new partner, his old friend Perry, to form Marvin And Johnny. The duo immediately had a hit with 'Baby Doll' (number 9 R&B) in 1953. They moved to Modern in 1954 and released 'Tick Tock' (number 9 R&B). However, they are best remembered for 'Cherry Pie', the b-side to 'Tick Tock', which, although not making any national charts, possibly achieved more radio airplay. The song was revived by **Skip And Flip** in 1960, putting it high on the pop charts.

● ALBUMS: *Marvin And Johnny* (Crown 1963)★★★.

● COMPILATIONS: *Flipped Out* (Specialty 1992)★★★.

Marvin, Hank B.

b. Brian Rankin, 28 October 1941, Newcastle-upon-Tyne, England. Marvin's metallic, echoed picking on a red Fender Stratocaster (with generous employment of tremelo arm) was the inspirational source of the fretboard pyrotechnics of **Jeff Beck**, **Ritchie Blackmore** and many other lead guitarists who began in groups imitating the **Shadows**, of whom Marvin, in his black, horn-rimmed glasses, was the principal public face. After teaching himself guitar, banjo and boogie-woogie piano at school, Marvin's father presented him with a

Hofner Congress on his 16th birthday. When his Crescent City Skiffle Group won a South Shields Jazz Club talent contest, he was asked to join **Bruce Welch**'s Railroaders. On moving to London, Marvin and Welch operated briefly as the Geordie Boys before enlisting in an outfit called the Drifters, which evolved into the Shadows. While backing and, later, composing songs (such as 'The Day I Met Marie') for **Cliff Richard**, the quartet recorded independently and became generally acknowledged as Britain's top instrumental act.

After their first disbandment in 1968, Marvin's subsequent solo career commenced with 'Goodnight Dick', but poor sales of this and two further singles were only surface manifestations of the deeper groundswell of support that hoisted 1969's *Hank Marvin* to number 14 in the UK album chart. Yet despite contrasting moods and styles, the album was not far removed from the Shadows with its **Norrie Paramor** arrangements and composing contributions by Brian Bennett, the group's drummer. Marvin's affinity with Richard continued via their hit duets with 'Throw Down A Line' and 'Joy Of Living', as well as Hank's residency as instrumentalist and comedian on Cliff's BBC television series. In the early 70s, seeking a fresh artistic direction, Marvin amalgamated with Welch and John Farrar for two albums (*Marvin, Welch And Farrar* and *Second Opinion*) dominated by vocals and another (*Marvin And Farrar*) with Farrar alone ('a bit like Frankenstein meets the **Beach Boys**', concluded Marvin) before this project was abandoned partly through Marvin's personal commitments - notably his indoctrination as a Jehovah's Witness in 1973, and the gradual reformation of the Shadows. After moving to Australia, Marvin turned out for the group's annual tour and studio album, while also recording albums such as *The Hank Marvin Guitar Syndicate*, on which he led nine noted session guitarists. In 1982, he charted with 'Don't Talk' - intended initially for Richard - from Words And Music, which contained only one instrumental ('Captain Zlogg'). Hank B. Marvin has long been assured a place in pop history and is unquestionably one of the major influences on many rock guitarists, throughout the world, over the past 30 years. It is his stellar work with the Shadows in the 60s which made him such a legend.

● ALBUMS: *Hank Marvin* (Columbia 1969)★★, *The Hank Marvin Guitar Syndicate* (1977)★★, *Words And Music* (Polydor 1982)★★, *All Alone With Friends* (1983)★★, *Into The Light* (Polydor 1992)★★, *Heartbeat* (Polydor 1993)★★, *Hank Plays Cliff* (PolyGram 1995)★★★, *Hank Plays Holly* (PolyGram 1996)★★★.

● COMPILATIONS: *Would You Believe It ... Plus!* (1988)★★★.

● FILMS: *Expresso Bongo* (1959), *Summer Holiday* (1962), *Wonderful Life* (1964), *Finders Keepers* (1966).

Marvin, Johnny And Frankie

Johnny (b. John Senator Marvin, 11 July 1897, Butler, Oklahoma, USA, d. 20 December 1945, Hollywood, California, USA) and brother Frankie (b. Frank James Marvin, 27 January 1904, Butler, Oklahoma, USA). Around 1913, Johnny (who played guitar and banjo and had previously left home at the age of 12 to join a circus) joined a travelling show called the Royal Hawaiians, where he learned the steel guitar and ukulele. After naval service in World War I, he moved into vaudeville and as Honey Duke And His Uke, he worked his way to New York where, for five years, he had a daily radio show on network NBC. He made records and even appeared on Broadway in the musical *Honeymoon Lane*. In 1928, he was joined by Frankie (also a good steel guitarist) and using several differing names, he was soon recording for several labels. The Marvins befriended and arranged auditions for the young **Gene Autry**, when he first visited New York seeking a recording contract. Autry never forgot their help and from that time he began to provide work for them. In the late 20s, Frankie also worked with the Duke of Paducah (Benjamin Francis 'Whitey' Ford, b. 12 May 1901, DeSoto, Missouri, USA, d. 20 June 1986, Nashville, Tennessee, USA) in a comedy duo known as Ralph And Elmer (Ford also later worked as MC on Autry's radio show before becoming a long-time regular on the ***Grand Ole Opry***). The Marvins moved to Hollywood with Autry in 1934, and for about 20 years, Frankie's distinctive steel guitar was an important part of the Autry sound on recordings and radio shows. He also worked on Autry's films, both in acting roles and as a stuntman - a job that he reckoned paid better than acting. Although Johnny recorded for **Decca** in the mid-30s, the Depression had basically ended his solo career. He worked with Autry as a writer and producer on the *Melody Ranch Show* and wrote around 80 songs for Autry's films, including 'Dust'. During World War II, Johnny made several tours to the South Pacific to entertain army personnel and in 1943, in the Papuan jungles, he contacted dengue fever, which ultimately led to his death from a heart attack in 1945. In the mid-50s, when the *Melody Ranch Show* was taken off air, Frankie become something of a recluse. However, when the television version of *Melody Ranch* appeared on Autry's own KTLA station, Frankie worked on it both on and off camera. In the early 70s, he retired to Frazier Park, California, and underwent open heart surgery. He was not a prolific songwriter like his brother but he co-wrote the well-known song 'Cowboy's Heaven' with Autry in 1934. He was an avid angler all his life and when once asked why he never tried to resume his own recording career, he replied, 'Heck, I ain't got time. I'd rather go fishing'.

Marx, Richard

This Chicago, Illinois, USA bred singer/songwriter began his career at the age of five, singing on US advertising jingles. This became his professional vocation until he moved on to become a backing singer for **Lionel Richie**. Afterwards, Marx embarked on a solo career in his own right. A string of hits began with

'Don't Mean Nothing' before he put together a run of three successive US number 1 hits with 'Hold On To The Nights', 'Satisfied' and 'Right Here Waiting'. He also wrote the **Kenny Rogers** hit 'What About Me'. Seemingly unable to fail with his big ballad formula, Marx looked assured of continued success in the US market. He married Cynthia Rhodes of Animotion in August 1989.

● ALBUMS: *Richard Marx* (Manhattan 1987)★★★, *Repeat Offender* (EMI 1989)★★, *Rush Street* (Capitol 1991)★★★, *Paid Vacation* (Parlophone 1994)★★★, *Flesh And Bone* (Capitol 1997)★★★.

● COMPILATIONS: *Greatest Hits* (Capitol 1998)★★★.

Marxman

Irish/marxist rap crew whose political stance, in the final analysis, won them more fans than their music did. Yet for a period in late 1992/early 1993, they mounted an effective bid as supercharged champions of ultra left hip-hop. Fronted by rappers MC Hollis and Phrase, plus musician Oisin, if Marxman's political motives weren't already guaranteed to stoke controversy, then the subject of their debut single, 'Sad Affair', was. Discussing Northern Ireland, with the explicit statement that English troops should be withdrawn, it was naturally banned by the BBC (one DJ attempted to play it but had it edited from his show - objections were made to the fact that the lyrics contained the IRA slogan 'tiocfaidh ar la' - 'Our Time Will Come'). Both sides of the debut used traditional Irish instruments (three quarters of the band are Irish-born), and the follow-up, 'Ship Ahoy', featured **Sinead O'Connor**. Other guest contributions have included the tin whistle of traditional Irish musician **Davy Spillane**. Contrastingly, both 45s emerged on Gilles Peterson's laid-back **Talkin' Loud** empire. A third, 'All About Eve', actually made the UK Top 30, before 'Ship Ahoy' was re-released. The sleeve of their debut LP confirmed their allegiances: 'Marx, Engels, Lenin, Rosa Luxemburg, Bobby Sands . . . and all those who have devoted themselves to the overthrow of the bourgeoisie'. Though they were allied to a major (**PolyGram**), Marxman still set their sights on the death of capitalism. In the final analysis, however, there was simply too much analysis.

● ALBUMS: *33 Revolutions Per Minute* (Talkin' Loud 1992),★★★ *Time Capsule* (More Rockets 1996)★★.

Mary Poppins

There have been many occasions when performers who have triumphed in Broadway shows have been overlooked when the movie adaptations came along. While **Julie Andrews** would have no doubt dazzled as Eliza Doolittle in the film version of ***My Fair Lady***, it was not to be. Instead, Andrews made up for the disappointment in a big way by making her first screen appearance in this 1964 **Walt Disney** classic. With supreme irony, Andrews won the best actress Oscar for her debut performance, while Audrey Hepburn, who 'took her place' in the film of **Alan Jay Lerner** and **Frederick Loewe**'s masterpiece, was not even nominated. With a screenplay by Bill Walsh and Donald Da Gradi, adapted from the children's story by Pamela Travers, the action of *Mary Poppins* evolves around the Banks family, residents of 17 Cherry Tree Lane, London. Mr George Banks (David Tomlinson) is a banker by name, nature and occupation. He rules his house with a rod of iron, while Winifred, his wife (Glynis Johns), spends most of the time fighting for the Suffragettes' cause (the year is 1910). Both spend little time with their children Michael (Matthew Garber) and Jane (Karen Dotrice). Many nannies have come and gone (six in four months), and as the film begins, the time has come to employ another one. The children draw up their own advertisement, outlining what they want most in the new employee. In disgust Mr Banks throws the piece of paper into the fireplace, and unbeknown to him, it travels up the chimney, and, before you can say 'Mary Poppins', she floats down to earth, carrying her trusty umbrella, and appoints herself as the new nanny, giving the family a week's trial! Before long Mary has won the hearts of the children, tidying up by magic, and taking them on many an adventure. During one such trip she bumps into an old friend, Bert (Dick Van Dyke) who plays a number of different roles in the film), entertaining with his one-man band and drawing pictures on the pavement. As if by magic, Mary, Bert and the children escape from reality and step into the street painting. Here the movie really comes into its own as humans mix with all kinds of animated characters and animals. It is great fun to watch, as we see the group being waited on by penguins, and wooden horses galloping with freedom. Only when the pavement picture is washed away by rain, do the happy foursome have to return home. However, fun is frivolous to Mr Banks, and he decides to take the children along to his workplace to see what the real world is all about. Here Michael and Jane meet the bank president, Mr Dawes, (Dick Van Dyke again), but the trip turns into a disaster, and as a result their father is sacked. By the time he eventually gets his job back, the family have become much happier and tolerant of each other. Mary Poppins sees that her job has been accomplished and flies back to her cloud. Also among the cast were Hermione Baddeley, Ed Wynn, Arthur Treacher, Elsa Lanchester, Reginald Owen, and Reta Shaw.

Directed by Robert Stevenson, this is an enchanting fairy tale, never losing its musical and comic pace for a moment. **Richard M.** and **Robert B Sherman**'s outstanding score included 'A Spoonful Of Sugar', 'Feed the Birds', the infamous 'Supercalifragilisticexpialidocious', 'The Perfect Nanny', 'Sister Suffragette', 'The Life I Lead', 'Fidelity Feduciary Bank', 'Lets' Go Fly A Kite', and 'Chim Chim Cheree' which won the Oscar for best song. One of the film's highlights comes when the energetic Dick Van Dyke (complete with an amusingly artificial Cockney accent) leads a band of chimney sweeps in a dance to

'Step In Time' over the rooftops of London. The scene is a joy, and a credit to choreographers Marc Breaux and DeeDee Wood. *Mary Poppins* won Academy Awards for its music score and (predictably) for special effects and film editing. Photographed in Technicolor by Edward Colman, it went on to become the third-highest grossing musical of the 60s.

Maschwitz, Eric

b. 10 June 1901, Birmingham, England, d. 27 October 1969, Ascot, Berkshire, England. A librettist, lyricist, author and producer. After studying at Cambridge University, Maschwitz joined the BBC in the late 20s, and was editor of *Radio Times* from 1927-33. For the next four years he served as BBC Radio's first Director of Variety. While with the Corporation he often used the pseudonym, Holt Marvell, for his songwriting activities. In 1932, his radio play *Goodnight Vienna*, written with composer George Posford, was turned into a musical film, and gave its star, **Jack Buchanan**, one of his biggest record hits. In the following year, again with Posford, Maschwitz wrote *The Gay Hussar*, which was staged in the West End. Revised, and with a new title, ***Balalaika***, and an additional composer, Bernard Grun, it ran for 570 performances from 1936-38. It became the first British Musical to be filmed in Hollywood, and starred **Nelson Eddy** singing the hit song, 'At The Balalaika'. In 1936, together with Jack Streachey and Harry Link, Maschwitz wrote the all-time standard, 'These Foolish Things', which was interpolated into the show *Spread It Abroad*. In the same year he received the OBE, and three years later was nominated for an Academy Award for co-writing the screenplay for the **MGM** classic *Goodbye, Mr Chips*. During World War II, Maschwitz served in the Intelligence Corps, but still found the time to write songs, including some of the era's most potent numbers, such as 'A Pair Of Silver Wings' (with **Michael Carr**), 'Room Five Hundred And Four' (Posford), and 'A Nightingale Sang In Berkeley Square' (with Jack Strachey and Manning Sherwin). The latter song turned up in the revue, *Strange Faces* (1940). Maschwitz's other stage shows included *Paprika*, *Magyar Melody* (*Paprika* revised), *Waltz Without End*, *Flying Colours*, *Evangeline*, *Starlight Roof*, *Carissima* and *Belinda Fair* (1949). In the 50s Maschwitz wrote the songs, with Posford, for **George Formby**'s first, and last, West End Musical, *Zip Goes A Million* (1951-53), and contributed librettos to *Love From Judy* (1952-54), and *Romance In Candlelight* (1955). His last London production, in 1956, was *Summer Song*, with music by Bernard Grun and Dvorak. In 1958 Maschwitz returned to the BBC as Head of Light Entertainment in television, and was partly responsible for the long-running *Black And White Minstrel Show*.

● FURTHER READING: *No Chip On My Shoulder*, Eric Maschwitz.

Masekela, Hugh

b. Hugh Rampolo Masekela, 4 April 1939, Witbank, Johannesburg, South Africa. South Africa's leading *émigré* trumpeter and bandleader was born into a musical family which boasted one of the largest jazz record collections in the city. One of Masekela's earliest memories is of winding up the household gramophone for his parents; by the age of 10, he was familiar with most of the 78s issued by **Duke Ellington**, **Count Basie**, **Cab Calloway** and **Glenn Miller**. Other early influences were the traditional musics of the Swazis, Zulus, Sutus and Shangaan, all of which he heard at weekend musical gatherings in the township and neighbouring countryside. A difficult and rebellious schoolboy, Masekela was frequently given to playing truant. On one such occasion, he saw Kirk Douglas in the **Bix Beiderbecke** bio-pic *Young Man With A Horn* - and decided there and then that he wanted to become a trumpeter and bandleader when he grew up. His teacher, the anti-apartheid activist and Anglican priest Trevor Huddlestone, welcomed this enthusiasm and gave Masekela his first trumpet, a battered old instrument owned by a local bandleader. A year later, in 1955, Huddlestone was expelled from South Africa. In New York, he met **Louis Armstrong**, and enthused to him about Masekela's talents and persuaded Armstrong to send a trumpet over to Johannesburg for the boy. With trombonist **Jonas Gwangwa**, Masekela dropped out of school in 1955 to form his first group, the Merry Makers. His main influences at this time were the African-American bop trumpeters **Dizzy Gillespie** and **Clifford Brown** and by 1956, the Merry Makers were playing nothing but bop. By 1958, apartheid had tightened up to the extent that it was very difficult for black bands to make a living - they were banned from the government-controlled radio and were not allowed to travel freely from one town to another. Masekela was obliged to leave the Merry Makers and join the African Jazz and Variety package tour (which also included his future wife, **Miriam Makeba**). Operated by a white man, Alfred Herbert, the troupe was able to circumvent some of the travel restrictions imposed on blacks and continued to tour the country. In 1959, with Makeba, Masekela left Herbert to join the cast of the 'township musical', *King Kong*. The same year, he formed the pioneering band, the Jazz Epistles, with Gwangwa and pianist Dollar Brand (now **Abdullah Ibrahim**). They became the first black band in South Africa to record an album, all previous releases having been 78s.

In 1960, the year of the Sharpeville massacre, the government extended the Group Areas Act to ban black musicians from working in inner city (that is, white) clubs. The move effectively ended the Jazz Epistles' ability to make a living, and Masekela decided the time had come to emigrate to the USA. With the help of Trevor Huddlestone and **Harry Belafonte** in New York, he obtained a passport and, after a brief period in London at the Guildhall School of Music, won a scholarship to New York's Manhattan School of Music. Initially aspiring to become a sideman with Art Blakey, Masekela was instead persuaded by the drummer to form his own band, and put together a quartet which debuted at the Village Gate club in 1961. A year later, he recorded his first album, *Trumpet Africa*, a considerable critical success. In 1964, Masekela married Miriam Makeba, another of Belafonte's protégées (who divorced him a few years later to marry Black Panther activist Stokeley Carmichael). Continuing to lead his own band, Masekela also wrote arrangements for Makeba and toured with her backing group. Husband and wife became prominent critics of the South African regime, and donated part of their touring income to fund scholarships that enabled black musicians to leave South Africa. In 1964, Masekela also released his second solo album, *The Americanization Of Ooga Booga*, and appeared at the first Watts, Los Angeles, California Jazz Festival. In 1966, he linked up with old Manhattan School of Music classmate Stewart Levine to form the production company Chisa. The original idea was for Levine to be the artist and Masekela the producer, but the success of Chisa's debut release, an album called *The Emancipation Of Hugh Masekela*, led to a role-reversal. (The Levine-Masekela partnership continued throughout the 60s, 70s and 80s.)

In 1967, Masekela appeared at the legendary **Monterey Jazz Festival** and released two more albums, *Promise Of A Future* and *Coincidence.* Unable to find top-quality South African musicians with whom to work in the USA, Masekela became drawn into the lucrative area of lightweight jazz/pop. His first chart success in the genre was an instrumental version of 'Up Up And Away' in 1967, which reached number 71 in the US charts. In 1968, he had a number 1 hit with 'Grazin' In The Grass', selling four million copies. The follow-up, 'Puffin' On Down The Track', disappointingly only reached number 71. Not surprisingly, given the mood of the times, the latter two singles were widely perceived to carry pro-marijuana statements in their titles and, in autumn 1968, Masekela was arrested at his home in Malibu and charged with possession of the drug. Despite the urging of the record business, Masekela refused to capitalize on the success of 'Grazin' In The Grass' with a lightweight album in the same vein, and instead recorded the protest album *Masekela*, which included track titles such as 'Fuzz' and 'Riot'.

In 1970, Masekela signed with **Motown Records**, who released the album *Reconstruction.* Also that year, he formed the Union of South Africa band with fellow *émigrés* Gwangwa and Caiphus Semenya. The band was short-lived, however, following the lengthy hospitalization of Gwangwa from injuries sustained in a car crash. Frustrated in his attempt to launch an American-based, South African line-up, Masekela visited London to record the album *Home Is Where The Music Is* with exiled South African saxophonist **Dudu Pukwana**. Deciding to reimmerse himself in his African roots, Masekela set off in late 1972 on a 'pilgrimage' to Senegal, Liberia, Zaire and other countries. He worked for a year in Guinea (where his ex-wife Makeba was now living) as a music teacher, and spent some months in Lagos, Nigeria, playing in **Fela Anikulapo Kuti**'s band. He finally ended up in Ghana, where he joined the young highlife-meets-funk band **Hedzolleh Soundz**. Between 1974 and 1976, Masekela released five albums with the group - *Your Mama Told You Not To Worry, I Am Not Afraid, The Boys Doin' It, The African Connection* and *Colonial Man.* By 1975, however, leader and band had fallen out, with Hedzolleh accusing Masekela of financial mistreatment. In fact, the cost of supporting Hedzolleh in the USA during loss-making tours had drained Masekela's resources, and in 1976, he and Levine were obliged to wind up Chisa. Short of money, Masekela signed to **A&M Records**, where he recorded two lightweight albums with label boss **Herb Alpert** - *The Main Event* and *Herb Alpert/Hugh Masekela.*

In 1980, with Makeba, Masekela headlined a massive Goin' Home outdoor concert in Lesotho. In 1982, in a similar venture, they appeared in neighbouring Botswana. Both concerts were attended by large numbers of black and white South Africans, who gave the duo heroes' welcomes. Masekela decided to settle in Botswana, 20 miles from the South African border, and signed to the UK label Jive, who flew over to him in a state-of-the-art mobile studio. The sessions resulted in the albums *Technobush* and *Waiting For The Rain.* In 1983, he made his first live appearance in London for over 20 years, at the African Sounds for Mandela concert at Alexandra Palace. In 1986, Masekela severed his links with Jive and returned to the USA, where he signed with **Warner Brothers Records**, releasing the album *Tomorrow*, and joining label-mate **Paul Simon**'s Graceland world tour. In 1989, he co-wrote the music for the Broadway show *Sarafina*, set in a Soweto school during a state of emergency, and released the album *Up Township.*

● ALBUMS: *Jazz Epistles* (1959)★★★, *Trumpet Africa* (1962)★★★★, *The Americanization Of Ooga Booga* (1964)★★★, *The Emancipation Of Hugh Masekela* (1966)★★★, *Promise Of A Future* (1967)★★★, *Coincidence* (1967)★★★, *Hugh Masekela* (Fontana 1968)★★★, *Alive And Well At The Whiskey* (Uni 1968)★★★, *Reconstruction* (Motown 1970)★★★, *And The Union Of South Africa* (Rare Earth 1971)★★★, with Dudu Pukwana *Home Is Where The Music Is* (1972)★★★★, Your *Mama Told You Not To Worry* (1974)★★★, *I Am Not Afraid* (1974)★★★, *The Boys Doin' It* (1975)★★★, *The African Connection* (1975)★★★, *Colonial Man* (1976)★★★, with Herb Alpert *The Main Event* (A&M 1978)★★, *Herb Alpert/Hugh Masekela* (A&M 1979)★★, *Home* (1982)★★★, *Dollar Bill* (1983)★★★, *Technobush* (Jive 1984)★★★, *Waiting For The Rain* (Jive 1985)★★★, *Tomorrow* (Warners 1987)★★★, *Up Township* (Novus 1989)★★★, *Hope* (Triloka 1994)★★★, *Notes Of Life* (Sony 1996)★★★.

● COMPILATIONS: *Liberation* (Jive 1988)★★★.

● VIDEOS: *Notice To Quit (A Portrait Of South Africa)* (Hendring 1986), *Vukani* (BMG 1990).

Maskman And The Agents

An R&B vocal group from Washington, DC, USA, Maskman And The Agents achieved success based on the nexus of two popular culture phenomena: soul music and the spy craze. The group members were Harmon Bethea, Tyrone Gay, Paul Williams and Johnny Hood. Bethea was a 25-year veteran of the R&B business, having been in the group the **Cap-Tans**; in 1967, he formed from the remnants of his old group Maskman And The Agents. The outfit sang novelty soul songs and Bethea appeared masked, reflecting the period when *I Spy* and *Get Smart* were popular US television spy shows, and James Bond films were highly successful. In the same period **Edwin Starr** had a hit with 'Agent Double-O Soul' and Jamo Thomas with 'I Spy (For The F.B.I.)'. Mask Man And The Agents succeeded with two moderately sized hits, 'One Eye Open' (number 20 R&B) in 1968, and 'My Wife, My Dog, My Cat' (number 22 R&B) in 1969. They never charted nationally again.

● ALBUMS: *One Eye Open* (Dynamo 1968)★★★, *Got To Find A Sweet Name* (Musicor 1970)★★.

Maslak, Keshavan

b. 26 February 1947, Detroit, Michigan, USA, into a Ukrainian family. As a child, Keshavan 'spoke Ukrainian around the house, and Russian and Polish to the neighbours' and was regularly beaten up by his all-American contemporaries at elementary school for being different. He started playing saxophone at the age of eight. An early enthusiasm for polkas and mazurkas was soon replaced by an obsession with **John Coltrane**'s music, and some of Coltrane's yearning, burning passions infuse Maslak's best work (eg *Big Time*). The saxophonist has been a stylistic jack-of-all-trades, having performed with **Philip Glass**, the **Temptations**, and **Sam Rivers**, and rechristening himself Kenny Millions in a futile attempt to crack the punk/rock market. He has toured and performed extensively in Eastern Europe and Russia: 'I'm like **Mick Jagger** over there, I'm telling you.'

● ALBUMS: *Buddha's Hand* (1979)★★, *Maslak One Thousand* (1979)★★, *Mayhem In Our Streets* (1980)★★, *Humanplexity* (Leo 1980)★★★, *Loved By Millions* (Leo 1981)★★★, with Charles Moffett *Blaster Master* (Black Saint 1981)★★★, *Big Time* (Affinity 1981)★★★★, *Better And Better* (Leo 1987), *Get The Money Whatever It Takes* (Leo 1990)★★★, *Mother Russia* (Leo1990)★★★, with Paul Bley *Not To Be A Star* (Black Saint 1993)★★★, with Bley *Romance In The City* (Leo 1993)★★★★.

Mason Dixon

Jerry Dengler (b. 29 May 1955, Colorado Springs, Colorado, USA), Frank Gilligan (b. 2 November 1955, Queens, New York, USA) and Rick Henderson (b. 29 May 1953, Beaumont, Texas, USA). Mason Dixon is the brainchild of three graduates of Lamar University in Beaumont, Texas. They recorded their mixture of folk and country for several small labels in the 80s and then signed with **Capitol Records** in 1988, releasing two albums. Their most successful singles were '3935 West End Avenue', 'When Karen Comes Around' and 'Exception To The Rule'. Henderson was replaced by Terry Casburn in 1989.

● ALBUMS: *The Spirit Of Texas* (Texas 1985)★★★, *Exception To The Rule* (Capitol 1988)★★★, *Reach For It* (Capitol 1990)★★★.

Mason Proffit

Led by brothers Terry and John Talbot, country-rockers Mason Proffit formed in Chicago, Illinois, USA, in 1969 from the ashes of groups called the Quinn Chords and Sounds Unlimited. The other members were Tim Ayers (bass), Ron Schetter (guitar/vocals) and Art Nash (drums). Originally called Mason Proffit Reunion, the group recorded its first album, *Wanted*, in 1969 for Happy Tiger Records. Mixing country, folk, bluegrass and rock touches, the group eventually placed three albums in the charts - on Happy Tiger, Ampex and **Warner Brothers** - before the Talbot Brothers left to pursue successful careers (both together and individually) performing religious songs.

● ALBUMS: *Wanted* (Happy Tiger 1969),★★★ *Movin' Toward Happiness* (1971)★★, *Last Night I Had The Strangest Dream* (Ampex 1971)★★★★, *Rockfish Crossing* (1972)★★★, *Bareback Rider* (Warners 1973)★★, *Come And Gone* (1974)★★★.

Mason, Barbara

b. 9 August 1947, Philadelphia, Pennsylvania, USA. Mason first recorded for Crusader Records in 1964, but did not achieve success until she began recording for the Philadelphia-based Artic label the following year. With her voice sounding young and innocent in its thinness and flatness, Mason reached the US charts with the marvellous 'Yes, I'm Ready' (R&B number 2, 1965), and excellent follow-ups, 'Sad, Sad Girl' (R&B number 12/pop Top 30, 1965), 'I Need Love' (R&B number 25, 1966) and 'Oh, How It Hurts' (R&B number 11, 1968). A brief stay at the National Records label yielded one moderate hit, 'Raindrops Keep Fallin' On My Head' (R&B number 38, 1970), a cover version of the **B.J. Thomas** hit. In 1972, Mason signed with **Buddah Records** and moved into recording more mature material, such as 'Give Me Your Love' (R&B number 9/pop Top 40, 1972), a **Curtis Mayfield** song from the movie *Superfly*, 'From His Woman To You' (R&B number 3/pop Top 30, 1974), and 'Shackin Up' (R&B number 9, 1975); however, she sounded much less interesting as a singer. She still had her thin-sounding voice, but what was fetching in an 18-year-old sounded weak and undeveloped for a woman in her late 20s. Additionally, her habit of including recitations ('raps') in songs about man-woman relationships strongly dated her later material, most typically on 'She's Got The Papers (But I Got The Man)' (R&B number 29, 1981). Mason's last chart record was 'Another Man' (R&B number 68, 1984), which was the singer's only UK chart entry, reaching number 45 the same year.

- ALBUMS: *Yes, I'm Ready* (Artic 1965)★★★, *If You Knew Him Like I Do* (1970)★★★, *Lady Love* (Buddah 1973)★★, *Give Me Your Love* (Buddah 1973)★★★, *Transition* (Buddah 1974)★★, *Love's The Thing* (Buddah 1975)★★★, *Locked In This Position* (Curtom 1977)★★, *I Am Your Woman, She Is Your Wife* (Prelude 1978)★★, *A Piece Of My Life* (WMOT 1980)★★, *Tied Up* (West End 1984)★★.
- COMPILATIONS: *Philadelphia's Lady Love* (Sequel 1990)★★★, *Yes I'm Ready* (1994)★★★, *The Very Best Of Barbara Mason* (Sequel 1996)★★★.

Mason, Dave

b. 10 May 1944, Worcester, England. Mason, the former guitarist of local bands the Hellions and Deep Feeling with **Jim Capaldi**, met **Steve Winwood** when he was employed as a road manager for the **Spencer Davis Group**. This legendary 60s R&B band was weakened in 1967 when Winwood, together with Mason, formed **Traffic**. They found instant success as one of the leaders of progressive pop in the late 60s, and went on to develop into a highly regarded unit in the 70s. Mason joined and left the band on numerous occasions. He subsequently settled in America in 1969 and enjoyed considerable success as a solo artist. His excellent debut album on Blue Thumb records, *Alone Together*, proved to be his most critically acclaimed work, and featured strong musical support from **Leon Russell**, **Rita Coolidge** and former Traffic colleague Jim Capaldi on well-crafted songs such as 'You Shouldn't Have Took More Than You Gave', 'Only You Know And I Know' and 'World In Changes'. Mason's melodic flair and fine guitar playing came to the fore on all eight tracks. The original record package was a triple-fold, cut-out, hole-punched cover that attempted to encourage the listener to hang it on the wall. His second venture without Traffic was a collaboration with **'Mama' Cass Elliot**. The record suffered from Blue Thumb's poor marketing and indifferent reviews and was shortly offloaded as a cut-out. His next album *Headkeeper* also suffered, but this time Mason disowned it and referred to it as a bootleg. The content was dubious and consisted of poor live recordings and half-finished studio takes. In the court proceedings that followed Mason filed for bankruptcy and was able to be released from his contract. By 1973, Mason had permanently settled in America, and he signed a long-term contract with Clive Davis at **CBS**. The first record, *It's Like You Never Left*, was a return to the format of the debut, although reviews were mixed and erred on the side of average. The recruitment of a number of name LA musicians gave the album a full and varied sound. **Graham Nash**, Greg Reeves, Jim Keltner, Carl Radle, Lonnie Turner and **Stevie Wonder** were just some of the artists who participated. Mason found limited success in his adopted country, and produced a series of reasonably successful records in the 70s. He built a considerable following in the USA by constant touring and had a stable touring unit. The regular line-up included Rick Jaeger (drums), Mike Finnigan (keyboards/vocals), Jim Krueger (b. 1950, USA, d. 29 March 1993; guitar/vocals) and Bob Galub (bass), later replaced by Gerald Johnson from the **Steve Miller Band**. The CBS albums formed a steady pattern that contained mostly Mason originals, regularly sprinkled with versions of oldies. 'All Along The Watchtower', 'Bring It On Home To Me', 'Crying, Waiting, Hoping' were just three of the songs he sympathetically interpreted. Following a surprise US hit single with 'We Just Disagree' Mason's albums predictably became dull and *Old Crest On A New Wave* was the nadir. Mason kept a relatively low profile during the 80s playing acoustic gigs with Krueger, making one poor album in 1987 and another forgettable release on MCA in 1988. He was also heard on American television singing on Miller beer commercials. In 1993 after having lived on Mick Fleetwood's estate in California for a while he joined the latest version of **Fleetwood Mac**. He contributed a number of songs to their badly received album *Time*. Mason looked back over his career in a lengthy 1995 interview in *Goldmine* and philosophically accepted all the mistakes he has made with regard to bad business arrangements, drugs and alcohol; he has at least survived with his sanity.

- ALBUMS: *Alone Together* (Blue Thumb 1970)★★★★, *Dave Mason And Cass Elliot* (Blue Thumb 1971)★★★, *Headkeeper* (Blue Thumb 1972)★★★, *Dave Mason Is Alive!* (Blue Thumb 1973)★★, *It's Like You Never Left* (Columbia 1973)★★★, *Dave Mason* (Columbia 1974)★★★, *Split Coconut* (Columbia 1975)★★, *Certified Live* (Columbia 1976)★★, *Let It Flow* (Columbia 1977)★★, *Mariposa De Oro* (Columbia 1978)★★, *Old Crest On A New Wave* (Columbia 1980)★★, *Some Assembly Required* (Maze 1987)★, *Two Hearts* (MCA 1988)★.
- COMPILATIONS: *The Best Of Dave Mason* (Columbia 1974)★★★, *Dave Mason At His Very Best* (Blue Thumb 1975)★★★, *The Very Best Of Dave Mason* (ABC 1978)★★★, *Long Lost Friend: The Best Of Dave Mason* (Sony/Legacy 1995)★★★.
- FURTHER READING: *Keep On Running: The Steve Winwood Story*, Chris Welch. *Back In The High Life: A Biography Of Steve Winwood*, Alan Clayson.

Mason, Harvey

b. 22 February 1947, Atlantic City, New Jersey, USA. Mason began playing the drums when he was four years old. He studied at the **Berklee College Of Music** in Boston and later gained a degree in education at New England Conservatory. He worked with pianists **Errol Garner**, **George Shearing** and **Jan Hammer** before moving to Los Angeles in 1971, where he worked as a studio musician covering music such as jazz, pop/rock and orchestral. He played with a wide range of bandleaders and musicians, including **Duke Ellington**, **Quincy Jones**, **Gunther Schuller**, **Donald Byrd**, **Gerry Mulligan**, **Grover Washington**, **George Benson** and **Lee Ritenour**. His clear, strong rhythm playing was perfect for **Herbie Hancock**'s *Headhunters* in 1973, which also highlighted several of Mason's expert arrangements.

● ALBUMS: with Herbie Hancock *Headhunters* (1973)★★★★ with Grover Washington *Mister Magic* (1974)★★★, with George Benson *Breezin* (1976)★★★★, *World Class* (1981)★★★, *Ratamacue* (Atlantic 1996)★★★

Mason, Nick

b. Nicholas Berkeley Mason, 27 January 1945, Birmingham, England. It was while studying architecture at a London polytechnic in 1965 that Mason joined what was to become **Pink Floyd** as drummer. Sixteen years later, he was the last member of the group to issue a solo album, *Nick Mason's Fictitious Sports*, a collection that bore the indelible jazz-pop mark of its pianist and composer, **Carla Bley**. Other contributors included **Robert Wyatt**, **Chris Spedding** and Bley's husband, **Michael Mantler**. Records, however, were of less importance to Mason than Formula 1 racing and vintage cars. These interests infiltrated 1985's *Profiles* with Rick Fenn (ex-**10cc**), which included a revival of the **Crew-Cuts**' 'Sh-boom' (sung by 10cc's Eric Stewart) and other items that had already featured in *Life Could Be A Dream*, a half-hour film documentary (directed by Mike Shackleton) about Mason's pastimes. The founders of Bamboo Music, Fenn and Mason also scored Donald Cammill's *White Of The Eye* as well as advertising jingles for Barclays Bank and the HMV record shop chain. As a producer, Mason has ministered to albums by **Gong**, **Steve Hillage** and the **Damned**. In 1985, **David Gilmour** appeared on Mason's 'Lie For A Lie' (from *Profile*). The following year, Pink Floyd reformed.

● ALBUMS: *Nick Mason's Fictitious Sports* (Harvest 1981),★★ *Profiles* (Harvest 1985)★★.

Mason, Rod

b. 28 September 1940, Plymouth, Devon, England. Mason worked first in 1959 with **Cy Laurie** before spending four years (1962-66) with the band of **Monty Sunshine**. When he contracted Bell's palsy, he had to adjust his embouchure which, luckily for him, improved his range. In 1970, he joined **Acker Bilk**'s band, but in the late 70s, was leading his own ensemble and playing all over Europe. He spent some time with the **Dutch Swing College Band** in the early 80s, but resumed leading his own outfit in 1985. His wide range and exceptional stamina make him a natural lead trumpeter who seems effortlessly to recreate the sound of **Louis Armstrong** in the 30s.

● ALBUMS: *Rod Mason/Ian Wheeler Band* (1974),★★★ *Great Having You Around* (1978)★★★, *Six For Two* (1979)★★★.

Mason, Wood, Capaldi And Frog

This short-lived group, aka Wooden Frog, was formed in January 1969 from the remnants of **Traffic**. Ex-members **Dave Mason** (guitar/vocals), **Jim Capaldi** (drums/vocals) and Chris Wood (saxophone) were joined by organist **Mick Weaver**, who had previously enjoyed a solo career under the pseudonym **Wynder K. Frog**. The new quartet lasted a mere three months, completing a handful of live dates and a radio session before disintegrating. Despite their potential, the group was overshadowed by Traffic's powerful legacy, and lacked the focus its former leader, **Steve Winwood**, provided. Mason and Weaver then resumed their independent solo pursuits while Capaldi and Wood reverted to session work before re-convening Traffic.

Mass Order

A Baltimore-based duo of Mark Valentine and Eugene Hayes, who grew up listening to the **O'Jays** and soul standards. Mass Order scored a huge Autumn 1991 'hit' with their gospel house cracker, 'Take Me Away', a popular but elusive disc. It was actually a bootleg which had been pirated from a DAT tape at New York's New Music Seminar. It was eventually given a proper release (under its full title, 'Lift Every Voice (Take Me Away)') with remixes from the **Basement Boys** and **Tony Humphries**. As a footnote the bootlegging incident went to court, but the miscreants, David Cooper and William Lynch, still escaped justice. They were acquitted because they 'did not know they were breaking the law'.

● ALBUMS: *Maybe One Day* (Columbia 1992)★★★.

Massacre

Formed in the USA in the mid-80s, Massacre were one of the earliest extreme thrash metal bands, acting as pioneers of a style that was a popular underground phenomenon long before gaining public attention and widespread success. Founder-members Kam Lee (vocals) and Rick Rozz (guitar) had been two-thirds of the first **Death** line-up with Chuck Schuldiner. When Schuldiner relocated to California, the duo put together Massacre with Terry Butler (bass) and Bill Andrews (drums). Like other early thrash/death metal bands from Florida, they spread their name by recording demo tapes that were sent around the world and traded with various contacts. In the late 80s death metal and extreme thrash were becoming increasingly popular, and bands were much more widespread than when Massacre was formed. After a period of non-activity (with Rozz, Butler and Andrews again joining *Leprosy*-era Death), this new attention provided an opportunity for Massacre to resume work, and they succeeded in gaining a record contract with UK label **Earache**, whose specialism in extreme music was well established. Their debut album saw Lee and Rozz reunited with Butler and Andrews to record *From Beyond*, a set primarily based on original demo material that had never been given official release. Successful touring in the USA preceded the April 1992 launch of a 12-inch, 'Inhuman Condition', which included a cover version of the **Venom** standard, 'Warhead', with guest vocals from that band's Cronos. The recording of a second album introduced a new rhythm section in Pete Sison (bass) and Syrus Peters (drums).

● ALBUMS: *From Beyond* (Earache 1991)★★★, *Promise* (Earache 1995)★★★.

Massey, Cal

b. 11 January 1928, Philadelphia, USA, d. 25 October 1972, New York City, New York, USA. Despite having played trumpet in the big bands of Jay **McShann** and **Jimmy Heath**, Massey's interests were firmly in the field of composition by the mid-50s. Between 1956 and 1958, he led a group of distinguished musicians, including **McCoy Tyner**, Jimmy **Garrison**, and **Al Heath**, playing solely his own compositions. His tunes have since been recorded by countless musicians from **Philly Joe Jones** to **Archie Shepp**. When he died, Massey had just completed a musical play about Billie Holiday.

● ALBUMS: compositions featured on John Coltrane *Coltrane* (1957)★★★★, Freddie Hubbard *Here To Stay* (1962)★★★★.

Massey, Louise, And The Westerners

b. Victoria Louise Massey, 10 August 1902, Hart County, Texas, USA, d. 22 June 1983. The family relocated first to Midland and then to the K Bar Ranch, near Roswell, Lincoln County, New Mexico, to an area still influenced by the legacy of Billy the Kid. The Masseys became a very popular vocal and instrumental family band of the 30s and 40s and one of the first to adopt elaborate cowboy outfits as their stage attire. The band originally comprised Henry 'Dad' Massey and three of his eight children, namely Louise (d. 22 June 1903, San Angelo, Texas) and brothers Curt (b. 3 May 1910) and Allen. 'Dad' taught his children to play various instruments, although Curt usually played fiddle, but in later years, he also played trumpet and piano. When Louise was 15, she married Milton Mabie who then became the fifth member of the group. The Massey Five's career began in the 20s, when they played and sang at local shows and church socials. This led to a two-year tour of the USA and Canada, as well as a radio show on KMBC Kansas City. In 1930, 'Dad' retired to his ranch and a Californian, Larry Wellington, replaced him. In 1933, they became regulars on the ***National Barn Dance*** on WLS Chicago, before moving to New York in 1935, where they featured on the NBC-networked *Show Boat*, and the following year, they gained their own networked *Log Cabin Dude Ranch* on NBC-WJZ. They had, by this time, first become the Westerners but when Louise, with her flamboyant Spanish-style costumes, became more and more the focal point of the act, she received lead billing. They made popular personal appearances over a wide area and even returned to WLS to star on *Plantation Party* and other shows. In 1938, they made a film appearance in **Tex Ritter**'s Monogram B-western *Where The Buffalo Roam*. They recorded for several labels including **Vocalion**, **OKeh** and Conqueror and are best remembered for their fine version of 'My Adobe Hacienda'. Louise wrote the song, based on a house that she and Milt were building in 1941. She needed the music properly transcribed for publication before it could be used on NBC and this was done by a family friend, Lee Penny. He had no professional connection with the band or with the writing of the song but Louise credited him as co-writer for his work. After the group disbanded, Curt became the musical director and theme songwriter for the television shows *Beverly Hillbillies* and *Petticoat Junction* (which he actually sang).

Massiah, Zeitia

b. *c.*1974, Barbados. Dance vocalist Zeitia Massiah initially rose to prominence singing alongside **Kim Wilde** as live support to **Michael Jackson**. Her powerful vocals subsequently saw her signed by **Virgin Records** in the UK. Her debut single, 'This Is The Place', was playlisted by BBC Radio 1 and became a club hit in 1995. Her second release, 'Sexual Prime', was released in March 1996 and featured remixes from Tony De Vit and production duo Sharp (George Mitchell and Steven React). Both showcased her expressive and animated delivery. She also toured as backing vocalist to **Tom Jones**.

Massive Attack

This loose Bristol collective has grown to become one of the premier UK dance/rap outfits. The group features the talents of rapper '3D' Del Najo (b. *c.*1966), and Daddy G (b. *c.*1959) and Mushroom (b. *c.*1968, Knowle West, Bristol, England). They started in 1988 having spent several years working on various mobile sound systems, as well as releasing records under the Wild Bunch moniker ('Fucking Me Up', 'Tearing Down The Avenue'). Nellee Hooper, a former member of the Wild Bunch, left to work with **Soul II Soul**, while another original member, Milo Johnson, began work in Japan. 3D is also a well-respected graffiti artist, having had his work exhibited in art galleries and included in a television survey on Channel 4. Liaisons with **Neneh Cherry** eventually led to a meeting with Cameron McVey, who produced Massive Attack's debut album. The resultant ***Blue Lines*** boasted three hit singles; 'Daydreaming', 'Unfinished Sympathy' (which also featured an orchestral score) and 'Safe From Harm'. The blend of rap, deep reggae and soul was provocative and rich in texture, and featured singing from Cherry and **Shara Nelson**. An outstanding achievement, it had taken eight months to create, 'with breaks for Christmas and the World Cup'. 'Unfinished Sympathy' was particularly well received. ***Melody Maker*** magazine ranked it as the best single of 1991, and it remains a perennial club favourite. One minor hiccup occurred when they were forced, somewhat hysterically, to change their name during the Gulf War in order to maintain airplay. It was duly shortened to Massive. Their philosophy singled them out as dance music's new sophisticates: 'We don't ever make direct dance music. You've got to be able to listen and then dance.'

That status was confirmed when **U2** asked them to remix their single 'Mysterious Ways'. Despite *Blue Lines* being widely acclaimed, the band disappeared shortly afterwards. Shara Nelson pursued a solo career, with Massive Attack put on hold until the mid-90s. Another early contributor, **Tricky**, launched himself to considerable fanfare, with Massive Attack widely credited as an influence on fellow-Bristolians **Portishead**. A second Massive Attack album finally arrived in 1994, with former collaborator Nellee Hooper returning as producer. The featured singers this time included Tricky, Nigerian-born **Nicolette**, **Everything But The Girl**'s **Tracey Thorn** and **Horace Andy** (who had also contributed to the debut) on a selection of tracks that sadly failed to recapture the magic of *Blue Lines*. Many critics suggested that others had now run so far with the baton handed them by the collective that the instigators themselves were yet to catch up. Apart from a dub remix of *Protection* recorded with the **Mad Professor**, little was heard from Massive Attack until 'Risingson' was released in autumn 1997. The single's menacing atmosphere was a taster for the downbeat grooves of *Mezzanine*, which was released to wide critical acclaim in April 1998.

● ALBUMS: *Blue Lines* (Wild Bunch/EMI 1991)★★★★★, *Protection* (EMI 1994)★★★, Vs the Mad Professor *No Protection* (Circa 1995)★★★, *Mezzanine* (Virgin 1998)★★★★.

Massive Dread

b. Dennis James, *c*.1960, Trenchtown, Jamaica, West Indies. James began his career in 1982 touring with **Byron Lee And The Dragonaires**, which led to an appearance at the Jamaican Reggae Sunsplash show. His live appearances culminated in the Crazy Jim show, where he introduced the new DJ style that became known as 'bubbling' to an ecstatic audience. A adherent of the concept of leaving the audience 'wanting more', he withdrew from appearing on the live circuit. His reputation grew and he was soon recording for a number of Jamaican producers, including **Tommy Cowan**'s first wife, Valerie, at Music Mountain. He enjoyed his greatest achievements as a recording artist with Winston 'Pipe' Matthews and Lloyd 'Bread' McDonald of the **Wailing Souls**. The vocal group, like so many other reggae performers, focused their aims towards both artistic and financial independence by establishing their own record label. The Upfront Organisation released his version of the Wailing Souls' 'Things And Time' as 'Nice Dem Up' as well as 'One Way', 'Just Cool Melba' and the Jamaican chart-topping 'This Is Massive'. The Wailing Souls were asked to perform 'Things And Time', for Tyne Tees Television, which was included in a documentary of Jamaican music for the *Tube*. The programme also featured a rare performance from Massive Dread in his riding hat, worn in recognition of the then current craze of the jockey-ride dance. He performed at the Valentines dance alongside **Yellowman**, **Eek A Mouse**, **Buro Banton** and Billy Boyo at Aces. The DJs appeared as a showcase of the Volcano sound system's top performers under the guiding light of **Henry 'Junjo' Lawes**. In 1984 the hits continued with 'Young Gal No Sell Your Body' and 'Justice Love And Harmony' lifted from his second album. Following his association with Volcano, Massive Dread joined the Metro Media sound where he performed alongside **Peter Metro** and Zu Zu.

● ALBUMS: *Strictly Bubbling* (Upfront 1982)★★★, *Its Massive* (Upfront 1984)★★.

Masso, George

b. 17 November 1926, Cranston, Rhode Island, USA. Coming from a musical background, Masso began on trumpet, then became a competent multi-instrumentalist, playing piano and vibraphone. However, it was hearing a **Lou McGarity** trombone solo on **Benny Goodman**'s recording of 'Yours' which determined his final choice of instrument. Despite his background, and a two-year stint with **Jimmy Dorsey** in the late 40s, Masso opted for a career as a teacher of music. In 1973, with his family grown up, he decided to return to playing after persistent needling from **Bobby Hackett**. He spent a year and a half with Goodman's Sextet, played with the **World's Greatest Jazz Band** and on some of **Buck Clayton**'s later Jam Sessions. Since then, Masso has toured extensively, usually as a single, sometimes in harness with **Scott Hamilton**, **Warren Vaché**, **Spike Robinson**, **Bobby Rosengarden** and other mainstream artists, playing clubs and festivals around the world.

● ALBUMS: *Buck Clayton Jam Session* (1975)★★★★, *Choice NYC 'Bone* (1978)★★★, *Dialogue At Condon's* (1979)★★★, *A Swinging Case Of Masso-ism* (1980)★★, *Pieces Of Eight* (1982)★★, *No Frills, Just Music* (1983)★★★, with Dan Barrett *Let's Be Buddies* (Arbors 1994)★★★.

Master Ace

Raised in Brooklyn, Master Ace (aka Masta Ace) became a hip-hop DJ in the 70s before adjusting to MC status by 1983. He won a rapping competition two years later which earned him studio time with producer **Marley Marl**, before a collegiate interlude followed. He contributed to the *In Control Volume 1* set by Marl, and the latter's label, **Cold Chillin'**, offered him a deal. His debut album, *Take A Look Around*, was fuelled by Marley Marl's funk throb and was to include a duet with **Biz Markie**. Biz never made it to the recording session for 'Me And The Biz' and Ace mimicked Biz for what should have been his part on the track. Songs like 'Brooklyn Battles' attempted to look through the blood and rage circus of urban decadent rap. He had earlier contributed to the **Brand New Heavies**' *Heavy Rhyme Experience*. His second album was better yet, the title-track, 'Slaughtahouse', a clever parody on the absurd machismo of gangsta rap: '99 rappers wanna kill to sound ill, You couldn't find their brains with a drill'. However, the graphic presentation of the video failed to impress **MTV** who banned it. He enjoyed more success with the Crooklyn Dodgers project (alongside **Special**

Ed and Buckshot of **Black Moon**), scoring with the Spike Lee soundtrack single, 'Crooklyn'. He describes himself as a hip-hop purist, and certainly his wordy, considered narratives owe a debt to **Gil Scott-Heron**.

● ALBUMS: *Take A Look Around* (Warners 1990)★★★, *Slaughtahouse* (Delicious Vinyl 1993)★★★★.

Master Musicians Of Joujouka

Drawn from the Attar clan of music makers near Morocco's Rif mountains, Joujouka is a small hilltop village growing figs and olives which boasts unexpected musical treasures. The members of the deeply religious enclave specialise in the lira, a seven hole flute constructed from cane, and rhaita, a reeded horn, much like the oboe, played via a cyclic breathing or 'zkir' technique which produces unbroken lines of sound. They are eight quite elderly practitioners (or m'allem, which translates as master), and only blood relatives of the Attar clan are allowed entry in to their circle. Instead of working the fields as their neighbours do, they are paid by surrounding hamlets to play during Friday prayers. These performances are stated by custom to bring a deity's pleasure and a panacea for sickness and poor crops. They are currently led by hereditary spokesman Bachir (son of 60s/70s leader Hadj Abdaslam Ahmed Al-Attar), though they do not actively seek or encourage contact with the wider world. However, they have been actively sought themselves. They were discovered in the early 50s by Brian Gysin, who brought them to his Tangiers restaurant, 1001 Nights, as house band. There they were introduced to **William Burroughs** and Timothy Leary, both of whom were startled by their music and tradition. In 1968 Gysin brought Brian Jones to the village with portable recording equipment. The villagers greeted him as a prophet who brought good fortune and blessings, and willingly recorded *Brian Jones Presents The Pipes Of Pan At Joujouka.* This bred collaborations with **Ornette Coleman** (*Dancing In Your Head*), and the **Rolling Stones** track, 'Continental Drift', from *Steel Wheels.* Following international tours and soundtrack work on the films *Apocalypse Across The Sky* and *The Next Dream* their new prosperity engendered an alien factionalism within the musicians, resulting in a break-off group. Bachir reunited them during his tenure as leader, bringing the group to the 1995 **WOMAD** festival in a burst of international activity. This looked sure to be a rare departure for a group still dedicated to their religious imperative to summon the spirit of goat god, Bal Jaloud, in cathartic village ceremonies. Nevertheless, in 1995 the group released an internationally distributed album, *Joujouka Black Eyes*, featuring their tribute to Jones, 'Brahim Jones, Joujouka Very Stoned'. Elsewhere the flutes played unaccompanied, weaving an intricate, layered sound of great depth and resonance, despite its utterly alien stylistic properties.

● ALBUMS: *Joujouka Black Eyes* (Le Coeur Du Monde 1995)★★★★, *Moroccan Trance Music II* (Sub Rosa 1996)★★★.

Master Of Puppets - Metallica

Metallica's irresistible rise to the top continued with this enigmatic 1986 album. A constant touring unit by this point, their combination of light and dark and their deft staccato delivery, especially on the title track, came brusquely through. Their lengthy arrangements, bolstered by the precise snap of Hetfield's vocals, testified to their undeniable power. The striding 'Battery', the darkly lit 'Welcome Home (Sanitarium)', as well as the complex instrumental, 'Orion', all gave powerful testament to their ever-developing skill and vision.

● Tracks: *Battery; Master Of Puppets; The Thing That Should Not Be; Welcome Home (Sanitarium); Disposable Heroes; Leper Messiah; Orion; Damage Inc.*

● First released 1986

● UK peak chart position: 41

● USA peak chart position: 29

Master Of Reality - Black Sabbath

Black Sabbath's third album and their first real international breakthrough, peaking in the Top 10 in both the UK and USA. Following on the heels of their much vaunted ***Paranoid*** album, they surprised initially with the cool 'Sweet Leaf', but retained their insightful (if not truly realizing it themselves at the time) and unique stranglehold on what is now seen as the original and traditional sound of near-classic heavy metal, best exemplified in the eerie 'Children Of The Grave' and the expressive reaches of 'Into The Void'. A remarkable piece of work.

● Tracks: *Sweet Leaf; After Forever; Embryo; Children Of The Grave; Lord Of This World; Solitude; Into The Void; Orchid.*

● First released 1971

● UK peak chart position: 5

● USA peak chart position: 8

Master's Apprentices

Formed in Adelaide, Australia, in 1965, the Master's Apprentices have often been regarded by many observers of the Australian music scene as one of that country's most outstanding bands. Because Australian music was influenced by both the American and the British music scene, there were occasions when local Australian trends swung between the two. This was particularly true in the late 60s, when pop/soft rock was the main radio fodder, and yet there was the heavy blues influence from the UK, as well as the US west coast psychedelic phenomenon bubbling underground. The Master's Apprentices took notice of the latter two and created a unique sound which encompassed both styles. Thus their material is disjointed but individual, and their albums have stood up well since then, in addition to becoming collectors items. They evolved from the instrumental-surf band the Mustangs who, comprising Mick Bower (guitar), Gavin Webb (bass), Rick Morrison (guitar) and Brian Vaughton (drums), took on a lead vocalist, Jim Keays, adopted their new name and started playing raucous, energetic R&B-based songs written by Bower. The band moved to

Melbourne in early 1967 to capitalize on the success of the first single, 'Undecided'. By mid-1967, the second single, 'Dead And Buried', and their debut album had been released, but the music scene had moved on and psychedelia now being in vogue. Like many others, the band followed suit and released the 'Living In A Child's Dream' single, their most successful yet. Several line-up changes had taken place, but the departure of songwriter Bower was a setback. More changes followed, and it was not until early 1968, with the arrival of guitarist Doug Ford, that the band got back into gear, with the Keays/Ford team providing songs for the rest of the band's existence. A couple of catchy singles followed, and the group was joined by former Bay City Union member Glen Wheatley (b. 23 January 1949, Australia) on bass. The band continued its success through 1969-70, with further Australian hit singles featuring their distinctive guitar riffing. The band journeyed to the UK in 1970, but fame eluded them. They returned to Australia and released *Choice Cuts*, which was released in the UK as the *Masters Apprentices*, to favourable critical reviews. The band returned to England, but by the time of its arrival, interest had waned. Nevertheless, the members stayed on, releasing *A Toast To Panama Red*, to limited success. Keays and Wheatley departed in early 1972; Ford kept the name going with a trio for another year before the band faded out, an ignominious end to what had been one of Australia's best and most adventurous bands. Jim Keays continued with a lengthy and patchy solo career, while Wheatley became the most successful rock entrepreneur in Australia. The band later reformed in 1989.

● ALBUMS: *Master's Apprentices* (1967)★★★★, *Masterpiece* (1969),★★★ *Choice Cuts/Masters Apprentices* (Regal Zonophione 1970)★★★★, *Nickelodeon* (1971)★★, *A Toast To Panama Red* (Regal Zonophone 1972)★★, *Now That It's Over* (1979)★★★, *Hands Of Time* (1980)★★★, *Jam It Up* (1987)★★, *Do What You Wanna Do* (1989)★★★.

● COMPILATIONS: *The Very Best Of The Master's Apprentices* (1988)★★★★.

Mastercuts Series

A Beechwood subsidiary UK record label masterminded by Ian Dewhirst, Mastercuts was launched in 1991 to document some of dance music's most essential moments, in all its myriad forms. Initial releases such as *Jazz Funk 1* sold 25,000 copies, while *New Jack Swing* climbed as high as number 8 in the *Music Week* compilation chart, showing well against much better-funded, television-advertised albums. The first record in the series had been Classic Mix, but other formats were explored in the following order: Jazz-Funk, Mellow, New Jack Swing, Funk, Salsoul, Rare Groove, P-Funk, 80s Groove, Electro and House. Each came complete with insightful sleevenotes and anecdotes, in a manner which suggested that at last dance music might be taking its history as seriously as other forms of music. In 1994 the label also reluanched the legendary **Streetsounds** label.

Masterminds

The Masterminds, a Liverpool group, formed in 1964 consisted of the stringbending Joey Molland (guitar, vocals), Chris Findley (b. 10 October 1948; keyboards, vocals), George Cassidy (bass, vocals), Joey Rathbone (drums, vocals) and Dougie Meakin (guitar, vocals). Meakin was a **Bob Dylan** fanatic who encouraged them to perform his quirky 'She Belongs To Me'. Findley recalls, 'The **Rolling Stones** came into the Blue Angel in Liverpool when we were doing 'She Belongs To Me'. Their manager, **Andrew [Loog] Oldham**, was taken with the way we were doing it, so he signed us to his new **Immediate** label.' The b-side was an original song, 'Taken My Love', which shows the influence of the **Righteous Brothers**. The single sold moderately well and Oldham asked them to cover a **Beach Boys**' song for the follow-up. However, the Beach Boys decided to release it themselves and that put an end to their recording career. Molland, Findley and Cassidy joined the Fruit Eating Bears and backed the **Merseys**. Findley, who is now involved in video production, says, 'We should have kept at it. At the time we didn't realise how good the band was.'

Masters At Work

aka **Lil' Louie Vega** and **Kenny 'Dope' Gonzalez**, who marked the inception of their partnership by releasing 'Ride On The Rhythm' in 1991. On the back of that and their well established personal reputations (appearances as extras in Spaghetti Westerns notwithstanding), they subsequently undertook a vast array of remix projects. These began with **St Ettienne** ('Only Love Can Break Your Heart'), plus **Chic**, **Debbie Gibson**, **Melissa Morgan**, **BG The Prince Of Rap** ('Take Control Of The Party'), **Lisa Stansfield**, **Deee-Lite** ('Bittersweet Loving') plus legendary Latin jazz player **Tito Puente**'s 'Ran Kan Kan'. In turn Puente contributed three times to Louie's 1992 album with singer Marc Anthony. They also recorded, in their own right, material like 'Can't Stop The Rhythm (with **Jocelyn Brown**) for US label **Cutting**. Widely regarded as the cream of the profession, not everybody was clamouring for their wares - **Jamiroquai**'s 'Emergency On Planet Earth' remix was rumoured to be hated by the artist concerned. His was a rare dissenting voice, however.

Masters Family

Formed in 1946, the Family are noted for their country and gospel performances. They comprised Johnnie Masters (b. John Mace Purdom, 27 May 1913, Jacksonville, Florida, USA, d. 21 January 1980; songwriter, guitar, mandolin, vocals), Lucille Masters (b. Lucille Ferdon, 13 September 1917, Homerville, Georgia, USA; songwriter, vocals) and their son Owen (b. John Owen Masters, 3 February 1935, Jacksonville, Florida, USA; songwriter, guitar, vocals). Purdom, who adopted the name Masters after his mother's remarriage, learned guitar as a boy and was performing on local radio in 1933. He met and married Lucille Ferdon in 1934, and in the early 40s, they sang as the Dixie Sweethearts on Jacksonville radio stations and made their first recordings for Rich-R-Tone in 1946. When young Owen and, on occasions, daughter Deanna, began to sing with them, they became the Masters Family. They recorded for **Mercury Records** in the late 40s and relocated to Knoxville, where they were regulars on WROL. Between 1950 and 1956, they recorded numerous sides for **Columbia Records**, most being gospel orientated, including their noted 'Gloryland March' (**James Roberts**, of James And **Martha Carson**, sang lead on some of the later recordings). After 1952, they became the first gospel group to adopt a normal country backing, rather than the limited piano or guitar accompaniment usual on gospel recordings at that time. Owen Masters was badly injured in a car crash in 1955 and his long absence affected the group's activities. They returned to Jacksonville and mainly played at church venues but recorded again, in the early 60s, for Starday and **Decca Records**. The Masters divorced but later remarried. In the late 70s, Johnnie planned for some comeback appearances but when he died, in January 1980, following a heart attack, the idea was forgotten. His widow, Evelyn and Deanna moved to Florida, while Owen settled in Mount Juliet, Tennessee. All members were prolific songwriters and many of their numbers have become country or gospel standards including 'Medals For Mothers', 'Cry From The Cross', 'Honeymoon On A Rocket Ship', 'That Little Country Church House', and many others.

● ALBUMS: *Sacred Songs* (Harmony 1959)★★★, *Everlasting Joy* (Harmony 1962)★★★, *Gospel Sing* (Decca 1962)★★★, *Spiritual Wings* (Harmony 1963)★★★, *The Gloryland March* (Starday 1963)★★★.

Masters Of Ceremony

Nowadays chiefly remembered for the exploits of lead rapper **Grand Puba** (b. Maxwell Dixon), who would go on to front **Brand Nubian** before selecting a solo career. Masters Of Ceremony's singular album release was a pedestrian affair, divorced of the religious dogma, or indeed the musical precision, which characterised the work of Brand Nubian. Without which their attempts to fascimile a **Public Enemy** sneer wore fatally thin. However, it did include a major hit in 'Sexy'.

● ALBUMS: *Dynamite* (4th & Broadway 1988)★★.

Masters Of Reality

This New York, USA-based quartet originally featured Chris Goss (vocals, guitar), Tim Harrington (guitar), Googe (bass) and Vinnie Indrizzo (drums). Deriving their name from the title of **Black Sabbath**'s third album, they fused a diverse array of rock styles into a form that clearly invoked names such as the **Doors**, **Vanilla Fudge**, **Love** and **Deep Purple**. The group formed as early as 1980, after which they embarked on a long-haul club touring policy that eventually brought them serious attention. With the aid of producer Rick Rubin, who signed them originally to his **Def Jam** enterprise before it became Def American, they distilled their influences into a potent and powerful sound that had its roots in the 70s but was delivered with the technology of the present. Their self-titled debut was released to widespread critical acclaim in 1989, but fans had to wait another four years for *Sunrise On The Sufferbus*, which featured **Ginger Baker** alongside the only remaining members, Goss and Googe; the first line-up had imploded following disastrous touring engagements in support of their debut. A live album was released in 1997 that also featured **Stone Temple Pilots** vocalist Scott Weiland.

● ALBUMS: *Masters Of Reality* (Def American 1989)★★★, *Sunrise On The Sufferbus* (Def American 1993)★★★, *How High The Moon - Live At The Viper Room* (Malicious Vinyl 1997)★★.

Masters, Frankie

b. USA. Masters began playing music while at college, eventually dropping out to become the leader of a theatre house band in Chicago, Illinois, USA. Several years later, in the late 20s, he decided to inaugurate his first dance band under his own name. His sidemen included Woody Kessler, Jerry Borchard, Steve Brown, Jay Mathews, Stuart Charles, Bill Pritchard, Kahn Keene, Vincent Ferrine, Buddy Shiffman, Carl Bean, Howard Barkell, Don Elton, Russ Dillon, Orin Crippen, Ray Noonan, Johnny Barshark, Phil Gray, Joe Reisman, Eddie Baxter, Hy Lesnick, Morty Nathan, Fred Smith, Jimmy Nash, Bill Aimesworth, Jack Wald, Bobby Lewis, Irving Trisco, **Maxwell Anderson**, Don Bell and **Bill Johnson**. The featured vocalists were Harlan Rogers, Gordon Goodman, Lou Hirst, Phyllis Miles (who later married Masters) and Marion Francis. There were also two vocal congregations: the Swing Masters and the Masters Voices. Initially taking dates in the local Chicago theatre circuit from where so many of its members were culled, the group's first professional hotel engagement came at the College Inn of the Sherman Hotel. They stayed there for nearly four years with regular remote radio broadcasts from that location. Masters became a national celebrity when 'Scatterbrain' became a major hit single, producing high profile engagements at the Pennsylvania Taft and Essex House hotels in New York. By the 40s they were among the most successful dance bands of their generation, with Masters acquiring a regular slot on Coca Cola Company's *Victory Parade Of Spotlight Bands*. After the end of World War II the band moved to the St. Francis Hotel in California, before returning to Chicago and the Stevens Hotel (later the Conrad Hilton). After several years there Masters entered a period of semi-retirement in Cary, Illinois. By the late 60 he had made his return to the stage, playing mainly at private engagements in and around Chicago.

Masters, Valerie

b. 24 April 1940, London, England. This red-headed pop singer from London's East End sang during her childhood in the local underground station during air raids and later became the private secretary to the Mayor of Stepney. She received her big musical break when she replaced **Marion Ryan** in the popular **Ray Ellington** Quartet. Masters made her first recording, 'Ding Dong', for Fontana in 1958 and was first seen on television on the *Hughie Green Show*. She was given her own series on Radio Luxembourg in 1959, which ran for over two years. Her only chart success came in 1960 with her sixth single on Fontana, a version of the European song 'Banjo Boy'. This was the same song that gave much-loved singer/comedian **George Formby** his last chart hit. Masters represented Britain in the European (not Eurovision) Song Contest in Belgium in 1960, and this led to her working in Scandinavia, Germany and the Netherlands. She recorded for **HMV** in 1963, Columbia in 1964, **Polydor** in 1966 and once more on Columbia in 1969 but has not graced the chart since.

Mastren, Carmen

b. Carmine Niccolo Mastandrea, 6 October 1913, Cohoes, New York, USA, d. 31 March 1981. As a child he learned to play violin before becoming adept on banjo and finally guitar. For several years he played in the family band alongside four musician brothers, the best-known being trombonist Al Mastren. In the early 30s he began to make a name for himself outside the family fold and by the middle of the decade was a mainstay of the **Tommy Dorsey** band. He stayed with Dorsey until 1940, along the way becoming a poll-topper in US music magazines, then joined **Joe Marsala** and also played in orchestras at NBC in New York. During military service in World War II he played in **Glenn Miller**'s orchestra. In the late 40s he was on call in New York for session work, playing, conducting and arranging. In 1953 he returned to studio work at NBC, remaining there for almost 20 years. In later years he worked in jingle mills and also played with **Dick Hyman**'s New York Jazz Repertory Company. In these years he also sometimes renewed his early acquaintance with the banjo, proving to be something of a virtuoso performer. As a guitarist, Mastren was a secure section player, his playing helping provide the swinging bedrock of the Dorsey band and the Miller Army-Air Force band. When called upon to solo, as with the **Sidney Bechet-Muggsy Spanier** Big Four, he showed rich ideas, although often couched in the older tradition of the instrument.

● COMPILATIONS: *The Chronological Tommy Dorsey 1936* (Classics 1936)★★★★, *The Sidney Bechet - Muggsy Spanier Big Four: A Jam Session* (Swaggie 1940)★★★★.

Matador

This show, which was 'inspired' by the life of the Spanish bullfighter El Cordobes, first surfaced in the form of a concept album recorded by **Tom Jones** in 1987. One of the tracks, 'A Boy From Nowhere', climbed to number 2 in the UK singles chart, and Jones was originally set to take the leading role in the stage production. Things did not work out that way, and when *Matador* opened at the Queens theatre in London on 16 April 1991, the central character of Domingo Hernandez was played by the young unknown John Barrowman, with Nicky Henson as his crafty manager. In an attempt to give the production some glamour, the actress Stephanie Powers, well-known in England for her appearances with Robert Wagner in the television series *Hart To Hart*, was brought in to play the part of an American film star Laura-Jane Wilding. The character was thought to be based on Ava Gardner with whom El Cordobes is said to have had an affair. The score was by Michael Leander and Edward Seago, who had written hits for **Gary Glitter**, **Engelbert Humperdinck** and **Cliff Richard**, and the book, by Peter Dukes, was based on Leander and Seago's original storyline. Domingo's rise from the obscure village of Andalucia to the top of the bullfighting world despite a background of illiteracy, was thrillingly staged against a background of spectacular sets, but it was the dancing - particularly the flamenco dancing choreographed by Rafael Aguilar - which proved to be the outstanding feature of the whole production. The score, which contained nothing else as memorable as 'A Boy From Nowhere', also included 'Panama Hat', 'No Way Out Of This Town', 'I Was Born To Be Me', 'I'll Take You Out To Dinner', 'Paseo And Corrida', 'To Be a Matador', 'Children Of The Sun', 'I'll Dress You In Mourning', and 'I'm You, You Are Me'. Critical reaction was mixed ('Risibly awful . . . a load of bull', was the worst), but the show never captured an audience and closed after three months with losses 'approaching £1 million'.

Matador Records

From its offices located on lower Broadway in New York, USA, Matador Records has risen to become one of the most revered outlets for alternative rock and pop in the 90s. The label was founded by Chris Lombardi (b. *c*.1965, USA) and Gerard Cosloy (b. *c*.1964, Wayland, Massachusetts, USA). The latter had formerly worked at Homestead Records, one of the most influential independent labels of the 80s, for whom his most important signing was **Sonic Youth**. Previously he had edited the underground magazine *Conflict* in his native Massachusetts. After falling out with Homestead's backers he left the label in 1990 to work with Lombardi, who had previously been employed by Homestead's distributors Dutch East India Trading. A year earlier Cosloy had set up the Matador label with money borrowed from his father. Cosloy's uncompromising attitude to what he describes as 'mediocrity' in the modern music industry had already gained him an imposing reputation. However, his ability to spot talent was beyond question. Having packed the Homestead roster with groups such as Sonic Youth, **Jon Spencer's Blues Explosion** and **Dinosaur Jr**, Matador would soon become home to the cream of 90s left-field music talent

- from Pavement to **Bettie Serveert**, **Guided By Voices** and **Liz Phair**. Not all of his signings were as revelatory - Matador's first release was an album by Australian act H.P. Zinker in 1992. The label was also nearly evicted from its premises just as they began shipping Pavement's breakthrough *Slanted And Enchanted* album. Although Phair was the only one to make a significant commercial sales impact, Cosloy's vision was established and his label soon became the subject of major label interest. However, its initial joint venture with **Atlantic Records**, negotiated to prevent the artists on its roster being preyed upon by majors, proved a failure. Out of eight releases through Atlantic, only Liz Phair's *Whip-Smart* sold more than 50,000 copies. When Atlantic president Danny Goldberg left the company for **Mercury Records** in 1994, Matador's relationship with the major deteriorated and was eventually dissolved in January 1996. However, later that year a new agreement was finalized with **Capitol Records**, though press reports of some $20 million changing hands were later revealed as wild speculation.

● COMPILATIONS: *What's Up Matador* (Matador 1997)★★★.

Matassa, Cosimo

Of Italian ancestry, Matassa ran a New Orleans jukebox company and a record store, J&M Amusement Services, in the early 40s. In 1945 he opened a small recording studio behind the shop. For the next 20 years, Cosimo's studios were the focus of recording activity in the city. Among the first to produce at Cosimo's was **Dave Bartholomew**, who recorded **Roy Brown** for De Luxe and **Tommy Ridgley** for Imperial. In 1949, Bartholomew began recording **Fats Domino** at the studio, and in 1952, he recorded **Lloyd Price**. There were other hits from J&M by **Shirley And Lee**. By the mid-50s, a studio band had emerged to accompany the growing number of singers working there. Led by saxophonists Red Tyler and **Lee Allen**, its members included Earl Palmer (drums) and Frank Fields (bass). In 1956, the studio moved to larger premises and was renamed Cosimo's. Soon afterwards, **Little Richard** made some of his most famous recordings there. During this time, Matassa had been engineer and studio owner but in 1957 he moved into management with white pop singer **Jimmy Clanton**. Two years later he started his own, short-lived label, Rex. Among its roster of artists was **Mickey Gilley**, **Earl King**, **Jerry McCain** and Mac Rebennack (**Dr. John**). Matassa returned to his recording work on hits such as **Barbara Lynn**'s 'You'll Lose A Good Thing' (1962) until 1966, when he set up Dover Records, an ambitious distribution company for local New Orleans labels. There were big successes with **Robert Parker** ('Barefootin'') and **Aaron Neville** ('Tell It Like It Is'), but by 1968 Dover too had become bankrupt. Afterwards, Matassa remained a part-owner of the Jazz City Studios in New Orleans, as well as working at Sea-Saint studios and forming the Jefferson Jazz company with Marshall Sehorn.

Matchbox

Named after a **Carl Perkins**' classic, Matchbox were one of several 70s rock 'n' roll revivalist bands from the UK to make the jump from club favourites to chart stars. The band was formed in 1971 by two former members of Contraband - bassist Fred Poke and his brother-in-law Jimmy Redhead. They were joined by an old schoolfriend of Poke's called Steve Bloomfield. Capable of playing almost any stringed instrument, Bloomfield had made a living as a session player for Pye and was on several **Mungo Jerry** hits. Matchbox's debut single came out on Dawn in 1973, after which Redhead's departure left a line-up of Wiffle Smith (vocals), Rusty Lipton (piano), Bob Burgos (drums), Bloomfield (guitars), and Poke (bass). They subsequently recorded *Riders In The Sky* for Charly (they had previously recorded a Dutch-only album on Rockhouse). Smith and Lipton then departed, and former Cruisers vocalist Gordon Waters joined. The band were signed to a minor label and completed *Setting The Woods On Fire* in just over two days in October 1977, but as the record company were virtually bankrupt Chiswick took over its distribution. By this time, however, Matchbox had signed up with Raw Records - which issued a single - and this led to complications. Chiswick did not promote the band because Matchbox were not signed to the label, and Raw declined to promote them because they did not own the album. In desperation the group bought themselves out of their contract and signed a new agreement with Magnet. At this point they had been joined by vocalist Graham Fenton, previously with the Wild Bunch, the Houseshakers and the Hellraisers, and now Redhead returned, along with another guitarist, Gordon Scott. The first Magnet single, 'Black Slacks', missed out, but the second - a Steve Bloomfield original called 'Rockabilly Rebel' - made the charts. A string of hit singles followed. One further line-up change came about when Bloomfield decided he did not want to tour anymore, and Dick Callan was brought in as a replacement for live appearances. Apart from Matchbox recordings, the group also put out a version of **Freddie Cannon**'s 'Palisades Park' under the pseudonym Cyclone. Steve Bloomfield released a solo album entitled *Rockabilly Originals*. The group is known as Major Matchbox outside the UK.

● ALBUMS: *Riders In The Sky* (Charly 1978)★★★, *Setting The Woods On Fire* (Chiswick 1979)★★★, *Matchbox* (Magnet 1980)★★★, *Midnite Dynamos* (Magnet 1980)★★★, *Flying Colours* (Magnet 1981)★★★, *Crossed Line* (Magnet 1983)★★★, *Going Down Town* (Magnum Force 1985)★★★, *Rockabilly Rebel* (1993)★★★.

Matchbox 20

Led by Rob Thomas (vocals), the impact of American rock band Matchbox 20's debut was inspired by a change in record companies on the day of release. As part of **Atlantic Records**' streamlining, their Lava dependent was brought under the major label's auspices. Given greater promotion and access to Atlantic's marketing departments, *Yourself Or Someone Like You* quickly gained a foothold in the ***Billboard*** Top 100. The promotional single, 'Long Day', also proved a minor hit on America's modern rock radio formats. The follow-up, 'Push', again gained strong airplay as the band continued to tour heavily on the US club circuit.

● ALBUMS: *Yourself Or Someone Like You* (Lava/Atlantic 1996)★★★.

Matching Mole

Matching Mole were formed by **Robert Wyatt** after he left **Soft Machine** in 1971. The name was conceived by a brilliant twist, by using a french translation of the name Soft Machine (La Machine Molle). He recruited David Sinclair (keyboards, ex-**Caravan**), Phil Miller (guitar, ex-**Delivery**) and Bill McCormick (bass, ex-Quiet Sun) to complete the line-up. Having secured a contract with **CBS Records**, the group embarked on recording sessions for their debut album, but soon lost the services of Sinclair. **Dave Macrae** was recruited as his replacement in time to complete the sessions. The result was the group's self-titled 1972 debut. Those already converted to Wyatt's esoteric and innovative musical ambitions were not disappointed. Two of the best tracks, 'O Caroline' and 'Signed Curtain' were combined on a single, though for obvious reasons the album's outstanding track, 'Instant Pussy', was not. A second album followed in 1973. *Matching Mole's Little Red Record* arrived packaged in a striking cover showing armed revolutionaries painted in the manner of post-war Soviet propaganda - demonstrating both Wyatt's growing politicization and sense of irony. Many have assumed that the group's subsequent career was blighted by Wyatt's disabling accident, after he fell from an apartment window in 1972. In actuality, the group was falling apart anyway, and the accident coincided with his decision to relaunch the group with new members. In the event, when he returned from recuperation in hospital he elected to pursue a solo career. Sinclair and Miller subsequently joined **Hatfield And The North**, who also included David Sinclair's brother Richard. McCormick returned to session work while Macrae joined **Pacific Eardrum**.

● ALBUMS: *Matching Mole* (Columbia 1972)★★★, *Matching Mole's Little Red Record* (Columbia 1973)★★★.

Matchuki, Count

b. Winston Cooper, *c.*1939, Kingston, Jamaica, West Indies, d. 1995. Matchuki, whose nickname came from his habit of chewing matchsticks, is widely acknowledged as the first Jamaican DJ. In the 50s R&B was the prevailing popular sound, and he would simply add local phraseology to enhance the tunes, whereas **U-Roy**, who is often referred to as the innovator, rode the reggae rhythms with his chantings. R&B is acknowledged to have influenced Jamaican musicians and in the 50s **Coxsone Dodd** made frequent visits to secure new releases for his Downbeat Sound System. While on his visits, he heard the US DJs' jive talk and felt that the style would augment his status as the top sound man on the island. Following the departure of Dodd's resident DJ Duke Vin, Matchuki was offered and accepted the role, where he emulated the US radio hosts. By the late 50s Jamaican musicians began recording their own sound, initially with an American influence, but it soon developed its own identity. The **Skatalites** performed a number of **ska** instrumentals for Dodd and the Count was invited to add his vocals on a number of recordings, although he was often uncredited. Having not been acknowledged, it is difficult to identify recordings involving his voice-overs, although he certainly appeared on the Sound Dimension's 'More Scorcher', 'Doctor Sappa Too' and 'Pepper Pot'. By the late 60s, disillusioned with the lack of either financial reward or recognition, he decided to abandon his career, remaining unobtrusive within the industry. He resurfaced 10 years later in the television series *Deep Roots Music*. The production team secured a rare interview with the pre-eminent DJs **Sir Lord Comic** and Count Matchuki, although the duo spent most of the interview in a heated debate relating to the Jiving Juniors' 'Lollipop Girl'. Matchuki's appearance enabled him to set the record straight as to the embryonic role he played in the DJ phenomenon.

Material

One of **Bill Laswell**'s projects, Material was mixing jazz, funk and punk with hip-hop and scratch before the terms were invented; the result was stunning and powerful music. Basically comprising Michael Beinhorn, Fred Maher and Laswell, Material also included **Fred Frith**, Sonny Sharrock, **Shankar**, **George Lewis**, **Henry Threadgill** and Olu Daru. After a long hiatus in its career, Material reappeared in 1989 with *Seven Souls*, when it seemed to be evolving into a 'new age' band. However, on *Third Power*, Laswell assembled a new, back-on-the-block version that includes **Shabba Ranks**, the **Jungle Brothers**, **Herbie Hancock**, **Sly And Robbie** and **Fred Wesley**.

● ALBUMS: *Temporary Music 1 & 2* aka *Secret Life* (1979)★★, *Memory Serves* (1981)★★★, *One Down* (1983)★★★, *Seven Souls* (1989)★★, *Third Power* (1991)★★★, *Hallucination Engine* (Axiom 1994)★★★.

● COMPILATIONS: *The Best Of* (Charly 1998)★★★.

Material Issue

Belonging to the pop rock tradition of **Tom Petty** and **Big Star**, Material Issue arrived in the mid-80s from Chicago, Illinois, USA, to great critical fanfare. The band consisted of songwriter Jim Ellison (b. *c.*1965, d. 20 June 1996, Chicago, Illinois, USA; vocals, guitar, previously a member of fellow Chicago band Green), Fred Ansani (bass, vocals) and Michael Zeleneko (drums). *Material Issue* was a six-track mini-album, co-produced by Jeff Murphy of the **Shoes**. The promise was confirmed with the arrival of their first full-length album which illustrated Ellison's flair for power-pop composition; the songs recalled a golden age of US pop, with a focus on guys and girls that was both heartfelt and innocent. Further albums confirmed Ellison's talent, but he committed suicide in June 1996.

● ALBUMS: *Material Issue* mini-album (Big Block/Landmind 1987)★★★, *International Pop Overthrow* (Mercury 1991)★★★★, *Destination Universe* (Mercury 1992)★★★, *Freak City Soundtrack* (Mercury 1994)★★★.

Matheny, Dmitri

b. *c.*1966, Nashville, Tennessee, USA. Based in San Francisco, California, USA, flügelhorn player Dmitri Matheny made his debut with the 1996 release of *Red Reflections.* Raised in Tucson, Arizona, Matheny was first drawn to jazz when he heard his father playing **Miles Davis**'s *Kind Of Blue.* Inspired, Matheny took up the trumpet in an attempt to emulate his hero, but found the sound was too 'brash and edgy'. Eventually he chose the flügelhorn, preferring its warm, rich tones. He trained at the Interlochen (Michigan) Arts Academy and the **Berklee College Of Music**, alternating between flügelhorn and trumpet. When he came to write his own compositions, however, the flügelhorn proved more suited to the emotive textures he wished to produce. After training under **Art Farmer**, Matheny graduated from Berklee in 1989 and moved to San Francisco. There he formed the SOMA Ensemble, featuring John Heller (guitar), Rob Scheps (tenor saxophone), Bill Douglass (bass), Alan Jones (drums), Trevor Dunn (bass) and two members of the Charlie Hunter Trio; Scott Amdendola (drums) and Davis Ellis (tenor saxophone). All contributed to his 1996 debut album, *Red Reflections*, which included cover versions of **Horace Silver**'s 'The Outlaws' and **Michael Brecker**'s 'Take A Walk'. Matheny's own compositions included 'Myth Of The Rainy Night', part of a series of pieces concerning author Jack Kerouac, which Matheny described as a 'tone poem'.

● ALBUMS: *Red Reflections* (Monarch 1996)★★★.

Mathieu, Mireille

b. 24 July 1946, Avignon, France. It was convenient, if inaccurate, for the media to brand her a second **Edith Piaf**, but Mathieu shared a similar poor upbringing. One of 13 children of a stone mason, she used some of her factory wages for singing lessons, until she was noticed by one of **Johnny Hallyday**'s former managers, Johnny Stark. He groomed her for stardom via an 'urchin' hair style by Elrhodes and, from celebrated *couturier* Louis Feraud, trademark red-and-black stage costumes. A showcase at the Paris Olympia led to a deal with Barclay Records and a run of hits that began with 'Mon Credo' in 1965. After this and later singles such as 'C'Est Ton Nom', 'Qu'Elle Est Belle' and 'Funambule' sold over a million collectively within Europe alone, the organization directed its gaze overseas. While a domestic television spectacular (directed by François Reichenbach) served as a grassroots holding operation, the artist's appearances on networked US shows (hosted, respectively, by **Ed Sullivan** and **Andy Williams**) established vital links with that lucrative market. During the same lengthy world tour, Mathieu was even heard in concert in Moscow where she sang 'Quand Fera-T-Il Jour Comrade', Gaston Bonheur's tempestuous anthem commemorating the October Revolution. Her impact on Britain was less tangible, though healthy sales of her 1968 album indicated a deeper groundswell of support than was evidenced by a solitary entry in the singles Top 30 the previous Christmas with a French interpretation of **Engelbert Humperdinck**'s 'The Last Waltz'. Later, Humperdinck stole UK chart honours with his cover of Mathieu's 'Les Bicyclettes De Belsize'. Both vocalists were featured on 1972's *Top Star Festival*, a charity compilation of international entertainers on which Mirielle performed 'Where Do I Begin' (from *Love Story*) - a rare genuflexion towards English-speaking listeners from one who had achieved global fame with a recorded repertoire which was invulnerably French, no matter what language the actual lyrics she sang.

● ALBUMS: *Mireille Mathieu* (Fontana 1966)★★, *Mireille Mathieu* (Columbia 1968)★★★★, *Les Bicyclettes De Belsize* (Columbia 1968)★★★, *Mireille Mathieu's Christmas* (Columbia 1968)★★, with Paul Anka *You And I* (1979)★★★, *Les Contes De Cri-Cri* (1985)★★★, *Recontres De Femme* (1988)★★★.

● COMPILATIONS: *Greatest Hits Vol. 1* (1989)★★★.

Mathis, Country Johnny

b. 28 September 1933, Maud, Texas, USA. Not to be confused with his more successful namesake, this Johnny Mathis is a country singer-songwriter. He appeared on the *Big D Jamboree*, Dallas, but moved to Shreveport and made his debut on the *Louisiana Hayride* in 1953. In 1954, he and Jimmy Lee Fautheree recorded as Jimmy And Johnny and gained a number 3 US country chart hit with his song 'If You Don't Somebody Else Will'. During his days at Shreveport, Mathis worked with **Johnny Horton** and co-wrote some songs with him including 'I'll Do It Everytime'. Horton also recorded some of Mathis's songs. Although Mathis appeared on the *Grand Ole Opry*, he had no solo chart hits after 'Please Talk To My Heart' in 1963. The following year that song became a Top 10 hit for **Ray Price** and, 16 years later, charted again for **Freddy Fender**. His songs have been recorded by many stars, including **George Jones**, **Faron Young**, **Charley Pride** and **Engelbert Humperdinck**. Mathis recorded both country and gospel material for Little Darlin' and Hilltop Gospel during the 60s and 70s, but despite being around the country music scene for three decades, he basically remains an unknown.

● ALBUMS: *Country Johnny Mathis* (Hilltop 1965)★★★, *He Keeps Me Singing* (Little Darlin' 1967)★★★, *Come Home To My Heart* (Little Darlin' 1970)★★, *Country Heartfelt* (President 1981)★★.

● COMPILATIONS: *Great Country Hits* (1964)★★★, *The*

Best Of My Country (1973)★★★. As Jimmy & Johnny *If You Don't, Somebody Else Will* (Bear Family 1997)★★★.

Mathis, Johnny

b. John Royce Mathis, 30 September 1935, San Francisco, California, USA. In 1956, the 19-year-old Mathis was signed to **Columbia Records** where he began his career with a jazz-tinged album. A US Top 20 hit with 'Wonderful! Wonderful!' saw him move adroitly towards the balladeer market, and before long he was a major concert attraction, with regular appearances on highly rated American television shows. In 1957, together with his first hit, Mathis was barely absent from the US bestseller lists, and that year had a further five hits, including the number 1 'Chances Are', 'The Twelfth Of Never' and 'It's Not For Me To Say'. Mathis had become a phenomenon; his popularity at that time ranked alongside that of **Frank Sinatra**. By May 1958, he was scraping the UK charts with 'Teacher, Teacher', and soon established himself with major hits such as 'A Certain Smile', 'Winter Wonderland', 'Someone', 'Misty' and 'My Love For You'. His appeal to the adult market ensured spectacular album success, and *Johnny's Greatest Hits* stayed a record 490 weeks in the US chart. With the beat boom and 60s pop explosion making it more difficult for visiting American balladeers to infiltrate the singles chart, Mathis concentrated increasingly on releasing albums. Indeed, he seemed willing to tackle a variety of concepts presented by his various producers and arrangers. *Away From Home*, produced by **Norman Newell**, saw the singer concentrating on the songs of European composers; *Olé*, the Latin-American outing, was sung in Portuguese and Spanish; *Wonderful World Of Make Believe* consisted entirely of songs based on fairytales; and there were tribute albums to such composers as **Burt Bacharach** and **Bert Kaempfert**. Meanwhile, Mathis was suffering from serious drug addiction, but fortunately he managed to kick the habit. By the late 60s, Mathis seemed equally adept at tackling MOR standards and **John Lennon/Paul McCartney** songs, as well as hoping to update his image. He returned to the UK singles chart in 1974 for the first time in a decade with 'I'm Stone In Love With You' and, two years later, secured the Christmas number 1 with 'When A Child Is Born'. Back in the USA, he was still searching for new ideas and in 1978, collaborated with **Deniece Williams** on 'Too Much, Too Late'. This, his first duet, became a surprise number 1, his first US chart-topper since 1957. Since then, Mathis has duetted incessantly with a list that includes **Gladys Knight**, Paulette McWilliams, Stephanie Lawrence, Jane Oliver, **Dionne Warwick**, Angela Bofill, **Natalie Cole**, **Barbara Dickson** and **Nana Mouskouri**. What has been overlooked is Mathis's incredible commercial success: he is one of the most successful recording artists of all time, although behind Sinatra and **Elvis Presley**. His remarkable durability and unfailing professionalism demand admiration.

● ALBUMS: *Johnny Mathis* (Columbia 1957)★★★, *Wonderful! Wonderful!* (Columbia 1957)★★★, *Warm* (Columbia 1957)★★★, *Wild Is The Night* film soundtrack (Columbia 1957)★★, *Good Night, Dear Lord* (Columbia 1958)★★, *Swing Softly* (Columbia 1958)★★★, *Merry Christmas* (Columbia 1958)★★★★, *A Certain Smile* film soundtrack (Columbia 1958)★★★, with Al Caiola *Open Fire, Two Guitars* (Columbia 1959)★★★, *Heavenly* (Columbia 1959)★★★★, *Faithfully* (Columbia 1960)★★★★, *Ride On A Rainbow* (Columbia 1960)★★★, *Johnny's Mood* (Columbia 1960)★★★★, *The Rhythms And Ballads Of Broadway* (Columbia 1960)★★★, *I'll Buy You A Star* (Columbia 1961)★★★, *Portrait Of Johnny* (Columbia 1961)★★★★, *Live It Up!* (Columbia 1962)★★★, *Rapture* (Columbia 1962)★★★★, *Johnny* (Columbia 1963)★★★, *Romantically* (Columbia 1963)★★★, *Tender Is The Night* (Mercury 1964)★★★★, *I'll Search My Heart And Other Great Hits* (Columbia 1964)★★★, *The Wonderful World Of Make Believe* (Mercury 1964)★★★, *The Great Years* (Columbia 1964)★★★, *This Is Love* (Mercury 1964)★★★, *Sounds Of Christmas* (Columbia 1964)★★★, *Love Is Everything* (Mercury 1965)★★★, *The Sweetheart Tree* (Mercury 1965)★★★, *Away From Home* (Columbia 1965)★★★, *Olé* (Columbia 1965)★★★, *The Shadow Of Your Smile* (Mercury 1966)★★★★, *So Nice* (Mercury 1966)★★★, *Johnny Mathis Sings* (Mercury 1967)★★★, *Up, Up And Away* (Columbia 1967)★★★, *Love Is Blue* (Columbia 1968)★★★, *Those Were The Days* (Columbia 1968)★★★, *The Impossible Dream* (Columbia 1969)★★★★, *People* (Columbia 1969)★★★, *Love Theme From 'Romeo And Juliet'* (Columbia 1969)★★★, *Johnny Mathis Sings The Music Of Bert Kaempfert* (Columbia 1969)★★★, *Raindrops Keep Fallin' On My Head* (Columbia 1970)★★★★, *The Long And Winding Road* (Columbia 1970)★★★, *Close To You* (Columbia 1970)★★★, *Johnny Mathis Sings The Music Of Bacharach And Kaempfert* (Columbia 1971)★★★, *Love Story* (Columbia 1971)★★★, *You've Got A Friend* (Columbia 1971)★★★, *Christmas With Johnny Mathis* (Columbia 1972)★★★, *Johnny Mathis In Person* (Columbia 1972)★★★, *The First Time Ever (I Saw Your Face)* (Columbia 1972)★★★★, *Make It Easy On Yourself* (Columbia 1972)★★★, *Song Sung Blue* (Columbia 1972)★★★, *Me And Mrs Jones* (Columbia 1973)★★★, *Killing Me Softly With Her Song* (Columbia 1973)★★★, *I'm Coming Home* (Columbia 1973)★★★, *Johnny Mathis Sings The Great Songs* (Columbia 1974)★★★, *The Heart Of A Woman* (Columbia 1974)★★★, *When Will I See You Again* (Columbia 1975)★★★, *Feelings* (Columbia 1975)★★★, *I Only Have Eyes For You* (Columbia 1976)★★★, *Sweet Surrender* (Columbia 1977)★★★, *Mathis Is ...* (Columbia 1977)★★★, *You Light Up My Life* (Columbia 1978)★★★★, with Deniece Williams *That's What Friends Are For* (Columbia 1978)★★★, *When A Child Is Born* (Columbia 1978)★★★, *The Best Days Of My Life* (Columbia 1979)★★★, *Mathis Magic* (Columbia 1979)★★★, *Tears And Laughters* (Columbia 1980)★★★, *All For You* (Columbia 1980)★★★, *Different Kinda Different* (Columbia 1980)★★, *Friends In Love* (Columbia 1982)★★★, *A Special Part Of Me* (Columbia 1984)★★★, *Johnny Mathis Live* (Columbia 1985)★★★, *Right From The Heart* (Columbia 1985)★★★, with Henry Mancini *The Hollywood Musicals* (Columbia 1987)★★★, *In A Sentimental Mood: Mathis Sings*

Ellington (Columbia 1990)★★★, *Better Together - The Duet Album* (Columbia 1992)★★★, *How Do You Keep The Music Playing?* (Columbia 1993)★★★, *The Christmas Music Of Johnny Mathis - A Personal Collection* (Legacy 1993)★★★, *All About Love* (Columbia 1996)★★★.

● COMPILATIONS: *Johnny's Greatest Hits* (Columbia 1958)★★★★, *More Of Johnny's Greatest Hits* (Columbia 1959)★★★★, *Johnny's Newest Hits* (Columbia 1963)★★★★, *Johnny Mathis' All-Time Greatest Hits* (Columbia 1972)★★★★, *The Best Of Johnny Mathis 1975-1980* (Columbia 1980)★★★, *The First 25 Years - The Silver Anniversary Album* (Columbia 1981)★★★★, *The Love Songs* (Columbia 1997)★★★, *The Global Masters* (Legacy 1997)★★★.

● VIDEOS: *Johnny Mathis In Concert* (Video Collection 1987), *Home For Christmas* (CMV Enterprises 1990), *Chances Are* (Sony Music Video 1991)

● FURTHER READING: *Johnny: The Authorized Biography Of Johnny Mathis*, Tony Jasper.

Matlock, Glen

b. 27 August 1956, Paddington, London, England. The original bass player with the **Sex Pistols**, it is hard to separate Matlock's contribution to that band from the mythology that has been created around the group's existence. Though viciously derided by everyone in the band, particularly John Lydon/Rotten, his musicianly efforts on the group's behalf were a key factor in their development. He wrote 'Pretty Vacant', aside from one line contributed by Lydon, and was responsible for the structure of several other songs. However, management and inter-group machinations saw him dismissed from the band in favour of glamorous bootboy **Sid Vicious** prior to the sessions that produced *Never Mind The Bollocks*. The change was reported to the press by Pistols manager **Malcolm McLaren** on 28 February 1977 in a telegram that insisted 'he went on too long about **Paul McCartney**' (this comment has been corrupted down the years into 'he knew too many **Beatles** chords'). Famously, Matlock did not hold a grudge - even offering the notoriously inept Vicious bass lessons. More recently he flatly denied claims made by Lydon in his 1994 autobiography that he helped work on *Never Mind The Bollocks* for a session fee. Matlock subsequently formed the **Rich Kids**, a group that also featured Steve New, Rusty Egan and **Midge Ure**. The latter two would later enjoy fame in the New Romantic period with **Visage** and **Ultravox**, respectively, but after the group's collapse a long period in the wilderness opened up for Matlock. Several projects, including work with **Damned** drummer Rat Scabies, failed to produce anything of note, until Matlock published his autobiography (with Pete Silverton) in the early 90s. In 1996, just as the Sex Pistols' re-formation was confirmed to the press, Matlock announced the release of his debut solo album. *Who's He Think He Is When He's At Home?* was released by **Creation Records** and featured former Rich Kids colleague Steve New, plus Keith Baxter and Chris McCormick of **3 Colours Red**, Derwood Andrews, Dean Klavatt and Pete Vukovice. The critical reaction was decidedly frosty, however, and low-key gigs around London to promote its release proved less than convincing.

● ALBUMS: *Who's He Think He Is When He's At Home?* (Creation 1996)★★.

● FURTHER READING: *I Was A Teenage Sex Pistol*, Glen Matlock with Pete Silverton.

Matsu, Tokyo

b. Tokyo, Japan. She studied classical violin at Tokyo's Kunitachi School of Music but listening to the country music on the AFN network saw her interests change to that genre. In the late 60s, she played for US servicemen in the Far East and Vietnam as well as to US bases in Italy and England. She relocated to America, where she has played on the ***Wheeling Jamboree*** and acted as opening act and toured with several major artists, including **Faron Young**, **Dolly Parton** and **Tammy Wynette**. She appeared on the ***Grand Ole Opry***, where her fiddle playing won her many new friends. In her stage act, she also proved to be a fine yodeller, while her vocals with her lilting, if limited, English, as demonstrated on her popular rendition of 'Locky Top', proved gently amusing but pleasantly listenable. She proved a big hit at the 1987 Wembley Festival in London, particularly with a dazzling rendition of the 'Orange Blossom Special'. She married and settled to raise a family in Nashville.

● ALBUMS: *Country Lady From Japan* (Checkmate 1978)★★★.

Matsuda, Seiko

b. Noriko Kamachi, 1962, Fukuoka, Japan. As extremely popular as her precedent, Momoe Yamaguchi, Matsuda had her first single, 'Hadashi No Kisetsu' ('The Season For Bare Feet') was released in 1980. As the theme song for a television commercial it became a substantial hit. The second single, 'Aoi Sangoshô ('A Blue Coral Reef'), rose in the chart of *Original Confidence*, a smaller Japanese equivalent to ***Billboard*** magazine, to number 2. Her third single, released that same year 'Kaze Wa Akiiro' ('The Colour Of The Wind Is Autumn'), easily topped the chart and began her unprecedented run of 24 consecutive chart-toppers, the last one of which was 'Tabidachi Wa Freesia' ('Starting On A Journey Feels Like A Freesia') in 1988. The cuteness of her appearance and voice has often been criticized as feigned innocence and prudishness, especially by her female critics. Her national popularity, however, has never substantially waned, and her public and private affairs are routinely headlined in the entertainment journals, including her marriage to a popular actor, Masateru Kanda, the birth of her baby, and her residential and professional life in New York - a life-style regarded by many Japanese observers as feministic.

● ALBUMS: *Squall* (1980)★★★ *North Wind* (1980)★★★, *Silhouette* (1981)★★★, *Kaze Tachinu (A Wind Blows)*

(1981)★★★★, *Matsuda Seiko* (1981)★★★★, *Pineapple* (1982)★★★, *Index* (1982)★★★, *Candy* (1982)★★★, *Kin'irono Ribbon (A Golden Ribbon)* (1982)★★, *Utopia* (1983)★★, *Plaza* (1983)★★, *Canary* (1983)★★, *Touch Me* (1984)★★, *Tinker Bell* (1984)★★★, *Seiko Town* (1984)★★★, *Windy Shadow* (1984)★★, *Seiko Train* (1985),★★★ *The 9th Wave* (1985)★★★, *Sound Of My Heart* (1985)★★, *Supreme* (1986)★★★, *Strawberry Time* (1987)★★★, *Show Garden* (1987)★★, *Citron* (1988)★★★, *Precious Moment* (1989)★★★, *Seiko* (1990)★★★, *Eternal* (1991)★★★.

● FURTHER READING: *Seiko*, Noriko Kanda. *Matsuda Seiko Ron (On Seiko Matsuda)*, Chikako Ogura.

Matsui, Keiko

Multi-faceted modern jazz artist, Japan-born Keiko Matsui released her eighth album, *Dream Walk*, in 1997, by which time she had established a strong following, despite limited commercial success. After its release she toured the USA in support of the YME organization, set up to promote breast cancer awareness and provide support and information for breast cancer victims and their families. As Matsui told the press: 'As a woman and the mother of two daughters, I became alarmed by the statistics and wanted to do what I could.' A four-song CD, *Gift Of Hope*, was also issued to raise funds, featuring one song from *Dream Walk*, one from her earlier album *A Drop Of Water* and two versions of her song 'Hope'.

● ALBUMS: *A Drop Of Water* (Countdown 1994)★★★, *Dream Walk* (Countdown 1996)★★★.

Matsuri Productions

John Perloff and **Tsuyoshi Suzuki** set up Matsuri (Japanese for ritual or ceremony) in November 1994 since when it has become one of the most innovative and respected labels in its field. The latter's intention was to introduce more people to psychedelic techno (what the media termed 'Goa' trance) when it was more of an underground scene. They kicked off with **Prana**'s *Scarab* EP the title track of which appeared on the first album release, Prana's 'Cyclone' and over the next few years they brought out EPs by Manmademan, **Doof** and Transwave among others. A number of compilations, notably *The Truth Of Communication*, *Abstract Phaze* and *Resonance Mood* established Matsuri as a leader in the psy-trance field producing quality tunes from a range of respected names from around the world as well as one-off collaborations. By 1997 the label was turning towards a psychedelic sound that embraced genres such as techno, breakbeat, drum 'n' bass and electronica as well as trance, a move heralded by the excellent compilations *Let It Rip* and *Sympathy In Chaos*. *Let It Rip* combined some elements of four-on-the-floor trance with more varied funky ideas including breakbeats and slap bass which, blended with the most crazy noises and textures, produced fresh exciting psychedelic sounds, less turgid than much riff-based psy-trance. *Sympathy In Chaos* presented a more chilled set. In 1998 EPs from **Digitalis** (*Soma Jumkies*) and Sandman (*Nostradamus*), and albums from **Quirk** (*Machina Electra & Fornax Chemica*) and the Australian **Ju Ju Space Jazz** (*Ju Ju Space Jazz*) confirmed Matsuri's broadminded, truly experimental approach. The label's sound together with their distinctive artwork, developed by Mark Neal in London and Organix in Tokyo, illustrates Tsuyoshi's philosophy which espouses artistic expression applied with the latest technology.

Matt Bianco

This UK jazz/pop group was formed in 1984 by ex-**Blue Rondo A La Turk** members Mark Reilly (b. 20 February 1960, High Wycombe, Buckinghamshire, England; lead vocals) and Daniel White (b. 26 August 1959, High Wycombe, Hertfordshire, England; keyboards), with **Basia** (b. Basha Trzetrzelewska, 30 September 1959, Jaworzno, Galica, Poland; vocals). They emerged in the latter part of the UK jazz/pop scene in the early 80s, inhabitated by other acts such as **Sade** and **Animal Nightlife**. Signed to the **WEA Records** distributed YZ label, they achieved a run of hits with the breezy, samba-laced 'Get Out Of Your Lazy Bed' (1984), 'Sneaking Out The Back Door'/'Matt's Moods' (1984), 'Half A Minute (1984) and a cover of **Georgie Fame**'s 'Yeh Yeh' (1985). The initial employment of various session musicians was abandoned in favour of a full-time group, taking on Mark Fisher (who had connections to the group in the capacity of songwriter), as keyboard player, plus Kito Poncioni (b. Rio, Brazil; bass). Basia left in 1986 to forge her own solo career and was replaced by Jenni Evans. Daniel White also left around this time. Basia and White recorded *Time And Tide* together and, because of White's contractual problems the album, and various singles from it, came out as Basia solo releases. By now Matt Bianco was, in pop terms, unfashionable; yet Reilly's fascination, and adeptness with fusing Latin rhythms to pop, gave the group another UK hit in 1988 with the number 11 single, 'Don't Blame It On That Girl'. Increasingly driven to cater for a select audience, the group has continued to produce specialized, quality pop music.

● ALBUMS: *Whose Side Are You On?* (Warners 1984)★★★★, *Matt Bianco* (Warners 1986)★★★, *Indigo* (Warners 1988)★★★, *Samba In Your Casa* (East West 1991)★★.

● COMPILATIONS: *The Best Of Matt Bianco* (East West 1990)★★★★, *Yeah Yeah* (Warners 1993)★★.

Mattea, Kathy

b. 21 June 1959, Cross Lane, West Virginia, USA. During her teens, Mattea began playing with her guitar at church functions and, when she attended university, she joined a bluegrass group, Pennsboro. She decided to go with the bandleader to Nashville and, among several jobs, she worked as a tour guide at the Country Music Hall Of Fame. Despite the competition, her vocal talents were appreciated and she was soon recording demos, jingles and commercials. In 1982, she became part of **Bobby Goldsboro**'s roadshow. She signed with

Mercury and worked with **Don Williams**' producer, Allen Reynolds. Her first single, 'Street Talk', made the US country charts, and then, after some minor successes, her version of **Nanci Griffith**'s 'Love At The Five And Dime' reached number 3. She topped the US country charts with 'Goin' Gone', written by the delightfully eccentric Fred Koller, and had further chart-toppers with '18 Wheels And A Dozen Roses', 'Life As We Knew It', 'Come From The Heart' and 'Burnin' Old Memories'. Mattea is married to Jon Vezner, who won awards for writing the best country song of the year with Mattea's 'Where've You Been', written about his grandparents' love. Her 1991 album, *Time Passes By*, includes her version of 'From A Distance' which she recorded in Scotland with her friend, folk-singer **Dougie MacLean**. Her song, 'Leaving West Virginia', is used by the West Virginia Department of Tourism. Mattea overcame persistent throat problems to record *Lonesome Standard Time* in 1992. Since then she has become part of the new wave of contemporary country females currently leading the way. The compilation *Ready For The Storm* testifies to the quality and consistency of her work. *Love Travels* leaned more towards pop, with half the album recorded in New York.

● ALBUMS: *Kathy Mattea* (Mercury 1984)★★★, *From My Heart* (Mercury 1985)★★★, *Walk The Way The Wind Blows* (Mercury 1986)★★★★, *Untasted Honey* (Mercury 1987)★★★, *Willow In The Wind* (Mercury 1989)★★★, *Time Passes By* (Mercury 1991)★★★★, *Lonesome Standard Time* (Mercury 1992)★★★, *Untold Stories* (1993)★★★, *Good News* (Mercury 1993)★★★, *Walking Away A Winner* (Mercury 1994)★★★, *Love Travels* (Mercury 1997)★★★.

● COMPILATIONS: *A Collection Of Hits* (Mercury 1990)★★★★, *Ready For The Storm Favourite Cuts* (Mercury 1995)★★★★.

● VIDEOS: *The Videos* (1994).

Matthews Southern Comfort

Formed in 1969 by former **Fairport Convention** singer/guitarist **Iain Matthews**, the group comprised Mark Griffiths (guitar), Carl Barnwell (guitar), Gordon Huntley (pedal steel guitar), Andy Leigh (bass) and Ray Duffy (drums). After signing to **EMI Records**, they recorded their self-titled debut album in late 1969. Country-tinged rather than folk, it nevertheless displayed Matthews' songwriting talents. In the summer of 1970, their next album, *Second Spring* reached the UK Top 40 and was followed by a winter chart-topper, 'Woodstock'. The single had been written by **Joni Mitchell** as a tribute to the famous festival that she had been unable to attend. Already issued as a single in a hard-rocking vein by **Crosby, Stills, Nash & Young**, it was a surprise UK number 1 for Matthews Southern Comfort. Unfortunately, success was followed by friction within the group and, two months later, Matthews announced his intention to pursue a solo career. One more album by the group followed, after which they truncated their name to Southern Comfort. After two further albums, they disbanded in the summer of 1972.

● ALBUMS: *Matthews Southern Comfort* (EMI 1969)★★★, *Second Spring* (UNI 1970)★★★, *Later That Same Year* (1970)★★. As Southern Comfort *Southern Comfort* (1971)★★, *Frog City* (1971)★★, *Stir Don't Shake* (1972)★★.

● COMPILATIONS: *The Best Of Matthews Southern Comfort* (MCA 1982)★★★, *The Essential Collection* (Half Moon 1997)★★★.

Matthews, Al

b. Brooklyn, New York, USA. An all-round entertainer, Matthews began singing in New York street groups before progressing to the folk scene. He was a member of bands who supported artists including **Bob Dylan, Tom Paxton** and **Peter, Paul And Mary**, before moving to France where as a leading member of Petit Conservatoire de Chanson, he became a familiar voice on radio and television. Between 1965 and 1971, he served in Vietnam becoming the first black to be promoted to sergeant while still in the field. He returned to Europe and became successful on the English folk scene, and he later was signed by **CBS Records**. A UK Top 20 hit followed with 'Fool'. It also reached the Top 10 in 15 European countries. Although he continued to record, Matthews never matched his initial chart entry. In 1979, he became the first black disc jockey on BBC Radio 1. Throughout the 80s he turned his career entirely towards acting, starring in movies including *Aliens*, *Superman 3* and *Yanks*.

● ALBUMS: *Al Matthews* (CBS 1975)★★, *It's Only Love* (1977)★★.

Matthews, Dave

b. 6 June 1911, Chagrin Falls, Ohio, USA. As a young man Matthews studied music in Oklahoma and Chicago. He became proficient on alto and tenor saxophones and also developed skills as an arranger. Caught up in the swing era, he played (mostly alto) with **Ben Pollack, Jimmy Dorsey** and **Benny Goodman**. In 1939 he left Goodman to go with **Harry James** who had formed a new band. Matthews contributed some fine swinging charts for the band and over the next few years continued to write for and also play with (now mostly on tenor) bands led by **Hal McIntyre, Woody Herman, Stan Kenton** and **Charlie Barnet**. With the latter, his admiration for the stylings of **Duke Ellington** were allowed to go unfettered. From time to time he led his own bands but it was as an arranger that he became best known during the 50s. Skilled though he was as a player, and with original thoughts on the occasions when he performed solos, Matthews was usually content to remain an anonymous sideman in the bands in which he played and which he helped to achieve popularity through his writing. (This artist should not be confused with the similarly named pianist, arranger and bandleader active in New York in the mid-70s.)

● COMPILATIONS: with Oran 'Hot Lips' Page *Tooting Through The Roof* (Onyx 1945-46)★★★.

Matthews, Dave, Band

b. *c.*1967, South Africa. Dave Matthews moved to New York from his native country when he was just two years old. When his father died he moved back to Johannesburg with his mother, where he finished high school. He finally settled back in Charlottesville, and assembled his self-titled, multiracial band in the late 80s. These musicians forged a vibrant, individual sound from elements that included violin, saxophone and piano as well as the more traditional guitar, bass and drums. This eclectic mix significantly complemented Matthews' own expanded world view. Together they built a formidable reputation on the back of a punishing touring schedule, which helped their self-produced and financed debut, *Remember Two Things*, sell over 100,000 copies. In its wake the group were afforded the luxury of picking from the majors. Eventually choosing **RCA Records** (who offered the most malleable contract), their major label debut, *Under The Table And Dreaming*, produced by **Steve Lillywhite**, entered the ***Billboard*** charts in 1994 at number 34, and has since sold over four million copies in the USA. Because of the record's continued success, the band were faced with the problem of having new material written to perform at gigs and yet having an album that was still selling strongly. They wisely issued *Crash*, to satisfy demand for a new product and it immediately went to number 2 in the US chart, confirming their arrival as one of the most successful acts of the 90s. *Before These Crowded Street*, which debuted in the US chart at number 1, showed little sign of any creative progress, indicating that the band have become victims of their own astonishing success.

● ALBUMS: *Remember Two Things* (Bama Rags 1993)★★★, *Under The Table And Dreaming* (RCA 1994)★★★★, *Crash* (RCA 1996)★★★★, *Live At Red Rocks 8.15.95* (RCA 1997)★★, *Before These Crowded Streets* (RCA 1998)★★★.

Matthews, Eric

b. 12 January 1969, Compton, California, USA. Trumpeter, composer, vocalist and former student of classical music at college in San Francisco. A former member of **Cardinal** with Australian **Richard Davies**, Matthews delivered a highly acclaimed debut solo album of inspired songs showing influences of the **Beach Boys** and **Colin Blunstone**. Matthews' breathy vocals, however, more specifically owed a debt to the **Beatles**. The trumpet intro of his debut single 'Fanfare' is uncannily similar to 'Penny Lane', and the other tracks on the album show a mature melodic gift. Matthews' album subsequently appeared on many rock critics' best of the year lists. The follow-up album came with a free 7-inch single, the sublime 'My Morning Parade', and was another collection of beautifully arranged orchestral pop songs that earned Matthews further comparisons to **Brian Wilson**'s ***Pet Sounds***-era work with the Beach Boys.

● ALBUMS: *It's Heavy In Here* (Sub Pop 1995)★★★, *The Lateness Of The Hour* (Sub Pop 1997)★★★.

Matthews, George

b. 23 September 1912, Dominica, West Indies, d. 28 June 1982. Matthews settled in New York with his family while he was still a small child. He studied music formally and began playing trombone professionally in the late 20s. In the early 30s he played and recorded with **Tiny Bradshaw**, then moved on through the bands of **Willie Bryant** and **Louis Armstrong**, fetching up in **Chick Webb**'s band in 1938. He remained with the band after Webb's death, when it was led nominally by **Ella Fitzgerald**. In the 40s he was briefly with **Lucky Millinder** before joining **Count Basie** for a four-year stint. In 1950 he joined **Erksine Hawkins**, then played in a variety of bands both in jazz and on its fringes. A section man at heart, in his early years Matthews played with a rough-hewn sound, ripping into blues-inflected solos with great delight.

Matthews, Iain

b. Ian Matthews McDonald, 16 June 1946, Scunthorpe, Lincolnshire, England. Matthews sang with small-time Lincolnshire bands, the Classics, the Rebels and the Imps, before moving to London in 1966, as one of the vocalists in a British surfing band Pyramid, who recorded a few tracks for **Deram Records**. To supplement his income, Iain worked in a shoe shop in London's famous Carnaby Street. He learned of a vacancy for a vocalist in **Fairport Convention**, which he joined in 1967 before they had recorded (and before **Sandy Denny** joined them). He appeared on the group's first single 'If I Had A Ribbon Bow', released on Track and produced by Joe Boyd, and on their debut album on **Polydor**. Fairport then moved to **Island Records** in 1968, and Matthews appeared on their early breakthrough album, *What We Did On Our Holidays*, but left the group during the recording of mid-1969's *Unhalfbricking*, because it had become obvious to him that the group's new-found traditional folk rock direction would involve him less than its previous contemporary 'underground' work.

Matthews (who had changed his surname to avoid confusion with saxophonist Ian McDonald of **King Crimson**) then signed with starmakers **Howard And Blaikley**, who had been involved in the success story of **Dave Dee, Dozy, Beaky, Mick And Tich**. After making a solo album *Matthews Southern Comfort*, for MCA in 1970, a group, also called **Matthews Southern Comfort**, was formed around him, and released two more country rock albums, *Second Spring* and *Later That Same Year*. The group also topped the UK singles chart with their version of **Joni Mitchell**'s 'Woodstock'. By 1971, Matthews had left the band, which continued with little success as Southern Comfort. Matthews, meanwhile, signed a solo recording contract with **Vertigo**, releasing two excellent but underrated solo albums, *If You Saw Through My Eyes* and *Tigers Will Survive*, both featuring many of his ex-colleagues from Fairport, before forming **Plainsong**, an ambitious quartet that included Andy Roberts (ex-**Liverpool Scene**), Dave Richards and Bob Ronga. Matthews was still obligated to make another album for Vertigo, but was unwilling to commit Plainsong to the label. As a result, he was given a small budget to make a contractual commitment album, *Journeys From Gospel Oak*, which Vertigo did not release but instead sold to Mooncrest, a label with which the album's producer Sandy Robertson was connected. Originally released in 1974, it became one of the earliest compact disc releases to feature Matthews' post-Fairport work. Plainsong then signed with **Elektra**, and released the magnificent *In Search Of Amelia Earhart* in 1972, before Bob Ronga left the band. During the recording of a second album (still unreleased, but supposedly titled *Plainsong III*, referring to the membership of the band rather than a third album), Matthews and Richards apparently fell out. To continue would have been difficult, and Matthews accepted an invitation to work with ex-**Monkee Michael Nesmith** in Los Angeles. An excellent solo album (organized and encouraged by Nesmith), *Valley Hi*, was followed by *Some Days You Eat The Bear*, which included the **Tom Waits** song, 'Ol' 55', which Matthews recorded a month earlier than label-mates the **Eagles**. He then signed with **CBS** for *Go For Broke* and *Hit And Run*, which were neither commercially successful nor artistically satisfactory. By 1978, Matthews was again 'available for hire', at which point Rockburgh (which was owned by Sandy Robertson) offered to re-sign him. The first fruit of this reunion was *Stealing Home*, on which the backing musicians included Bryn Haworth and Phil Palmer on guitar, and **Pete Wingfield** on piano. Robertson licensed the album for North America to a small Canadian label, Mushroom, which had been financed by the discovery of the group **Heart**. 'Shake It' was excerpted as a US single and reached the Top 10, but the founder and owner of Mushroom died suddenly, and the company virtually collapsed. A follow-up by Matthews, *Siamese Friends*, was already contracted to Mushroom, but swiftly vanished with little trace in the UK.

In 1980 came a third album for Rockfield, *A Spot Of Interference*, which was an ill-judged attempt to climb aboard the new wave. This also disappeared, and later that same year came *Discreet Repeat*, a reasonably selected double album 'Best Of' featuring post-Southern Comfort material, but this marked the parting of the waves between Matthews and Robertson. The former formed an unlikely band called Hi-Fi in Seattle, where he lived with ex-**Pavlov's Dog** vocalist David Surkamp. Two more contrasting vocal styles than those of Surkamp and Matthews could hardly be imagined, but the group made a live mini-album, *Demonstration Records*, in 1982, and followed it with a full-length studio album, *Moods For The Mallards* - both were released in the UK on the small independent label, Butt Records.

In 1983, Matthews signed with Polydor in Germany for a new album, *Shook*, which surprisingly remains unreleased in Britain, and more importantly from the artistic point of view, the USA. Matthews threw in the towel and took a job as an A&R man for Island Music in Los Angeles, but was made redundant in 1985. An appearance at the 1986 Fairport Convention Cropredy Festival in Oxfordshire convinced Matthews that he should return to singing, even though he had just ended a period of unemployment by starting to work for the noted new age label, Windham Hill. After a frustrating year during which it became clear that Matthews and the label were creatively at odds, Matthews left, but only after recording a vocal album for the predominantly instrumental label, *Walking A Changing Line* released in 1988, on which he interpreted a number of songs written by **Jules Shear** (ex-Funky Kings and Jules And The Polar Bears). While this was his best album to date according to Matthews, it sold little better than anything since *Stealing Home.*

In 1989, Matthews relocated to Austin, Texas, where he linked up with Mark Hallman, a guitarist and producer who had worked on 'Changing Line'. A cassette-only album by the duo, *Iain Matthews Live*, was made for sale at gigs, and Matthews signed in 1990 with US independent label Gold Castle, to which several comparative veterans, including **Joan Baez** and Karla Bonoff, were also contracted. *Pure And Crooked* was released in 1990, and later that same year, Matthews reunited with his Plainsong-era colleague, Andy Roberts, for a very popular appearance at the Cambridge Folk Festival. By 1992, Gold Castle had gone out of business, leaving Matthews, an exceptional vocalist with excellent taste in both self-composed material and especially in cover versions, once again without a recording contract. In 1993 Matthews and Roberts released *Dark Side Of The Room* under the Plainsong moniker, which was funded by a German record-maker and supporter.

● ALBUMS: *If You Saw Through My Eyes* (Vertigo 1970)★★★, *Tigers Will Survive* (Vertigo 1971)★★★, *Journeys From Gospel Oak* (Mooncrest 1972)★★, *Valley Hi* (Elektra 1973)★★★, *Somedays You Eat The Bear* (Elektra 1974)★★★, *Go For Broke* (Columbia 1975)★★★, *Hit And Run* (Columbia 1977)★★, *Stealing Home* (Rockburgh 1978)★★, *Siamese Friends* (Rockburgh 1979)★★, *A Spot Of Interference* (Rockburgh 1980)★★, *Shook* (Polydor 1983)★★★, *Walking A Changing Line* (Windham Hill 1988)★★★, *Pure And Crooked* (Gold Castle 1990)★★, *Nights In Manhattan - Live* (1991)★★, *Orphans And Outcasts Vol. 1* (1991)★★, *Orphans And Outcasts Vol. 2* (1993)★★, *Dark Side Of The Room* (Watermelon 1994)★★★, *Excerpts From Swine Lake* (Demon 1998)★★★.

● COMPILATIONS: *Discreet Repeat* (1980)★★★.

● VIDEOS: *Compass And Chart Vol. 1* (Perfect Pitch 1994).

Matthews, Jessie

b. 11 March 1907, London, England, d. 19 August 1981, Pinner, Middlesex, England. A member of a large and poor family, Matthews became a professional dancer at the age of 10. After a few years in the chorus of several shows in London's West End, she achieved recognition with a series of ingenue roles and some bit parts in films. After appearing in stage production such as *André Charlot's Revue Of 1926*, ***Earl Carroll's** Vanities Of 1926*, *Jordan*, *This Year Of Grace*, *Wake Up And Dream* (London and New York), *Hold My Hand*, and *Sally Who?*, by the early 30s she had become one of London's most popular stars. At the height of her career, in such shows as the 1930 London production of ***Ever Green***, with a score by **Richard Rodgers** and **Lorenz Hart**, Matthews was the epitome of the English musical comedy star: her delicate build and translucent beauty fully matched songs such as that show's ethereal 'Dancing On The Ceiling'. Her film work also grew, and she made several British movies in which she shone effortlessly. Despite an appearance in the 1934 film version of her stage hit, slightly retitled as ***Evergreen*** - in which she introduced 'Over My Shoulder', one of 'identity songs - few of Matthews' film musicals were worthy of her talent. They included *Out Of The Blue*, *Waltzes From Vienna*, ***First A Girl***, *It's Love Again*, *Head Over Heels*, *Gangway*, and *Sailing Along* (1938). An outstanding dancer, the variable quality of her films militated against her continuing for long and by the 40s, her career was all but over. Her last appearance on a London stage in this part of her career was in the 1942 production of *Wild Rose*. After many years away from the public eye, spent mostly in Australia, she returned to the screen in 1958 as the mother in *Tom Thumb*, and in 1963 took over the title role in the daily BBC radio serial *Mrs Dale's Diary*. In the 70s she was seen on the London stage in *The Water Babies* and *Lady Windemere's Fan*, and also appeared on television in the series *Edward And Mrs. Simpson*. Her one-woman show *Miss Jessie Matthews In Concert*, which was produced in Los Angeles in 1979, won the US Drama Critics Award. In 1993/94, when the Adelphi Theatre in London was being lavishly restored under the supervision of its co-owner, the celebrated composer and producer **Andrew Lloyd Webber** - a great admirer of Jessie Matthews, one of the bars in the theatre was named in her honour.

● FURTHER READING: *Over My Shoulder: An Autobiography*, Jessie Matthews with Muriel Burgess. *Jessie Matthews - A Biography*, Michael Thornton.

Matthews, Julie

b. Yorkshire, England. Matthews first rose to prominence as a member of the **Albion Band**, and through her growth as a solo singer-songwriter she has continued to collaborate to excellent effect with that most English of folk groups. Proficient on both guitar and keyboards, she is also a member of the acclaimed roots group **Daphne's Flight**, and in 1996 released her debut solo album. She began playing guitar at the age of nine before teaching herself piano. She recorded her first songs while still at school, thanks to a teacher whose husband worked for BBC Radio Sheffield. When Matthews left school she immediately gained a publishing deal, though she was forced to subsist for several years as a nightclub and hotel pianist, working in locations throughout Europe. When the chance arose, she played her own songs at folk festivals, often alongside her duet partner **Pat Shaw**. While singing at the Feet First Festival in Derbyshire she was seen by Ashley **Hutchings**, who invited her to join the Albion Band. Although her compositions came to dominate that outfit, Matthews also concentrated on outside projects, and in 1993 released an album of duets, *Lies & Alibis*, on Fat Cat Records with Shaw. This critically-acclaimed release was nominated in the 'rising star' category of the Great British Country Music Awards and led to an opening slot for **Mary-Chapin Carpenter** on her 1994 UK tour. When Shaw resumed her teaching career, Matthews embarked on a new songwriting partnership with Chris While of the Albion Band. Their songs have proved both popular and profitable, with 'Young Man Cut Down In His Prime' sung by **Barbara Dickson** and 'Love Me Or Not' by **Frances Black**. They also released a CD together in 1994, entitled *Blue Moon On The Rise*. Her solo debut, *Such Is Life*, featured the controversial 'Jewel In The Crown', which **Fairport Convention** used as the title-track of their 1995 album.

● ALBUMS: *Such Is Life* (Road Goes On Forever 1996)★★★.

Matthewson, Ron

b. Rognuald Andrew Matthewson, 19 February 1944, Lerwick, Shetland Isles, Scotland. Matthewson began playing piano at the age of three, but switched to bass at 16. The first band he played with was a local quartet in which he was teamed with a violinist, pianist and an accordionist playing reels and old-time dances. His first jazz enthusiasm was for trad stars **Acker Bilk** and **Chris Barber**, and his first engagements with a well-known band were with the Clyde Valley Stompers, with whom he moved to London in 1962. After a spell back in the Shetlands working for the Herring Industry Board, he returned to London to work with **Alex Welsh** in 1964. He began to work in a modern jazz context with **John Stevens**, then returned to Welsh's band for a while before spending time with John Cox, **Tubby Hayes**, the **Kenny Clarke/Francy Boland** Big Band, **Philly Joe Jones**, **Phil Woods**' European Rhythm Machine, **Gordon Beck**'s Gyroscope, Stan Sulzmann, **Kenny Wheeler** and a long spell with **Ronnie Scott**'s Quintet. There was also a duo with bassist Ron Rubin.

● ALBUMS: *All In The Morning* (1972)★★.

Mattôya, Yumi

b. Yumi Arai, 29 January 1954, Tokyo, Japan. As the daughter of a rich draper who could afford to give her private lessons in music, Yumi developed into a female singer-songwriter, debuting in 1972 with 'Henji Wa Iranai' ('I Don't Want Any Reply'). Her fifth single, 'Anohi Ni Kaeritai' ('I Want To Go Back To That Day'), topped the Japan singles chart in 1975, after she married, taking the name Mattôya. The sense of airy urbanity that has characterized her lyrics and music, as well as the way they were performed, contributed towards turning what had usually been called 'folk' - a derivation of the kind of music earlier developed by

Bob Dylan - into 'new music', a field that would later overwhelm kayôkyoku, formerly the most common style of popular song in Japan. The eclectic music of Mattôya, who is fondly called Yûmin, has been especially popular among female listeners.

● ALBUMS: *Hikôkigumo* (*A Vapor Trail*) (1973),★★★ *Misslim* (1974)★★★, *Cobalt Hour* (1975)★★★★, *Yuming Brand* (1976)★★★, *Jûyobanmeno Tsuki* (*The Fourteenth Moon*) (1976)★★★, *Album* (1977)★★★, *Kujaku* (*Peacock*) (1978)★★★, *Ryûsenkei* (*Streamline*) (1978)★★★, *Olive* (1979)★★★★, *Kanashiihodono Otenki* (*Touchingly Fine Weather*) (1979)★★★, *Tokinonai Hotel* (*A Timeless Hotel*) (1980)★★★, *Surf And Snow* (1980)★★★, *Mizunonakano Asiae* (*Into Asia In Water*) (1981)★★★, *Sakuban Oaishimashô* (*See You Last Night*) (1981)★★, *Pearl Pierce* (1982)★★★, *Reincarnation* (1983), *Voyager* (1983)★★, *No-Side* (1984)★★★, *Da-Di-Da* (1985)★★, *Alarm A La Mode* (1986)★★★, *Diamond Dustga Kienumani* (*Before The Diamond Dust Disperses*) (1987)★★★, *Delight Slight Light Kiss* (1988)★★★, *Love Wars* (1989)★★, *Tenhokuno Door* (*Heaven's Door*) (1990)★★★.

● FURTHER READING: *Rouge-no Dengon* (*Message In Rouge*), Yumi Mattôya. *Yûminno Toiki* (*Sighs Of Yûmin*), Haruka Fukami.

Matumbi

Nowadays largely remembered for being home to **Dennis Bovell**'s first musical adventures, Matumbi should nevertheless be considered in their own right as a leading voice in the UK's 70s reggae scene. Formed in south London in 1972 by Tex Dixon (vocals), the latter assembled a nucleus that comprised Euton Jones (drums), Errol Pottinger (guitar), Eaton 'Jah' Blake (bass), Bevin Fagan and Nicholas Bailey (vocals), alongside the aforementioned Bovell (guitar). They took their name from the African word for 'rebirth', and in the customary manner of early UK reggae bands, first found employment backing visiting Jamaican musicians. After signing to **Trojan Records**, early singles included 'Brother Louie' and 'Wipe Them Out', but it was the subsequent singles, 'After Tonight' and 'Man In Me', that brought them major commercial recognition. The latter was the biggest-selling UK reggae single of 1976. However, success almost immediately brought internal friction, exacerbated by Trojan's attitude. They were concerned over individual members' involvement in outside projects, rather than concentrating solely on establishing the band as a top name. An injunction was finally served, with the result that Bailey and Dixon quit, the former, who went on to solo 'pop' successes with Nick Straker, being replaced by Webster Johnson (keyboards). Pottinger had already been replaced by Glaister Fagan, while Jah 'Bunny' Donaldson joined in 1976 in place of Euton Jones. The remaining members moved on to a contract with EMI subsidiary Harvest, bolstering their profile by joining **Ian Dury And The Blockheads** on tour. *Seven Seals* was an effective long-playing debut, but it was the follow-up, *Point Of View*, that garnered most plaudits. The title track, a mix of reggae, soul and **Glen Miller**, reached the Top 40, and for a time it seemed Matumbi might occupy the commercial high ground to which many UK reggae bands had aspired. It was not to be, however; a further album followed but popular taste had bypassed Matumbi, and the members resumed their solo projects. Donaldson joined the **Cimarons**, and Fagan and Blake came to be known as the Squad, experiencing some chart success as such. Bovell pursued his own idiosyncratic vision, working both inside and outside of the reggae medium.

● ALBUMS: *Seven Seals* (Harvest 1978)★★★, *Point Of View* (EMI 1979)★★★★, *Dub Planet* (Extinguish 1980)★★.

● COMPILATIONS: *Best Of* (Trojan 1978)★★★.

Mau Mau

Based in Turin, Italy, Mau Mau's name derives from a local dialect saying denoting a vagabond or street tramp (the UK punk band of similar name, Mau Maus, used its more conventional political meaning). The group began in 1990 as a trio featuring two native Italians and a Cameroonian, with a musical dynamic close in style to that popularised by **Les Negresses Vertes.** By the mid-90s they had expanded to become a septet, led by founder vocalist and guitarist Luca Morini. His colleagues are Fabio Barovero (accordion) and Nsonhi Tate (djembe), the other founder members, plus newcomers Davide Rossi (violin), Davide Graziano (percussion), Andrea Ceccon (trumpet) and Valerio Corzani (tea chest bass). Cameroonian Tate has been resident in Italy for 10 years and also performs with fellow ex-patriates in a separate group, and has also recorded a series of albums of traditional African music. Ceccon similarly plays with two other groups, a Genovian mariachi group and a vocal band known as Voci Atroci. The original intention of Mau Mau was to play small, informal venues (the first performances by emergent Italian bands are invariably conducted in squats), and so they shunned electrical instrumentation in favour of acoustic instruments such as the guitar, accordion and African drum (djembe). They established their reputation by playing prolifically throughout Italy at Centri Sociale (social centres). At the beginning of 1992 they recorded their debut mini-album, one side of which was acoustic, the other featuring samplers and drum machines. By 1992 they were beginning to earn a strong profile in the Italian music press, and the group were signed to Vox Pop Records, who licensed the album internationally to **EMI Records**. The improved finances allowed the group to record at **Real World** Studios in England, and launch international tours, including one date in Jerusalem. As their name implies, many of their songs celebrate the rights of migrants and travellers to move areas in order to secure work and improve their situation, championing the underdog in a manner similar to the UK's **Levellers**.

● ALBUMS: *Mau Mau* mini-album (Vox Pop 1992)★★★, *Sauta Rabel* (Vox Pop 1993)★★★.

Maughan, Susan

b. 1 July 1942, Newcastle-upon-Tyne, Tyne And Wear, England. A popular and vivacious singing star in the UK during the 60s, Susan Maughan began her singing career in 1958 as a member of a popular midland band led by Ronnie Hancock. Their 1961 demonstration disc alerted the Philips label to her talent, and a year in the **Ray Ellington** Quartet ran concurrently with a nascent recording career, which began with the timely 'Mama Do The Twist'. Maughan enjoyed chart success when the effervescent 'Bobby's Girl' reached the UK Top 3 in 1962, but although 'Hand A Handkerchief To Helen' and 'She's New To You' (both 1963) were minor hits, she was unable to repeat this early triumph. Maughan nonetheless continued to record, and albums featuring a full orchestra (*Swingin' Susan*) or a jazzband (*Hey Look Me Over*) showed her versatility. In 1965, along with a host of other pop stars such as **Billy J. Kramer**, the **Animals**, **Peter and Gordon**, **Matt Monro**, and **Herman's Hermits**, she appeared in the 'mock concert' film *Pop Gear*, which was hosted by Jimmy Savile. Nearly 30 years later, in 1992, Susan Maughan joined another survivor from those far off days, **Jess Conrad**, in the UK tour of *The Golden Sounds Of The Sixties*.

● ALBUMS: *I Wanna Be Bobby's Girl But* (Philips 1963)★★★, *Swingin' Susan* (Philips 1964)★★★, *Sentimental Susan* (Philips 1965)★★★, *Hey Look Me Over* (1966)★★★.

● COMPILATIONS: *Bobby's Girl* (Wing 1966)★★★.

Maupin, Bennie

b. 29 August 1940, Detroit, Michigan, USA. Maupin played saxophone in high school before studying music at the Detroit Institute for Music and Art. He came to New York, in 1963 making his living from commercial music while playing with saxophonists **Marion Brown** and **Pharoah Sanders**. In 1966, he played with **Roy Haynes** and in 1968 joined the **Horace Silver** Quintet. By 1969, drummer **Jack DeJohnette** had introduced him to **Miles Davis** who made his bass clarinet improvisations an integral part of *Bitches Brew*. He went on to play with pianists **Chick Corea** and **Andrew Hill** before joining **Herbie Hancock**'s sextet in 1970. He played with the band which recorded the influential *Headhunters*, and continued with Hancock when the sextet became the funk band. He settled in Los Angeles where he has worked ever since.

● ALBUMS: with Miles Davis *Bitches Brew* (1969)★★★★, with Chick Corea *Sundance* (1969)★★★, with Andrew Hill *One For One* (1970)★★★, with Herbie Hancock *Mwandishi* (1971)★★★, *Crossings* (1972)★★★, *Sextant* (1973)★★★, *Headhunters* (1973)★★★★, *The Jewel In The Lotus* (1974)★★★, *VSOP* (1976)★★★, *Slow Traffic To The Right* (1977)★★★.

Mauriat, Paul

b. 1925, France. A conductor, arranger and composer, descended from generations of classical musicians, Mauriat began to study music at the age of four, and continued his studies at the Conservatoire in Paris when his family moved there in 1935. His initial ambition to become classical pianist gave way to an interest in popular music and jazz. When he was 17, Mauriet formed his own orchestra and, for several years, toured concert halls and theatres in Europe. His big break came when he began arranging and conducting for recordings by **Charles Aznavour**, a relationship which endured, and led to him working with other French artists. In the 60s his distinctive, melodic, arrangements on his own instrumental albums with a contemporary beat, gained him a substantial following. In 1962, under the pseudonym Del Roma, Mauriat co-wrote 'Chariot', which, sung in French, became a big Continental hit for **Petula Clark**. In the following year, with an alternative lyric by Norman Gimbel and Arthur Altman, the song was re-titled 'I Will Follow Him', and was taken to the top of the US chart by **Little Peggy March**. Mauriat's own success in America was sparked off in 1968, when his enormous international hit version of 'L'Amour Est Bleu' ('Love Is Blue'), Luxembourg's entry in the 1963 Eurovision Song contest, spent five weeks in the number 1 spot. He repeated the feat with *Blooming Hits*, a collection of 60s favourites, including Eurovision winner 'Puppet On A String' and **John Lennon/Paul McCartney**'s 'Penny Lane', which is reputed to have sold well over two million copies. This all led to major television appearances and tours throughout the USA and Mexico, Latin America, Japan, and many other countries. Mauriat had two other minor US hit singles, 'Love In Every Room' and 'Chitty Chitty Bang Bang', but his albums continued to sell in large quantities.

● ALBUMS: *Memories of Russia* (1962)★★, *Rhythm And Blues* (1963)★★, *A Taste Of Paul Mauriat* (1963)★★★★, *Blooming Hits* (1967)★★★★, *More Mauriat* (1968)★★★, *Mauriat Magic* (1968)★★★, *The Soul Of Paul Mauriat* (Philips 1968)★★★, *Prevailing Airs* (1968)★★★, *Doing My Thing* (1969)★★, *L.O.V.E.* (1969)★★, *Gone Is Love* (1970)★★★, *El Condor Pasa* (1971)★★, *Tout Pour La Musiique* (1982)★★★, *Magic* (1984)★★★ *I Love Breeze* (1984)★★★, *Penelope* (1984)★★★, *Magic Laser Hits* (1985)★★★, *The Seven Seas* (1985)v, *Windy* (1986)★★.

● COMPILATIONS: *Love Is Blue* (Spectrum 1998)★★★★.

Maurice And Mac

(Maurice McAlister and Green McLauren). One of the long lost soul duos of the 60s, Chicago-based Maurice And Mac's output for the Checker label between 1967 and 1970 contained both upbeat and slow-tempo examples of gospel-based soul as good as anything by better-known duos such as **Sam And Dave** or **James And Bobby Purify**. Maurice And Mac were founder-members of the fine Chicago R&B/early soul group, the **Radiants**, who began recording for **Chess** in 1962. The group itself stemmed from the young people's choir of the local Greater Harvest Baptist Church. Both McAlister and McLauren sang with the choir, but Maurice McAlister first came to notice in gospel circles as early as 1956 when he formed the Golden

Gospeltones quartet together with Leonard Caston. Caston, the son of famous bluesman **Leonard 'Baby Doo' Caston**, and a long-time associate of **Willie Dixon**, later wrote and produced for ex-**Temptation Eddie Kendricks** at **Motown**, and formed Caston And Majors. In 1960, Caston and McAlister joined a doo-wop group, the Radiants, with McAlister on lead, plus Wallace Sampson, Jerome Brooks, Elzie Butler and Charles Washington, later replaced by Green 'Mac' McLauren. In 1962, they signed for Chess, and recorded 'One Day I'll Show You', which combined doo-wop with soul, and 'Father Knows Best'. On the strength of their first secular recording, they appeared at Harlem's **Apollo**, but were still members of the Greater Harvest Baptist Church choir, who recorded a gospel album and two singles for the Sharp label in the same year (1962), with McAlister taking lead on 'Steal Away' and McLauren on 'What A Difference In My Life'. By early 1963 they had left the Church, and a further nine Radiants Chess singles, chiefly featuring McAlister on lead, appeared up until 1966. Green McLauren enlisted in the US armed forces in late 1963, and was replaced for a time by Frank McCollum, before the Radiants continued to work as a trio. The group had some sucess in 1965 with 'Voice Your Choice' and 'It Ain't No Big Thing', both of which made the R&B and Hot 100 Charts. There were two further hits in 1967/8, but with a different Radiants line-up. Maurice McAlister left to go solo in mid-1966, and made one recording for Chess later that year ('Baby Hang On'), but after it flopped, he teamed up with the newly demobbed Green 'Mac' McLauren. As Maurice And Mac they were allotted to the Checker label and sent south to Rick Hall's 'Fame' studio in Muscle Shoals. The initial recordings contrasted the duo's churchy vocals with the sympathetic sound of Fame's premier soul-loving rhythm section. They included the ultra-deep 'Lean On Me' and 'You're The One', the slightly pacier but still deep cover version of **Ben E. King**'s 'So Much Love', the lilting mid-tempo of 'Why Don't You Try Me', the driving soul of 'Try Me', and an excellent version of the much-covered 'You Left The Water Running', first recorded by Billy Young. They were followed by other great cuts such as the rhythmic 'Love Power', which was re-released on the superb 1984 Japanese P-Vine album, containing all of Maurice And Mac's best material. Poor promotion by Chess/Checker affected those and subsequent issues, such as their Chicago sides, which included the deep *crie de coeur* 'What Am I Gonna Do', 'Lay It On Me', 'Oh What A Time', 'Baby You're The One' (arguably the duo's most beautiful deep ballad), 'Kick My Cat, I'll Beat Your Dog', and the very churchy, slow-building deepie, 'But You Know I Love You'. The latter single was released on Checker in 1970, and in the following year the Chess label reissued 'Lay It On Me' coupled with 'You Can't Say I Didn't Try'. McAlister's high pitched tenor and McLauren's deeper, gospel-style baritone combined on one last single for Brown Sugar in 1972 ('Use That Good Thing'/'Ain't No Harm To Moan'), before the pair split up. McLauren disappeared completely from the music scene, and McAlister spent some time making television jingles, before working as an appliance-repairman in Chicago. In the 80s, he was reported to be playing a few local clubs with a newly formed band.

● COMPILATIONS: *Lean On Me* (1984)★★★★.

Maurizio

Berlin DJ and recording artist who runs the Basic Channel label. He is famed for placing only a large M on the centre of his records, then pressing them in America so they are presumed to have emerged from Detroit. Cuts like 'Domina' (1994) highlighted his experimental but accessible craft, while collaborations with genuine native Detroit man **Carl Craig** ('Mind') proffered further cult status.

Mauro, Turk

b. Mauro Turso, 11 June 1944, New York City, New York, USA. Mauro began playing clarinet while still in school and was largely self-taught. By the age of 15, he was sufficiently proficient both on this instrument and the alto saxophone to obtain his union card. In 1960, he joined **Red Allen**'s quartet, playing at clubs in Queens and Harlem. After graduation, Mauro decided to become a professional musician and around this time switched to tenor saxophone. Not surprisingly for a musician of his generation, he was attracted to jazz-rock, though between these gigs he would sit in at the Half Note club with jazzmen such as **Zoot Sims**, **Al Cohn**, **Nat Pierce** and **Dave Frishberg**. In the late 60s, he played at holiday resorts in upstate New York - originally as a sideman - but later leading a danceband playing Latin American music. Subsequently, he led a small group at the Half Note, then worked with **Richie Cole** before becoming resident at Sonny's Place, a club on Long Island where he remained for more than a dozen years. He found time, however, for appearances with the bands of **Dizzy Gillespie**, **Buddy Rich** and others. Of greater long-term significance were some appearances with **Billy Mitchell**, for whom he had to play baritone saxophone. Gradually, over the years, Mauro became steadily more proficient on the baritone until it eventually became his principal instrument. In the early 80s, he worked solo in New York and also toured Europe, both as a single performer and with Cole. He appeared in Paris and London and also at various festivals. Back in New York in the mid-80s, he had to take work outside of music to help make ends meet; but, in 1987, he decided to return to Europe and settle in Paris. Although of an age to have come under more modern influences, Mauro's chief musical mentors are great mainstreamers such as tenor saxophonists **Ben Webster**, **Coleman Hawkins**, **Lester Young**, **Stan Getz** and **Dexter Gordon** - though he also acknowledges debts to Sims, Cohn, Mitchell, **Gene Ammons** and others with whom he has worked. As such a list indicates Mauro still thinks of himself as a tenor player. Perhaps this is what has allowed him to develop an interesting and highly distinctive baritone style. His playing is forceful, fiery and committed, and his occasional vocal excursions show a tough, no-nonsense approach and considerable rhythmic vitality.

● ALBUMS: *The Underdog* (Storyville 1978),★★★ *The Heavyweight* (Phoenix 1980)★★★, *Live In Paris* (Bloomdido 1987)★★, *Jazz Party* (Bloomdido 1993)★★★, *Plays Love Songs* (Bloomdido 1993)★★, *Hittin' The Jug* (Milestone 1996)★★★.

Mavericks

This country-rock band was formed in Miami, Florida, a region better known for its dance and rock music than any fondness for country. Lead singer and songwriter Raul Malo (vocals, guitar) was born in Miami of Cuban descent. His parents' record collection was full of American roots music and rockabilly, and led to his discovery of **Johnny Cash**, **Elvis Presley** and **Bill Haley**. He also grew particularly fond of the dramatic intensity of the ballads sung by **Roy Orbison** and **Patsy Cline**. However, nobody at his school shared his taste, until he came across Robert Reynolds (bass). Reynolds was also a fan of older bands, and had previously been unable to find anyone to share his fascination with old country records. His best friend was Paul Deakin (drums), who had played with local progressive rock bands for several years. They played the Florida rock circuit, having realized that the few country venues wanted covers bands only. They used the opportunity to set about building a set of strong original songs, steering away from too close an approximation of their heroes because, as Reynolds conceded, 'it's one thing to touch the nerve of older styles, it's another to let yourself be engulfed by them'. The band independently released a 13-song album in 1990. This eventually reached the ears of the Nashville record companies, and **MCA Records** flew them to the country music capital for a showcase. Legend has it that the company decided to make their offer before the end of the band's sound-check. Their debut for MCA, *From Hell To Paradise*, was a minor success, but it was with *What A Crying Shame* that they made their breakthrough when it sold over half a million copies. It was produced by Don Cook (who had also worked with **Mark Collie** and **Brooks & Dunn**) and it included cover versions such as **Bruce Springsteen**'s 'All That Heaven Will Allow' and **Jesse Winchester**'s 'O What A Thrill'. The group then added a second guitarist, Nick Kane. The Mavericks are not to be confused with the UK band of the same name formed in the 90s by the former **Sex Pistols** bass player, Glenn Matlock. In 1995 the Mavericks won a **CMA** award and released the excellent *Music For All Occasions*. The band's bold genre-hopping was in further evidence on 1998's *Trampoline*, with a four-piece horn section bolstering the songs. They also gained a surprise crossover UK Top 10 hit with the single 'Dance The Night Away'.

● ALBUMS: *The Mavericks* (Y&T 1990)★★★, *From Hell To Paradise* (MCA 1992)★★★, *What A Crying Shame* (MCA 1994)★★★★, *Music For All Occasions* (MCA 1995)★★★★, *Trampoline* (MCA 1998)★★★★.

Max And The Broadway Metal Choir

'The Devil gave us Death Metal and God gave us Max': this was the publicity that introduced Maximilan Gelt - a Jewish delicatessen owner from Miami, Florida, in his late 40s. Max was asked by a friend to visit London to see a band, the Broadway Metal Choir, featuring Jan Cyrka (guitar), Kevin Riddles (bass, ex-**Angelwitch**; **Tytan**), Kevin Fitzpatrick (keyboards) and Andy Beirne (drums). As they lacked a vocalist, Max offered his services, but after six weeks of touring he broke his leg and returned to Miami. He later returned to London armed with new songs, and together with **FM** and guitarist Steve Boltz, and backing singers Suzie O'List and Gillian O'Donovan, he recorded 10 tracks of what can only be described as **Led Zeppelin** fronted by Mel Brooks. The press loved the story but not the finished product and, dejected, Max returned home to face a different type of music. His wife, Shirly, had launched divorce proceedings, claiming his recent obsession with heavy metal music had driven him 'insane'. The rest of the band split, returning to session work, or, in Cyrka's case, to minor guitar 'hero' status.

● ALBUMS: *And God Gave Us Max* (Powerstation 1986)★★.

Max Frost And The Troopers

Max Frost And The Troopers were a fictional group created for the 1968 hippie-exploitation film, *Wild In The Streets*. Frost was actor Christopher Jones (more interestingly, the Troopers' drummer was a young Richard Pryor). Their role in the film was to gain voting rights for 14-year-olds. Frost is elected president of the USA at the film's climax, and he orders everyone over 30 into concentration camps, where they are forced to take LSD. His band's songs were equally absurd semi-political rants ('14 Or Fight') save for one bona fide folk-punk classic, 'Shape Of Things To Come'. Written by **Barry Mann** and **Cynthia Weil**, the song was actually recorded by a group called the 13th Power. However, it was released under the name Max Frost And The Troopers to capitalize on the film's success with the youth market, and eventually reached number 22 in the USA.

● ALBUMS: *Wild In The Streets* (1968)★★★.

Max Webster

This Toronto, Canada-based group was formed by guitarist **Kim Mitchell**, who had worked with various bands over the years, including **MC5** and **Alice Cooper**. Mitchell was very much the central figure owing to his onstage showmanship and guitar ability. He was backed by Dave Myles on bass, Terry Watkinson on keyboards and Gerry McCracken on drums. The UK proved a hard nut to crack, but they tried hard in 1979 with two albums and a single, 'Paradise Skies', which featured guest appearances from fellow Canadians **Rush**. For some reason, British audiences turned their back on the band and most of the tour was cancelled. 1980's *Universal Juveniles* brought back some dignity but their career and songwriting was on the wane, and by 1982 they had split up. Mitchell continued as a solo artist.

● ALBUMS: *Hangover* (Mercury 1976)★★★, *High Class In Borrowed Shoes* (Mercury 1977)★★★, *Mutiny Up My Sleeve* (Capitol 1978)★★★, *A Million Vacations* (Capitol 1979)★★★, *Live Magnetic Air* (Capitol 1979)★★, *Universal Juveniles* (Mercury 1980)★★★.

Max-A-Million

Based in Chicago, Illinois, USA, the dance act Max-A-Million consist of A'Lisa B., Duran Estevez and Tommye. They are one of several bands to emerge from the city's 20 Fingers collective, which has also spawned Gillette and Roula. Their debut album, *Take Your Time (Do It Right)*, took its title from the inclusion of a cover of the **S.O.S. Band** song, which was updated with deep bass/hip hop production values. An ill-advised version of **Marvin Gaye**'s 'Sexual Healing' was also included, alongside originals such as 'Fat Boy' and 'Hangin' On'. With accomplished songwriting and a marriage of traditional soul construction with hip hop and urban R&B stylings, *Take Your Time* attracted widespread praise within the black music community.

● ALBUMS: *Take Your Time (Do It Right)* (S.O.S./Zoo 1995)★★★.

Maxey, Leroy

b. 6 June 1904, Kansas City, Missouri, USA. Maxey played drums with various **territory bands** in the 20s, including that led by **Bennie Moten**. In 1923 he joined a band in St. Louis, the Syncopators, which went to New York for an appearance at the Cotton Club. The band changed its name to the **Missourians** and then became the **Cab Calloway** Orchestra. In 1938, Maxey was obliged through poor health to leave the band, retiring from full-time playing. Maxey was a skilful, dynamic player, creating an urgent, rhythmic attack on many of the recordings he made with the orchestra during his career. His drumming on some of the Missourians' records, and later with Calloway, are especially impressive and have greater fluidity than the work of his better-known and technically superior successor with Calloway, **Cozy Cole**. Had circumstances not driven him from music at the height of the swing era Maxey might well have made a more lasting mark.

● COMPILATIONS: *The Missourians* (20s-30s)★★★, *The Chronological Cab Calloway* (Classics 1932-34)★★★★.

Maximum Joy

Like other Y label acts **Shriekback** and **Pigbag**, Bristol-based Maximum Joy explored a refreshing brand of independent funk that was in vogue in the UK during the early 80s. Formed by ex-**Pop Group** members John Waddington (guitar, vocals) and Dan Katsis (bass), the band was swelled by Janine Rainforth (vocals, clarinet, violin), Tony Wrafter (saxophone, flute, trumpet) and Charles Llewellyn (drums, percussion). The group's first two singles, 'Stretch' (1981) and 'White And Green Place' (1982), featured in the UK Independent Top 20. Later in the year, 'In The Air' preceded what was to be Maximum Joy's sole album, by which time Katsis had been replaced by Kevin Evans. Produced by Adrian Sherwood, this encapsulated Maximum Joy's occasionally quirky blend of percussion and funky instrumental flair, characterized by distinctive horns. With the departure of Wrafter later in the year, Dan Katsis rejoined for saxophone duties. After a healthy rendition of Timmy Thomas's 70s soul classic, 'Why Can't We Live Together', Maximum Joy disbanded.

● ALBUMS: *Station M.X.J.Y...* (Y 1982)★★★.

Maxinquaye - Tricky

Tricky made a low-key entrance onto the music scene as a guest vocalist on **Massive Attack**'s 1991 classic ***Blue Lines***. There was little indication that he would resurface four years later with an album as powerfully unsettling as *Maxinquaye*. Accompanied by the sweet-voiced Martine, Tricky takes the listener on a tour of the dark corridors of his mind, dealing exclusively in paranoia and obsession. The striking rhythms of stand-out tracks 'Overcome', 'Hell Is Round The Corner' and 'Suffocated Love' merge seamlessly with a hard-rock reworking of **Public Enemy**'s 'Black Steel In The Hour Of Chaos' and the warped soul of 'Abbaon Fat Tracks' to create one of the 90s' most compellingly atmospheric records.

● Tracks: *Overcome; Ponderosa; Black Steel; Hell Is Round The Corner; Pumpkin; Aftermath; Abbaon Fat Tracks; Brand New You're Retro; Suffocated Love; You Don't; Strugglin'; Feed Me.*

● First released 1995

● UK peak chart position: 3

● USA peak chart position: did not chart

Maxwell

b. 1974, Brooklyn, New York, USA. Half West Indian, half Puerto Rican soul singer Maxwell had to suffer the ignominy of his record company sitting on his debut album for a year, ignoring his traditional soul style in favour of the hip-hop-influenced singers dominating the R&B charts. Finally released in April 1996, *Maxwell's Urban Hang Suite* was a concept album about monogamy that eschewed male braggadocio to explore old-fashioned, romantic love. Featuring a collaboration with **Leon Ware**, co-writer of **Marvin Gaye**'s ***I Want You***, the album proved to be an unexpected critical and commercial success. Maxwell was voted Best R&B Artist by ***Rolling Stone*** magazine, and *Urban Hang Suite* was nominated for a Grammy. At the 11th Annual Soul Train Awards in March 1997, Maxwell won both Best Male R&B/Soul Album and Single (for 'Ascension'), and Best R&B/Soul or Rap New Artist. The same month, *Urban Hang Suite* went platinum. Maxwell collaborated with guitarist Stuart Matthewman again for the 1998 follow-up, *Embrya*, slowing the pace down to create a wonderfully sensual and dreamlike record.

● ALBUMS: *Maxwell's Urban Hang Suite* (Columbia 1996)★★★★, *Embrya* (Columbia 1998)★★★★.

Maxwell, Jimmy

b. 9 January 1917, Stockton, California, USA. After extensive studies in all aspects of brass playing, Maxwell established himself as a major-league trumpet player. Among his first professional engagements was one in the early 30s with **Gil Evans**, who was raised in Maxwell's home town. By the end of the decade he had played in the trumpet sections of several leading dance and swing bands, including those of **Jimmy Dorsey** and **Benny Goodman**. His stint with Goodman lasted from 1939-43, when he joined **CBS**. During the 30 years this job lasted he found time to work with **Woody Herman**, **Count Basie**, **Gerry Mulligan**, **Duke Ellington**, **Quincy Jones** and others. Among his Ellington engagements was an informal appearance on stage at the famous Newport concert in 1956, when **Willie Cook** was late returning to the stand. In the 70s he played with the New York Jazz Repertory Company under **Dick Hyman**, with **Lionel Hampton**'s All-Star Big Band and with **Chuck Israels**'s National Jazz Ensemble. After Ellington's death, he also played in the band which continued for a while under **Mercer Ellington**. Since the late 70s, Maxwell has employed his early training and subsequent breadth of playing experience to good effect as a teacher. He has also published a trumpet manual.

● ALBUMS: with Benny Goodman *Benny And Sid 'Roll 'Em'* (1941)★★★★, with Chuck Israels *National Jazz Ensemble* (1976)★★★, *Strong Trumpet* (1977)★★★, *Let's Fall In Love* (1980)★★.

May Blitz

Formed in 1969, May Blitz comprised guitarist James Black and drummer Tony Newman, both veterans of **Sounds Incorporated** and the **Jeff Beck** Group. They were subsequently joined by Reid Hudson (bass). *May Blitz* showcased the trio's forceful sound and, in particular, Black's aggressive style, but it failed to emulate the success of stablemates **Uriah Heep** and **Black Sabbath**. *The Second Of May* was less satisfying and the group split up soon after its release. Newman subsequently joined Three Man Army and **Boxer**.

● ALBUMS: *May Blitz* (Vertigo 1970)★★★, *The Second Of May* (Vertigo 1971)★★.

May, Billy

b. 10 November 1916, Pittsburgh, Pennsylvania, USA. May's first impact on the big band scene came in 1938, when he joined the trumpet section of the **Charlie Barnet** Band and, most notably, began contributing arrangements. Among his best-known charts was Barnet's hit record of the old **Ray Noble** song 'Cherokee'. In 1939, he joined **Glenn Miller**, bringing a previously absent vitality to the trumpet section and more fine arrangements. In 1942, he also wrote arrangements for **Les Brown** and **Alvino Rey**. The early 40s found him in great demand in radio and film studios, but he continued to write for popular bands of the day. When **Capitol Records** was formed, with a policy that called for the highest standards of musicianship, May was employed to write and direct for many major singing stars, including **Frank Sinatra**, **Peggy Lee** and **Nat 'King' Cole**. During the 50s, May also began making big band albums, on which he gave full rein to his highly distinctive arranging style. Although adept at all kinds of big band music, he had a particular fondness for voicing the reed section in thirds, creating a so-called 'slurping' saxophone sound. Among his band's successes were arrangements of 'All Of Me', 'Lulu's Back In Town', 'Charmaine', 'When My Sugar Walks Down The Street', 'Lean Baby' and 'Fat Man Boogie' (the last two also his own compositions). His recording of the movie theme 'The Man With The Golden Arm' made the UK Top 10 in 1956. For his studio band, May called upon such reliable sidemen as Murray McEachern, Ted Nash and Alvin Stoller. He also wrote for television, lending musical quality to series such as *Naked City* and to the occasional commercial. He was also musical director on the recording dates on which swing era music was recreated for a series of albums issued by *Time-Life*.

● ALBUMS: *A Band Is Born* (1951)★★★, *Capitol Presents Billy May And His Orchestra* (Capitol 1953)★★★★, *Big Band Bash* (Capitol 1953)★★★★, *Sorta May* (Capitol 1954)★★★★, *Bacchanalia* (Capitol 1954)★★★, *Naughty Operetta* (Capitol 1954)★★★, *Sorta Dixie* (Capitol 1955)★★, *Billy May And His Orchestra* i (Capitol 1956)★★★★, *The Great Jimmie Lunceford* (1957)★★★, *Billy May And His Orchestra* ii (1958)★★★, *The Girls And Boys On Broadway* (1958)★★★, *Billy May And His Orchestra* iii (1963)★★★, *Billy May And His Orchestra* iv (1966)★★★, *I Believe In You* (1975)★★★, *You May Swing* (Intersound 1980)★★★.

● COMPILATIONS: *20 Golden Pieces* (Bulldog 1981)★★★, *Best Of Billy May And His Orchestra* (MFP 1983)★★★, *The Capitol Years* (Capitol 1987)★★★★.

May, Brian

b. 19 July 1947, Twickenham, Middlesex, England. Best known as the flamboyant and highly original guitarist in **Queen**, May has also recorded in his own right. In the summer of 1983 he teamed up with **Eddie Van Halen** (guitar), **REO Speedwagon**'s Alan Gratzer (drums), Fred Mandel (keybords) and Phil Chen (bass) for a supergroup session, which was released under the title *Star Fleet Project*. He subsequently produced the spoof heavy metal group **Bad News**, as well as the recording of 'Anyone Can Fall In Love' by his actress partner Anita Dobson. He also worked with **Steve Hackett**, completed a solo album and, in 1991, wrote and recorded the score for a production of Shakespeare's *Macbeth*. Following a commission for an advertisement by the Ford Motor Company in 1991, May released a further single, 'Driven By You', which became a sizeable hit at the end of 1991. He was also one of the prime movers behind the **Freddie Mercury** AIDS Benefit in 1992, and he has sustained himself admirably as a solo artist in the wake of the latter's death. *Another World* featured the late **Cozy Powell** on drums but, like its predecessor, was an anonymous MOR collection.

- ALBUMS: *Star Fleet Project* (EMI 1983)★★, *Back To The Light* (EMI 1992)★★, *Live At Brixton* (EMI 1994)★★, *Another World* (Parlophone 1998)★★.
- VIDEOS: *Live At The Brixton Academy* (1994).
- FURTHER READING *Queen & I: The Brian May Story*, Laura Jackson.

May, Derrick

b. *c.*1964, USA. If one name crops up again and again in discussions of techno, it is that of Derrick 'Mayday' May. Alongside **Juan Atkins**, **Carl Craig** and **Kevin Saunderson**, May is regarded as one of the kings of the Detroit sound. Inspired by **Yello** and **Kraftwerk**, he began to make electronic music with Atkins and Saunderson while studying with them at Belleville High, Detroit. Recording either as Mayday or Rhythim Is Rhythim (occasionally in conjunction with Carl Craig) and generally on his own **Transmat Records** label, he went on to carve out a new vein in dance music that synthesized the advances of the electro movement with the more challenging end of the house movement - a music that defined 'techno'. Early cuts such as 'Nude Photo' and 'The Dance', both on Transmat, were inspirational to many. However, it was the release of 'Strings Of Life' in 1987, which, with its wide appeal to the house music fans of the late 80s, simultaneously brought May his deserved acclaim and Detroit techno to European clubgoers. However, May has never proved prolific in his recordings. After the success of 'Strings Of Life' he largely fled the dance scene, aside from a remix of Yello's 'The Race'. Rhythim Is Rhythim did not follow up 'Strings Of Life' until 1990, when 'The Beginning' was released. May went on to cut three disappointing tracks on **System 7**'s debut album, before Network released *Innovator: Soundtrack For The Tenth Planet* in 1991, a six-track EP that comprised some of May's definitive moments to date. In the same year May was responsible for what Carl Craig has called the finest remix ever, Sueño Latino's 'Sueño Latino', itself a reworking of Manuel Goettschring's epic 'E2-M4'. It was followed in 1992 by *Relics*, a double album of Transmat's finest moments, heavily featuring Rhythim Is Rhythim, which coincided with a re-release of 'Strings Of Life' on the Belgium label Buzz, this time in a drumless version reminiscent of May's 'Sueño Latino' remix. More recently, Transmat has been revived following its signing to Sony, resulting in the long-awaited release of Rhythim Is Rhythim's 1991 recordings, 'Kao-tic Harmony' and 'Icon', and the Japanese (and subsequent American) release of a comprehensive Derrick May retrospective, *Innovator*, which contains all May's work for the Transmat label including remixes and tracks released for the first time.

- COMPILATIONS: *Relics: A Transmat Compilation* (Buzz 1992)★★★★, *Innovator* (10th Planet 1998)★★★★.

May, Tina

b. England. Encouraged by her piano-playing parents, who 'just assumed she would be musical', she began training as a singer at 16, first thinking of a career as a classical singer. Then, to use her expression, jazz chose her. She developed as a fine performing singer, became popular on the UK club circuit and also began teaching. A skilled improviser, she builds her repertoire with a careful eye for melody, lyric and mood. For most of the 90s she customarily worked with a piano-bass-drums trio which usually includes her husband **Clark Tracey** and **David Newton**.

- ALBUMS: *It Ain't Necessarily So* (33 Records 1994),★★ *So Nice* (33 Records 1995)★★★, *Time Will Tell* (33 Records 1996)★★★.

May, Wuta

(see **Les Quatre Étoiles**)

Mayall, John

b. 29 November 1933, Macclesfield, Cheshire, England. The career of England's premier white blues exponent and father of British blues has now spanned five decades and much of that time has been unintentionally spent acting as a musical catalyst. Mayall formed his first band in 1955 while at college, and as the Powerhouse Four the group worked mostly locally. Soon afterwards, Mayall enlisted for National Service. He then became a commercial artist and finally moved to London to form his Blues Syndicate, the forerunner to his legendary Bluesbreakers. Along with **Alexis Korner**, Cyril Davies and **Graham Bond**, Mayall pioneered British R&B. The astonishing number of musicians who have passed through his bands reads like a who's who. Even more remarkable is the number of names who have gone on to eclipse Mayall with either their own bands or as members of highly successful groups. Pete Frame, author of *Rock Family Trees*, has produced a detailed Mayall specimen, which is recommended. His roster of musicians included **John McVie**, Hughie Flint, Mick Fleetwood, **Roger Dean**, **Davey Graham**, **Eric Clapton**, **Jack Bruce**, **Aynsley Dunbar**, **Peter Green**, **Dick Heckstall-Smith**, **Keef Hartley**, **Mick Taylor**, **Henry Lowther**, Tony Reeves, Chris Mercer, **Jon Hiseman**, Steve Thompson, Colin Allen, **Jon Mark**, **Johnny Almond**, **Harvey Mandel**, Larry Taylor, and **Don 'Sugercane' Harris**.

His 1965 debut, *John Mayall Plays John Mayall*, was a live album which, although badly recorded, captured the tremendous atmosphere of an R&B club. His first single, 'Crawling Up A Hill', is contained on this set and it features Mayall's thin voice attempting to compete with an exciting, distorted harmonica and Hammond organ. ***Bluesbreakers With Eric Clapton*** is now a classic, and is highly recommended to all students of white blues. Clapton enabled his boss to reach a wider audience, as the crowds filled the clubs to catch a glimpse of the guitar hero. ***A Hard Road*** featured some clean and sparing guitar from Peter Green, while *Crusade* offers a brassier, fuller sound. *The Blues Alone* showed a more relaxed style, and allowed Mayall to demonstrate his musical dexterity. *Diary Of A Band Vol. 1* and *Vol. 2* were released during 1968 and capture their live sound from the previous year; both feature excellent drumming from Keef Hartley, in addition to Mick Taylor on guitar. ***Bare Wires***, arguably Mayall's finest work, shows a strong jazz leaning, with the addition of Jon Hiseman on drums and the experienced brass section of Lowther, Mercer and Heckstall-Smith. The album was an introspective journey and contained Mayall's most competent lyrics, notably the beautifully hymn-like 'I Know Now'. The similarly packaged *Blues From Laurel Canyon* (Mayall often produced his own artwork) was another strong album which was recorded in Los Angeles, where Mayall lived. This marked the end of the Bluesbreakers name and, following the departure of Mick Taylor to the **Rolling Stones**, Mayall pioneered a drumless acoustic band featuring Jon Mark on acoustic guitar, Johnny Almond on tenor saxophone and flute, and Stephen Thompson on string bass. The subsequent live album, *The Turning Point*, proved to be his biggest-selling album and almost reached the UK Top 10. Notable tracks are the furious 'Room To Move', with Mayall's finest harmonica solo, and 'Thoughts About Roxanne' with some exquisite saxophone from Almond. The same line-up plus Larry Taylor produced *Empty Rooms*, which was more refined and less exciting. The band that recorded *USA Union* consisted of Americans Harvey Mandel, 'Sugercane' Harris and Larry Taylor. It gave Mayall yet another success, although he struggled lyrically. Following the double reunion *Back To The Roots*, Mayall's work lost its bite, and over the next few years his output was of poor quality. The halcyon days of name stars in his band had passed and Mayall suffered record company apathy. His last album to chart was *New Year, New Band, New Company* in 1975, featuring for the first time a female vocalist, Dee McKinnie, and future **Fleetwood Mac** guitarist Rick Vito. Following a run of albums that had little or no exposure, Mayall stopped recording, playing only infrequently close to his base in California. He toured Europe in 1988 to small but wildly enthusiastic audiences. That same year he signed to **Island Records** and released *Chicago Line*. Renewed activity and interest occurred in 1990 following the release of his finest album in many years, *A Sense Of Place*. Mayall was interviewed during a short visit to Britain in 1992 and sounded positive, happy and unaffected by years in the commercial doldrums. *Wake Up Call* changed everything once more. Released in 1993, the album is one of his finest ever, and became his biggest-selling disc for over two decades. The 90s have so far been kind to Mayall; the birth of another child in 1995, and a solid new release, *Spinning Coin*. The replacement for the departing Coco Montoya is yet another highly talented guitarist (a fortune with which Mayall is clearly blessed) - Buddy Whittington is the latest, continuing a tradition that started with Clapton and Green. As the sole survivor from the four 60s UK R&B/blues catalysts, Mayall has played the blues for so long without any deviation that it is hard to think of any other white artist to compare. He has outlived his contemporaries from the early days (Korner, Bond and Davis), and recent reappraisal has put the man back at the top of a genre that he can justifiably claim to have furthered more than any other Englishman.

● ALBUMS: *John Mayall Plays John Mayall* (Decca 1965)★★★★, *Bluesbreakers With Eric Clapton* (Decca 1966)★★★★★, *A Hard Road* (Decca 1967)★★★★, *Crusade* (Decca 1967)★★★, *The Blues Alone* (Ace Of Clubs 1967)★★★★, *Diary Of A Band Vol. 1* (Decca 1968)★★★, *Diary Of A Band Vol. 2* (Decca 1968)★★★, *Bare Wires* (Decca 1968)★★★★★, *Blues From Laurel Canyon* (Decca 1968)★★★★, *Turning Point* (Polydor 1969)★★★★, *Empty Rooms* (Polydor 1970)★★★★, *USA Union* (Polydor 1970)★★★, *Back To The Roots* (Polydor 1971)★★★, *Beyond The Turning Point* (Polydor 1971)★★★, *Thru The Years* (Decca 1971)★★★, *Memories* (Polydor 1971)★★★, *Jazz Blues Fusion* (Polydor 1972)★★★, *Moving On* (Polydor 1973)★★, *Ten Years Are Gone* (Polydor 1973)★★, *Down The Line* (London US 1973)★★, *The Latest Edition* (Polydor 1975)★★, *New Year, New Band, New Company* (ABC 1975)★★, *Time Expired, Notice To Appear* (ABC 1975)★★, *John Mayall* (Polydor 1976)★★, *A Banquet Of Blues* (ABC 1976)★★, *Lots Of People* (ABC 1977)★★, *A Hard Core Package* (ABC 1977)★★, *Primal Solos* (London 1977)★★★, *Blues Roots* (Decca 1978)★★, *Last Of The British Blues* (MCA 1978)★★, *Bottom Line* (DJM 1979)★★, *No More Interviews* (DJM 1979)★★, *Roadshow Blues* (DJM 1980)★★, *Last Edition* (Polydor 1983)★★, *Behind The Iron Curtain* (PRT 1986)★★, *Chicago Line* (Island 1988)★★, *Archives To Eighties* (Polydor 1989)★★★, *A Sense Of Place* (Island 1990)★★★★, *Wake Up Call* (Silvertone 1993)★★★★, *The 1982 Reunion Concert* (Repertoire 1994)★★, *Spinning Coin* (Silvertone 1995)★★, *Blues For The Lost Days* (Silvertone 1997)★★★★.

● COMPILATIONS: *Looking Back* (Decca 1969)★★★★, *World Of John Mayall* (Decca 1970)★★★★, *World Of John Mayall Volume 2* (Decca 1971)★★★★, *The John Mayall Story Volume 1* (Decca 1983)★★★, *The John Mayall Story Volume 2* (Decca 1983)★★★, *London Blues 1964-1969* (PolyGram 1992)★★★★, *Room To Move 1969-1974* (PolyGram 1992)★★★★, *As It All Began 1964-1969* (Deram 1998).

● VIDEOS: *John Mayall's Bluesbreakers: Blues Alive* (PVE 1995).

● FURTHER READING: *John Mayall: Blues Breaker*, Richard Newman.

Maye, Arthur Lee

b. 11 December 1934, Tuscaloosa, Alabama, USA. Maye had one of the most engaging lead voices on the west coast doo-wop scene and he put it to terrific use on many fine songs, usually recorded with his group the

Crowns. His career was a unique dual one - as a baseball player (as Lee Maye) and as a singer - and he was only able to record and tour during the off-seasons. In 1954, the same year he joined a Milwaukee Braves' minor league club, he formed a trio in Los Angeles with bass Johnny Coleman and bass/baritone **Richard Berry**. They made some records for the Flair label that were released as being by the Rams and the '5' Hearts. At the end of the 1954 baseball season, Maye organized the Crowns, which other than himself included Berry and Coleman, with new members Charles Colbert (tenor), Johnny Morris (tenor) and Joe Moore (baritone). Occasionally, bass Randy Jones would substitute for Berry. The records they made for the RPM label were excellent, notably the classic 'Truly' and 'Love Me Always', but the Crowns only managed local success with them. After the 1955 baseball season, Maye And The Crowns then joined the **Specialty** label, recording one of their finest songs, 'Gloria'. No hits resulted and at the end of the 1956 baseball season, Maye began an association with **Johnny Otis**, touring with him in a vocal ensemble called the Jayos. They recorded for Otis's Dig label without much success, but Maye also brought the Crowns to the label, recording several tracks, most notably 'This Is The Night For Love' (1956). Maye And The Crowns made further tracks in 1957 for Flip and in 1959 for Cash. In 1959 Maye was brought up from the minor leagues to play major league baseball for the Milwaukee Braves. This served to end Maye's career with the Crowns, but as Maye played for various major league teams through 1971, each off-season allowed him time to record some solo numbers. He made his last record for Dave Antrell's Antrell label in 1985.

Mayer, Nathaniel

b. 10 February 1944, Detroit, Michigan, USA. Mayer was a typical transitional artist, whose vocal intensity evoked both the doo-wop past and the emerging soul music. This style was magnificently realized in his lone hit, 'Village Of Love', which went to number 16 R&B and number 22 pop in 1962. It was recorded for a small Detroit company, Fortune, and proved to be the biggest hit the label ever had (after being leased to United Artists). Mayer started singing in high school, and recorded his first record, the wonderful 'My Last Dance With You', with a pick-up group, the Fabulous Twilights. It failed to attract buyers, but the follow-up, 'Village Of Love', also recorded with the group, gave him a national audience. Later releases, notably 'Leave Me Alone' (1962) and 'Going Back To The Village Of Love' (1964), could not return Mayer to the charts, probably because the primitive production of Fortune's records made them sound uncompetitive next to the increasingly sophisticated recording methods employed by rival firms. Mayer never recorded again after his stay at Fortune Records.

- ALBUMS: *Going Back To The Village Of Love* (Fortune 1964)★★★.

Mayerl, Billy

b. William Joseph Mayerl, 31 May 1902, London, England, d. March 1959, England. The most famous British pianist of the 20s and 30s, who was also a celebrated composer of piano pieces and light orchestral works. Mayerl gave the first British performance of **George Gershwin**'s 'Rhapsody In Blue' in 1925, and thereafter he was recognised as the leading exponent of syncopated piano playing in Britain. His influence on amateur pianists was so great that he was persuaded to form The Billy Mayerl School which supplied piano transcriptions by post, together with guidance on improving one's playing. Mayerl's best-known piece was 'Marigold' (1926) which he adopted as his signature tune. It was one of the earliest of a great string of piano successes, such as 'Autumn Crocus' (1932), 'Four Aces Suite' (1933), 'Bats In The Belfry' (1935), 'Aquarium Suite' (1937), 'From A Spanish Lattice' (1938), 'Parade Of The Sandwich Board Men' (1938) and 'Fireside Fusiliers' (1943). Mayerl's light orchestral works included 'Minuet By Candlelight' (1956), 'Waltz For A Lonely Heart' (1956), 'Busybody' (1956). During the 80s Mayerl's work was re-discovered by several leading pianists on CD release - Eric Parkin (Chandos), Susan Tomes (Virgin) and Peter Jacobs (Aspen). Eric Parkin has also recorded Mayerl's transcriptions of 20s and 30s popular songs for Priory Records (UK).

- ALBUMS: by Eric Parkin *Original Piano Compositions - Volume 1* (Chandos 1988)★★★, *Original Piano Compositions - Volume 2*, (Chandos 1990)★★★, *Original Piano Compositions - Volume 3* (Chandos 1993)★★★, *British Light Music Series - Billy Mayerl* (Marco Polo 1994)★★★★.

Mayes, Pete

b. 1938, Houston, Texas, USA. Mayes was given his first guitar by an uncle after experimenting with string and wire. According to his own story, by the age of 14 he had already worked with **Lester Williams**, although he did not meet **T-Bone Walker**, the doyen of all Texas guitarists, until 1954. During the next 20 years, he often worked with Walker and made the acquaintance of many other bluesmen who would later come to fame, most prominently **Joe Hughes**. Mayes' first recordings were made in support of **Junior Parker** and, in 1978, he entered a studio again while in Paris on tour with **Bill Doggett**. In the meantime, he had three singles issued under his own name on the Ovide label. In 1984, he appeared in the film *Battle Of The Guitars*, the soundtrack of which was issued on album. His own debut album was recorded in Houston during 1984-85 for the Dutch company Double Trouble.

- ALBUMS: *I'm Ready* (Double Trouble 1986)★★★.

Mayfield, Curtis

b. 3 June 1942, Chicago, Illinois, USA. As songwriter and vocalist with the **Impressions**, Mayfield established an early reputation as one of soul music's most intuitive talents. In the decade between 1961 and 1971, he penned a succession of exemplary singles for his group, including 'Gypsy Woman' (1961), 'It's All Right' (1963), 'People Get Ready' (1965), 'We're A Winner' (1968) and 'Choice Of Colours' (1969), the subjects of which ranged from simple, tender love songs to broadsides demanding social and political equality. Years later **Bob Marley** lifted lines from the anthemic 'People Get Ready' to populate his own opus, 'One Love'. Two independent record companies, Windy C and Curtom, emphasized Mayfield's statesman-like role within black music, while his continued support for other artists - as composer, producer or session guitarist - enhanced a virtually peerless reputation. **Jerry Butler**, **Major Lance**, **Gene Chandler** and **Walter Jackson** are among the many Chicago-based singers benefiting from Mayfield's involvement. Having parted company with the Impressions in 1970, the singer began his solo career with '(Don't Worry) If There's A Hell Below We're All Going To Go', a suitably astringent protest song. The following year Mayfield enjoyed his biggest UK success when 'Move On Up' reached number 12, a compulsive dance song that surprisingly did not chart in the USA. There, the artist's commercial ascendancy was maintained with 'Freddie's Dead' (US R&B number 2/number 4 pop hit) and the theme from 'Superfly' (1972), a 'blaxploitation' film that he also scored. Both singles and the attendant album achieved gold status, inspiring further excursions into motion picture soundtracks, including *Claudine*, *A Piece Of The Action*, *Sparkle* and *Short Eyes*, the last of which featured Mayfield in an acting role. However, although the singer continued to prove popular, he failed to sustain this high profile, and subsequent work, including his production of **Aretha Franklin**'s 1978 album, *Almighty Fire*, gained respect rather than commercial approbation. In 1981, he joined the Boardwalk label, for which he recorded *Honesty*, his strongest album since the halcyon days of the early 70s. Sadly, the death of the label's managing director Neil Bogart left an insurmountable gap, and Mayfield's career was then blighted by music industry indifference. The singer nonetheless remained a highly popular live attraction, particularly in Britain where '(Celebrate) The Day After You', a collaboration with the **Blow Monkeys**, became a minor hit. In 1990, a freak accident, in which part of a public address rig collapsed on top of him during a concert, left Mayfield permanently paralyzed from the neck down. The effects, both personal and professional, proved costly, but not completely devastating in terms of his musical career . The material for *BBC Radio 1 Live In Concert* was gathered from the gig at London's Town And Country Club during Mayfield's 1990 European tour. In 1993 **Warner Brothers** released *A Tribute To Curtis Mayfield* featuring various artists, including **Lenny Kravitz**, **Whitney Houston**, Aretha Franklin, **Bruce Springsteen**, **Rod Stewart**, **Elton John** and **Steve Winwood**, which was an excellent tribute to the Mayfield songbook. Winwood contributed the album's highlight, a sparkling version of 'It's All Right!' A year later **Charly Records** reissued the majority of Mayfield's 70s albums on CD as well as several compilations. The icing on the cake came in 1996 when **Rhino Records** collated the best package in a three-CD box set. At the end of 1996 a new album, *New World Order*, was released to excellent reviews. The album stands up to repeated listening, but some particularly enthusiastic critics may have been swayed by their affection for such an important man, together with sympathy for his tragic disability. During the recording Mayfield had to lie on his back in order to give some gravitational power to his singing. His contribution to soul music has been immense; whatever the limitations of his disability, his voice, however, remains perfect and unique.

● ALBUMS: *Curtis* (Buddah 1970)★★★, *Curtis/Live!* (Buddah 1971)★★★, *Roots* (Buddah 1971)★★★★, *Superfly* film soundtrack (Buddah 1972)★★★★★, *Back To The World* (Buddah 1973)★★★★, *Curtis In Chicago* (Buddah 1973)★★★, *Sweet Exorcist* (Buddah 1974)★★★, *Got To Find A Way* (Buddah 1974)★★★, *Claudine* (Buddah 1975)★★, *Let's Do It Again* (Curtom 1975)★★★, *There's No Place Like America Today* (Curtom 1975)★★★, *Sparkle* (Curtom 1976)★★, *Give, Get, Take And Have* (Curtom 1976)★★, *Short Eyes* (Curtom 1977)★★, *Never Say You Can't Survive* (Curtom 1977)★★, *A Piece Of The Action* (Curtom 1978)★★, *Do It All Night* (Curtom 1978)★★★, *Heartbeat* (RSO 1979)★★★, with Linda Clifford *The Right Combination* (RSO 1980)★★, *Something To Believe In* (RSO 1980)★★, *Love Is The Place* (Boardwalk 1981)★★, *Honesty* (Boardwalk 1983)★★★★, *We Come In Peace With A Message Of Love* (CRC 1985)★★★, *Live In Europe* (Ichiban 1988)★★★, *People Get Ready* (Essential 1990)★★★, *Take It To The Streets* (Curtom 1990)★★★, *BBC Radio 1 Live In Concert* (Windsong 1994)★★, *New World Order* (Warners 1996)★★★.

● COMPILATIONS: *Of All Time* (Curtom 1990)★★★, *Get Down To The Funky Groove* (1994)★★★, *Groove On Up* (1994)★★★, *Tripping Out* (Charly 1994)★★★, *A Man Like Curtis - The Best Of* (1994)★★★, *Living Legend* (Curtom Classics 1995)★★★, *People Get Ready: The Curtis Mayfield Story* 3-CD box set (Rhino 1996)★★★★, *Love Peace And Understanding* (Sequel 1997)★★★, *Curtis - The Very Best Of* (Beechwood 1998)★★★★.

● VIDEOS: *Curtis Mayfield At Ronnie Scott's* (Hendring Video 1988).

● FILMS: *Superfly* (1973), *The Groove Tube* (1974).

Mayfield, Percy

b. 12 August 1920, Minden, Louisiana, USA, d. 11 August 1984. A gifted performer, Percy Mayfield's first success came in 1950 with 'Please Send Me Someone To Love' on the **Specialty** label. A massive US R&B hit, it reportedly sold well in excess of one million copies and became an enduring composition through its many cover versions. Further chart entries, 'Lost Love' (1951) and 'Big Question' (1952), confirmed Mayfield's status, but it was nine years before he secured another best-seller with 'River's Invitation'. 'Hit The Road Jack' enhanced Mayfield's standing as a gifted composer when it became an international hit for **Ray Charles**.

This influential musician recorded several of Mayfield's songs; Mayfield, in turn, pursued his career on Charles's Tangerine outlet. The talented artist remained an active performer throughout the 70s and early 80s, and his later work appeared on several different labels. His death from a heart attack in 1984 robbed R&B of one of its most individual voices. **Johnny Adams** released an excellent tribute album in 1989 titled *Walking On A Tightrope.*

● ALBUMS: *My Jug And I* (HMV 1962)★★★, *Percy Mayfield* (1969)★★★, *Bought Blues* (1969)★★★, *Tightrope* (1969)★★★, *Percy Mayfield Sings* (1970)★★★, *Weakness Is A Thing Called Man* (RCA 1970)★★, *Blues - And Then Some* (1971)★★, *Please Send Me Someone To Love* (Intermedia 1982)★★★, *Live* (Winner 1992)★★★.

● COMPILATIONS: *The Best Of Percy Mayfield* (Specialty 1970)★★★★, *The Incredible Percy Mayfield* (1972)★★★, *My Heart Is Always Singing Sad Songs* (Ace 1985)★★★, *The Voice Within* (Route 66 1988)★★★, *Percy Mayfield: Poet Of The Blues* (Specialty 1990)★★★, *Percy Mayfield Vol. 2: Memory Pain* (Ace 1992)★★★.

● VIDEOS: *John Lee Hooker/Lowell Fulson/Percy Mayfield* (1992).

Mayhem

Formed in Norway by Euronymous (real name Oystien Aarseth), who was a young fan of the Satanic black metal played by bands such as **Bathory** and **Venom**, Mayhem made their first impact with the 1984 demo *Pure Fucking Armageddon*, which is regarded in underground circles as a classic of extreme metal. The black metal genre was losing popularity, however, along with the leather-and-chains imagery and Satanic lyrics that were its trademark. Rather than follow heavy metal fashion and adopt the hardcore punk or death metal genres that were becoming popular, Euronymous opted to preserve purist black metal. In order to do so, he opened a record shop in Oslo named Helvete (Norwegian for 'Hell') and founded the Deathlike Silence label, both dedicated solely to black metal. In 1987 he released *Deathcrush*, Mayhem's official debut, which featured six songs in 17 and a half minutes of frenzied angst. Then, in 1991, the band's vocalist shot himself (by way of black irony, he went under the stage-name 'Dead'). Rather than halting Euronymous's black metal crusade, the tragedy appeared to have redoubled his faith. Mayhem inspired a number of Scandinavian bands to readopt the musical style and imagery of black metal during the early 90s, while Euronymous became an increasingly melodramatic and popular spokesman on the extreme metal underground, with his philosophies of cold hate and spite. A series of Norwegian church burnings in early 1993 were linked to the Black Metal Circle, a cult-like group centred around Euronymous's black metal crusade and dominated by members of bands such as **Emperor**, Dark Throne and **Burzum**, all signed to Deathlike Silence. Euronymous revelled in the international publicity. However, on 10 August 1993, he was found, stabbed 25 times, outside his Oslo apartment. Two weeks later, Varg Vikernes (better known by his stage-name of Count Grishnakh) of the band Burzum was arrested for the murder, and convicted the following year. Vikernes had been Euronymous's right-hand man, and it is not apparent whether the murder was committed because of a financial dispute over record royalties, over a woman, or because of darker doctrinal differences between the two. What does seem clear is that Euronymous was consumed by the vivid world of pain and hate he had himself created, while the black metal revival he inspired continues unabated. In 1994 *De Mysteriis Dom Sathanas*, Mayhem's last recording, was released posthumously. Sinisterly, it featured Grishnakh on bass guitar.

● ALBUMS: *Deathcrush* (Deathlike Silence 1987)★★★, *De Mysteriis Dom Sathanas* (Deathlike Silence 1994)★★★.

Maynard, Ken

b. 21 July 1895, Vevay, Indiana, USA, d. 23 March 1973, California, USA. Maynard, who could play guitar, banjo and fiddle, worked in rodeos until he broke into films as a stuntman. He became the first motion picture singing cowboy, when he sang in *The Wagon Master* in 1929. In this part-talkie (it was 40% silent), he sang 'The Lone Star Trail' and 'The Cowboy's Lament'. He recorded eight cowboy songs for Columbia in 1930. A cowboy song was used for a film title for the first time in Maynard's 1930 film *The Strawberry Roan.* His career as a singing cowboy ended with the film debut of **Gene Autry** in Maynard's 1934 film, *In Old Sante Fe.* His singing, which has been described as rustic, was not comparable to that of Autry, **Roy Rogers** or later singing cowboys, but he continued for some years as a noted cowboy actor. (His brother Kermit Maynard [1898-1971] was also a cowboy actor.)

Mayor, Simon

b. 5 October 1953, Sheffield, England. Mayor taught himself guitar at the age of 10, and in his teens he added the whistle, mandolin and fiddle. He met Hilary James (b. 4 August 1952, Stoke On Trent, England; vocals/guitar/double bass), at the Reading University folk club, and began to work with her in various line-ups. After university, they formed Spredthick, a folk/blues/ragtime band. The group underwent many personnel changes at different times and featured musicians such as Andrew Mathewson (b. 1952; guitar) who was with them from 1973-76, Peter Jagger (b. 1954; guitar) from 1976-77, Andy McGhee (banjo) during 1978, and Phil Fentimen (b. 10 August 1954; guitar/double bass), from 1977-80. Spredthick released one album then disbanded.

Aside from working as a duo, Simon and Hilary make occasional outings fronting Slim Panatella And The Mellow Virginians, a bluegrass/western swing trio. For this they recruit the services of Andy Baum (b. 1953; vocals/guitar/mandolin). With Hilary, Simon has written topical songs for television programmes such as

Newsnight, *Kilroy*, and children's songs for *Play School*, *Listening Corner*, and *Green Claws*. As a duo, they have played throughout Europe, and Singapore. Simon has also presented *The Song Tree* on BBC Radio 5 for six years. He has done much to revive interest in the much under-rated mandolin, via his mandolin album project, encompassing classical, bnaroque, and folk themes. The project featured Simon's own compositions alongside non-folk elements by composers including Vivaldi, Berlioz, and Handel. This series of albums received excellent reviews and a great deal of airplay.

- ● ALBUMS: *Spredthick* (1979)★★★, *Craving The Dew* (1981)★★★, *Musical Mystery Tour* (1985)★★, *Slim Panatella And The Mellow Virginians* (1988)★★★, *Musical Mystery Tour 2 - Up In A Big Balloon* (1988)★★, *Musical Mystery Tour 3 - A Big Surprise* (1989)★★, *Musical Mystery Tour 4 - Snowmen And Kings* (1990)★★, *The Mandolin Album* (1990)★★★, *The Second Mandolin Album* (1991)★★★, *Winter With Mandolins* (1992)★★★, with Hilary James *Burning Sun* (1993)★★★, *The English Mandolin* (Acoustics Records 1995)★★★.
- ● COMPILATIONS: *Children's Favourites From The Musical Mystery Tour* (1990)★★.

Mays, Bill

b. William Allen Mays, 5 February 1944, Sacramento, California, USA. Mays studied piano formally for a number of years into his twenties. In the early 70s his proficiency and growing reputation was such that he was hired as accompanist to **Sarah Vaughan** and then **Al Jarreau**. In the mid-70s he led his own small band and also worked with many other leaders including **Bobby Shew** and **Bud Shank**. In the 80s he was with **Shelly Manne**, **Benny Golson**, **Mark Murphy** and **Red Mitchell**. Later in the decade, he played with **Tom Harrell** in his own group, with Murphy, and also with **Gerry Mulligan**. A strikingly talented pianist with the special skills needed by an accompanist allied to those of an imaginative soloist (by no means a common combination), Mays also composes and arranges much of the material he plays.

- ● ALBUMS: with Bob Magnusson *Road Work Ahead* (Discovery 1980)★★, *Tha's Delight* (Trend 1983)★★★.

Mays, Curley

b. 26 November 1938, Maxie, Louisiana, USA. A nephew of **Gatemouth Brown** and a cousin of **Phillip Walker**, Mays was raised in Beaumont, Texas, where he taught himself to play guitar when he was in his early teens. He worked on the streets and in the clubs around Beaumont until his break came in 1959 when he began a three-year stint with the **Etta James** Revue. Over the years, he also worked with the Five Royales, **James Brown** and **Tina Turner**. After a period spent working in hotel bands in Las Vegas, Mays formed his own band in the mid-60s and returned to Texas, where he appeared regularly in clubs from San Antonio to Houston. Veteran Texas bluesman Zuzu Bollin remembered him as a consummate showman blessed with the ability to play the guitar with his bare feet!

Mays, Lyle

b. 27 November 1953, Wausaukie, Wisconsin, USA. The varied keyboard talents of Mays are regularly heard together with **Pat Metheny**. They met in 1975, and have since forged a musical partnership built upon respect and admiration for each other's work. While it is Metheny who rightly takes the limelight, the integral backbone of the music has much to do with May's fluid keyboard playing, thoughtful arrangements and superb composing ability. In addition to sharing the credits on *As Falls Wichita, So Falls Wichita Falls*, he has played on virtually all of Metheny's impressive catalogue. He contributed to **Eberhard Weber**'s *Later That Evening*, and has so far released two critically acclaimed solo albums. The 'Alaskan Suite' in particular, shows the vast range of capabilities from this dedicated and unassuming musician.

- ● ALBUMS: *Lyle Mays* (Geffen 1986)★★★, *Street Dreams* (Geffen 1988)★★★★, with John DeJohnette, Marc Johnson *Fictionary* (Geffen 1993)★★★.

Maytals

Arguably, the Maytals were only ever kept from becoming 'international' artists by the runaway success of **Bob Marley** And The Wailers in the 70s. Rumour has it that **Island Records' Chris Blackwell** originally only signed the Wailers because he was unable to obtain the Maytals' signatures at the time. Frederick 'Toots' Hibbert, Nathaniel 'Jerry' Matthias/McCarthy and Henry 'Raleigh' Gordon came together in 1962 at the start of Jamaica's **ska** craze and began recording for **Coxsone Dodd**'s **Studio One** organization. With a hoarse vocal from Hibbert, backed by an impenetrable wall of sound, it was not long before the Maytals were the number one vocal group in Jamaica - a position they maintained throughout the 60s and on into the 70s.

They left Dodd after some massive hits and moved on to his ex-employee and arch-rival **Prince Buster**, celebrating with the vengeful 'Broadway Jungle'/'Dog War'. However, their stay with Buster was also short-lived and the Maytals moved on again to **Byron Lee**'s BMN stable. In 1965 they made Jamaican musical history when both sides of 'Daddy'/'It's You' topped the Jamaican charts, and in 1966 they won the prestigious Jamaican Festival Song Competition with 'Bam Bam'. Many of their releases in these early days were credited to 'The Vikings' or 'The Flames', because, as Hibbert explained: 'Promoters in Jamaica called us all kinds of different names because they didn't want us to get our royalties'. The future was looking bright for the group, but Hibbert was imprisoned in late 1966 for possession of marijuana and was not released until 1968. The Maytals began work for **Leslie Kong**'s **Beverley's** label, and their first release was a huge hit in Jamaica and the UK - '54-46 That's My Number' featured one of reggae's most enduring basslines as Hibbert detailed his prison experiences in song. This was the beginning of a hugely successful period for the group, both artistically and financially, and they recorded many classic records for Beverley's, including 'Do The Reggay', one of the first songs ever to use 'reggae' in the title, 'Monkey Man', which actually reached the UK charts, and 'Sweet and Dandy', which won the Festival Song Competition again for them in 1969. They also appeared in a cameo role in the hugely popular film ***The Harder They Come***, singing one of their most popular tracks, 'Pressure Drop'.

Kong's untimely death in 1971 from a heart attack robbed them of their mentor. Many believed that their best work was recorded while at Beverley's; evidence of its popularity was found in the 2-Tone craze of the late 70s, when new bands took a large part of their repertoire from Hibbert's Beverley's songbook. The Maytals subsequently returned to Byron Lee, now the successful owner of Dynamic Sounds, a state-of-the-art recording, mastering and record pressing complex. In 1972 they won the Festival Song Competition yet again with 'Pomps and Pride'. Through their work with Dynamic they attracted the attention of Chris Blackwell and became Toots And The Maytals. For the first time in 14 years they became widely known outside of reggae circles. Their UK and US tours were sell-outs, and Island Records released what became their biggest-selling album, *Reggae Got Soul*, which took them into the UK album charts. They made history again in 1980 when, on 29 September, they recorded a live show at London's Hammersmith Palais, which was mastered, processed, pressed and in the shops 24 hours later. Few live excursions have been able to capture the feel and spontaneity of this album, which showcases the Maytals at their best - live without any embellishments. By this time, they had left their Jamaican audiences far behind, but their nebulous 'pop' audience soon moved on to the next big sensation. Hibbert dispensed with the services of Matthias/McCarthy and Gordon for his 1982 tour and has even experimented with non-reggae line-ups. While the Maytals continued to tour and make records in the 90s, real lasting international success always seemed to elude them.

● ALBUMS: *Presenting The Maytals* (Ska Beat 1964)★★★★, *The Sensational* (Wirl 1965)★★★★, *Never Grow Old* (Studio One 1966)★★★, *Original Golden Oldies (Volume Three)* (Fab Prince Buster 1967)★★★, *Sweet & Dandy* (Beverley's 1969)★★★, *From The Roots* (Trojan 1970)★★★, *Monkey Man* (Trojan 1970)★★★, *Funky Kingston* (Dragon 1973)★★★★, *In The Dark* (Dragon/Dynamic 1974)★★★, *Slatyam Stoot* (Dynamic)★★★, *Reggae Got Soul* (Mango/Island 1976)★★★★, *Pass The Pipe* (Mango/Island 1979)★★★, *Just Like That* (Mango/Island 1980)★★★, *Toots Live* (Mango/Island 1980)★★★, *Toots In Memphis* (Mango 1988)★★★, *Life Could Be A Dream* (Studio One 1992)★★★.

● COMPILATIONS: *Reggae Greats* (Mango/Island 1988)★★★★, *Do The Reggae 1966-70* (Trojan 1988)★★★, *Sensational Ska Explosion* (Jamaica Gold 1993)★★★, *Time Tough* (Mango/Island 1996)★★★, *The Very Best Of* (Music Club 1998)★★★.

Maytime (film musical)

Although this 1937 screen version retained hardly anything from the 1917 stage operetta other than the title and one of the songs, it remains one of the most accomplished and enjoyable films of its kind. Noel Langley's story, which is told in flashback, concerns the famous opera star Marcia Mornay (**Jeanette MacDonald**), who puts her career before her true love, Paul Allison (**Nelson Eddy**), and marries Nicolai Nazaroff (John Barrymore), the dominant figure in her life. The somewhat melodramatic climax comes when Allison, having been killed by Nazaroff while in a jealous rage, materialises in spiritual form and is serenaded by a remorseful Marcia. Among a strong supporting cast were Herman Bing, Lynne Carver, Tom Brown, Sig Ruman, Billy Gilbert, Harry Davenport, Walter Kingsford, Ivan Lebedeff, and Leonid Kinskey. The lovely 'Will You Remember (Sweetheart)?' (Rida Johnson Young-**Sigmund Romberg**), the song that survived from the original stage show, was sung with a glorious passion by Eddy and MacDonald, a feeling they also brought to bear on 'Czaritza', which consisted of excerpts from Tchaikovsky's Fifth Symphony, arranged by **Robert Wright** and **George Forrest**. The latter duo also wrote new lyrics to the folk song, 'Vive L'Opera', and the rest of the score - a mixture of songs and operatic excerpts, included 'Carry Me Back to Old Virginny' (James Bland), 'Love's Old Sweet Song' (James L. Molloy-G. Clifton Bingham), 'Le Regiment De Sambre Et Meuse' (Robert Planquette), and 'Ham And Eggs' (Herbert Stothart-Wright-Forrest). This lavish production, which is considered to be one of the best of Jeanette MacDonald and Nelson Eddy's eight films together, was produced by Hunt Stromberg for MGM and directed by Robert Z. Leonard. *Variety* reported that it grossed three and a half million dollars in US domestic theatre rentals, putting it among the most successful films of the decade.

Maytime (stage musical)

With his score for this highly popular operetta, which was based on a German production, *Wie Einst In Mai*, **Sigmund Romberg** finally stepped out of **Victor Herbert**'s shadow, and established himself as the leading composer of these gloriously musical, sentimental sagas. Rida Johnson Young wrote the book and lyrics, and the show's role-reversal story was set in New York, where well-off Ottilie Van Zandt (Peggy Wood) is prevented by her father, Matthew Van Zandt (William Norris), from marrying her true love, Richard Wayne (Charles Purcell), because, quite frankly, he comes from 'the other side of the tracks'. They go on to each marry their respective partners, although they meet socially and affirm their love for each other. When Ottilie's husband dies, she is left destitute, and her house and all her belongings are auctioned. Richard buys the house, and many years pass before their grandchildren encounter each other, and presumably find happiness together. The grandchildren were also played by Peggy Wood and Charles Purcell. The sweeping, romantic score included 'The Road To Paradise', 'Jump Jim Crow', 'In Our Little Home Sweet Home', 'Only One Girl For Me', and 'Will You Remember?', a lovely song which achieved wider recognition. One of the other numbers, 'Dancing Will Keep You Young', had music by Romberg and a lyric by Cyrus Wood. An enormously popular show - America's biggest hit of World War I - which all the soldiers aimed to see before they departed for the conflict. Its run of 492 performances in 1917 was, for the time, astounding. The 1937 film changed the story and discarded all the songs except for 'Will You Remember?'. The song was sung superbly by **Jane Powell** and **Vic Damone** in the 1954 Sigmund Romberg bio-pic, *Deep In My Heart*.

Maytones

The Maytones comprised Vernon Buckley and Gladstone Grant and began recording in the late 60s with Alvin 'GG' Ranglin. In 1970 they released 'Black And White', which was considered to be the alternative reggae cut to **Greyhound**'s successful pop hit. They also enjoyed hits in the early 70s with 'Preaching Love', 'If Loving You Was Wrong', 'Brown Girl' and 'Funny Man'. These successes were generally love songs, but with subsequent releases they recorded in a more serious vein, concentrating on a Rastafarian theme. 'Judas', 'Babylon A Fall' and 'Run Babylon' signalled the direction in which reggae was heading. Conscientious lyrics and a clarion call for black pride resulted in the duo achieving cult status. They continued releasing hits through to the mid-70s, then returned to Ranglin at the Channel One Recording Studio, securing a success with *Madness*, which surfaced in the UK through Burning Sounds. The group were inauspiciously overlooked by **Virgin Records** when the latter were signing all the major acts in Jamaica. Fellow vocal group and Virgin signing the **Mighty Diamonds** had previously recorded as the Diamonds. This inspired Ranglin and Clement Bushay to promote the duo as the Mighty Maytones. The release of *Boat To Zion*, including the title track, was a hit within the West Indian community but failed to match the success of other Rastafarian-influenced vocal groups. The duo recorded in heavy patois and this may have been the reason why they were overlooked. Their image did not portray the media idea of the typical Rastafarian, without locks or red, gold and green outfits, and they were therefore generally ignored. In 1980 Ranglin compiled a collection of the duo's work, including recordings from 1976 sessions. Bushay also compiled a *Best Of*, which featured tracks lifted from the two earlier releases.

● ALBUMS: *Madness* (Burning Sounds 1976)★★★★, *Boat To Zion* (Burning Sounds 1978)★★★, *Madness 2* (Pioneer 1995)★★.

● COMPILATIONS: *One Way* (GG's 1980)★★★, *Best Of The Mighty Maytones* (Burning Sounds 1983)★★★, *Funny Man* (GG's 1990)★★★, *Brown Girl In The Ring* (Trojan 1995)★★★.

Mayweather, Earring George

b. 27 September 1928, Montgomery, Alabama, USA, d. 12 February 1995, Boston, Massachusetts, USA. Like **Little Sonny Willis**, young George received his first harmonica as a Christmas present when he was six, along with an apple and an orange. Although he heard John Lee **'Sonny Boy' Williamson**'s records, he was largely a self-taught musician until he arrived in Chicago in September 1949. There he befriended **Little Walter**, who helped him with harp selection and how to find keys in different positions. In 1951 he linked up with his next-door neighbour, **J.B. Hutto**, and with Eddie 'Porkchop' Hines on percussion, the group played at weekends on Maxwell Street market. However, work was scarce, so Mayweather joined **Bo Diddley** and for a time alternated between both groups. He then formed a group with **Eddie Taylor**, refusing Walter's offer to replace him in **Muddy Waters**' band. He recorded with J.B. Hutto on the Chance session that produced 'Combination Boogie' and 'Pet Cream Man', and with Eddie Taylor on 'You'll Always Have A Home' and 'Don't Knock At My Door'. In the late 80s Mayweather moved to Boston where he established himself at the 1369 Jazz Club. *Whup It!*, recorded with the nucleus of **Luther Johnson**'s Magic Rockers, consists almost entirely of Chicago blues standards by **Howlin' Wolf**, Muddy Waters, **Jimmy Rogers** and Little Walter, and just one original, 'Cheatin' On Me'. It represents an accurate and fitting memorial. He died of liver cancer in 1995.

● ALBUMS: *Whup It! Whup It!* (Tone-Cool 1992)★★★.

Maze (60s)

Formed in Fairfield, California, USA, Maze comprised of Rick Eittrem, William Gardner, Kit Boyd and Jeff Jensen. They were one of several 'Bay Area' groups to record at Golden State Records, owned by **Leo de Gar Kulka**. Kulka secured a deal for Maze with New York-based MTA Records. *Armageddon* is a typical, late-60s album, with brooding organ work redolent of **Iron Butterfly**. However, the album was not a commercial success and Maze broke up when Boyd was drafted into the US Armed Services in April 1968.

● ALBUMS: *Armageddon* (MTA 1968)★★★.

Maze (featuring Frankie Beverly)

Frankie Beverly (b. 6 December 1946, Philadelphia, Pennsylvania, USA) had an apprenticeship in several Philadelphia groups. One such unit, Frankie Beverly And The Butlers, recorded several well-received singles in the 60s, but never managed to attract more than local play. By the early 70s, however, impressed by **Santana** and **Sly And The Family Stone**, he formed a self-contained band, Raw Soul, and they moved to San Francisco where they became the house band at a local club, the Scene. Discovered by a girlfriend of **Marvin Gaye**, the group subsequently supported the singer in concert, and it was he who suggested they change their name in deference to their now cooler sound. The septet, which featured Wayne aka Wuane Thomas, Sam Porter, Robin Duke, Roame Lowery, McKinley Williams, Joe Provost plus Beverly, thus became Maze. Their debut album was issued in January 1977, since which time Maze have remained one of soul's most consistent live attractions. Indeed, the group sold out six consecutive nights at London's Hammersmith Odeon during their 1985 tour. However, Beverly's brand of funk/R&B has failed to achieve the wider recognition it deserves and he remains something of a cult figure.

● ALBUMS: *Maze Featuring Frankie Beverly* (Capitol 1977)★★★★, *Golden Time Of Day* (Capitol 1978)★★★★, *Inspiration* (Capitol 1979)★★★, *Joy And Pain* (Capitol 1980)★★★, *Live In New Orleans* (Capitol 1981)★★★, *We Are One* (Capitol 1983)★★★, *Can't Stop The Love* (Capitol 1985)★★★, *Live In Los Angeles* (Capitol 1986)★★★★, *Silky Soul* (Warners 1989)★★★, *Back To Basics* (1993)★★★.

● COMPILATIONS: *Lifelines Volume One* (Capitol 1989)★★★★.

Mazzy Star

Highly regarded duo featuring the soothing timbre of singer Hope Sandoval's textured voice and guitarist David Roback. The partners had begun working together on a projected album as Opal (under which name Roback had formerly operated). Previously, he had been a member of Paisley Underground legends the **Rain Parade**, and recorded the *Rainy Day* album with vocalists Susanna Hoffs (**Bangles**) and Kendra Smith. He met Sandoval while she was part of female duo Going Home. Enjoying a profitable working relationship, Roback and Sandoval adopted the name Mazzy Star for their sessions together, which eventually resulted in a critically lauded debut album. They released a comeback album on **Capitol Records** in 1993 after an absence that was mourned by many rock critics. Various musicians were employed, but the core of the project remained Roback and Sandoval (who would also contribute to the **Jesus And Mary Chain**'s 'Sometimes Always' single). Contrary to expectations established by its forerunner, the resultant album included a cover version of the **Stooges**' 'We Will Fall'. Elsewhere, however, Roback's stinging lyrical poignancy and effortless song construction continued to hold sway. *Among My Swan* was a lo-fi excursion with Sandoval and Roback's latest songs sounding like a cross between the **Cowboy Junkies** and **Neil Young**.

● ALBUMS: *She Hangs Brightly* (Rough Trade 1990)★★★, *So Tonight That I Might See* (Capitol 1993)★★★, *Among My Swan* (Capitol 1996)★★★.

Mbaqanga

Mbaqanga is the term used to describe the South African township music which blends traditional song sources from that continent with more modern, urban influences. The exact translation from Zulu is 'dumpling'. Its character can best be described as encompassing briskly stroked guitars (similar to reggae), prominent bass and harmonised vocals. Initially mbaqanga musicians drew from the repertoire of groups such as the **Manhattan Brothers** and their USA vocal R&B style. The difference was that instead of four-part harmonies, mbaqanga groups added a fifth vocal section, dividing the role of tenor singer into 'high' and 'low' parts. Joseph Makwela was the first native South African to own an imported electric bass and his influence on the sound of mbaqanga can still be detected to this day in its accent on bass rhythms. Although its roots existed long before, mbaqanga began to gain popular appeal by the early 60s. As might be expected for a musical form that refused to disavow its cultural roots, it was treated with either disdain or repression in the apartheid regime of the time. Soon the music became distinguished by 'groaning' vocal interludes, a deep-throated bellow which accentuated the sweetness of the female harmonies. Soon Lerole 'Big Voice Jack', then **Simon 'Mahlathini' Nkabinde**, defined the vocal style of mbaqanga referred to as mqashiyo. The biggest stars, however, were groups such as the **Mahotella Queens** and Soweto Stars, whose popularity was furthered by recording contracts with Gallo Records. Later, groups such as the **Bhundu Boys** exported the mbaqanga sound to Europe and enjoyed considerable success. Other artists, including **Johnny Clegg**, **Sam Mangwana**, the **Malopoets**, **Ray Chipika Phiri** and **Sipho Mabuse**, all recorded music deeply rooted in the tradition of mbaqanga - despite their varying attempts to incorporate its rhythms into new forms and styles. That versatility and willingness to adapt, in essence, remains the cornerstone of the mbaqanga ethos.

Mbarga, Nico, Prince

b. Nicholas Mbarga, 23 August 1950, Abakaliki, Nigeria, d. 24 June 1997. Vocalist and guitarist Mbarga, founder and leader of Rocafil Jazz, was one of Nigeria's few convincing highlife artists (generally speaking, the music is best performed by Ghanaians, its originators). Born of mixed Nigerian and Cameroonian parentage, he left Nigeria during the 60s civil war, basing himself in Cameroon, where he formed the Melody Orchestra. He returned home in 1971 and, two years later, fronting Rocafil, had his first hit, 'I No Go Marry My Papa', a song composed in 'panko' style (a mixture of highlife and Cameroonian makossa). In 1977, he enjoyed his - and, indeed, one of Africa's - biggest successes with 'Sweet Mother', sung in 'broken English' and so readily understandable throughout Anglophone West Africa. Hit albums followed: *Simplicity*, *Happy Birthday* and *Family Movement*. In 1981, Mbarga left his label, Rogers All Stars, during a dispute over foreign royalties for 'Sweet Mother' and, forming his own label, recorded the albums *Tribalism* and *Man Pass Man*. He returned to Rogers in 1985. Despite the international success of 'Sweet Mother', and a triumphant appearance at the WOMAD World Of Music Arts & Dance Festival in Britain in 1982, Mbarga kept a realistic balance between the Nigerian and Western markets. Happy to tour Europe and the USA, but not prepared to de-Africanize his recorded output in order to appeal to Western audiences. In 1983, he built Sweet Mother hotels in two eastern Nigerian cities, devoting increasing amounts of his time to their management.

● ALBUMS: *Sweet Mother* (Rogers All Stars 1976)★★, *Simplicity* (Rogers All Stars 1977)★★★, *Happy Birthday* (Rogers All Stars 1979)★★★, *Family Movement* (Rogers All Stars 1981)★★★, *Polygamy* (Rogers All Stars 1982)★★★, *Man Pass Man* (Rogers All Stars 1983)★★★.

● COMPILATIONS: *The Best Of Prince Nico And Rocafil Jazz* (Rogers All Stars 1984), *Aki Special* (Rounder 1987)★★★★.

Mbulu, Letta

b. 23 August 1942, Johannesburg, South Africa. Resident in the USA since 1964, vocalist Mbulu - along with fellow expatriates and musical associates **Hugh Masekela**, **Miriam Makeba** and **Caiphus Semenya** (her husband and producer) - first came to prominence in South Africa in 1960, as a member of the cast of the musical *King Kong*. On arrival in the USA, she was still under a exclusive world contract with leading South African label Gallo which, afraid of reprisals from the Pretoria authorities, declined to offer her any new recording opportunities. For three years she continued her fruitless negotiations with Gallo's New York representatives, before unilaterally severing the agreement and signing to **Capitol Records**. For her new label she released two albums - *Letta Mbulu Sings* and *Letta Free Soul* - before Gallo re-emerged waving (but sadly, not waiving) her contract and threatening legal action. The continuing ramifications of this situation meant that Mbulu was unable to record for a further two years, instead spending much of her time on tour with, first, Masekela and, later, **Cannonball Adderley**. In 1970, she returned to the studios to record *Letta*, followed by *Naturally Letta Mbulu* and, in 1974, a live album with **Harry Belafonte**. In 1978, newly-signed to **A&M** through Masekela's connections with label boss **Herb Alpert**, she released *There's Music In The Air* and, in 1980, the Semenya-produced *Sound Of A Rainbow*, two masterpieces of black American and South African jazz/pop fusion. In 1981, she enjoyed considerable USA and UK dance-floor success with the single 'Kilimanjaro', co-written with Semenya. She continued to be active throughout the 80s, based in the USA but frequently touring Africa, the Far East and Europe.

● ALBUMS: *Letta Mbulu Sings* (Capitol 1967),★★★★ *Letta Free Soul* (Capitol 1968)★★★★, *Letta* (A&M 1970)★★★, *Naturally Letta Mbulu* (A&M 1973)★★★, with Harry Belafonte *Live* (A&M 1974)★★★★, *There's Music In The Air* (1978)★★★, *Sound Of A Rainbow* (1980)★★★, *In The Music* (MUNC 1982)v, *Streams Today Rivers Tomorrow* (MUNC 1984)★★★, *Not Yet Uhuru* (1993)★★★.

MC 900ft Jesus

Dallas, Texas based Mark Griffin is one of the more credible examples of white hip-hop. His pseudonym was taken from a statement made by USA 'televangelist' Oral Roberts. Roberts once reminisced about how he was wandering in the Colorado desert, distraught at being unable to raise the money to build a sanctuary, when a huge Jesus appeared in front of him to reassure him. Alongside his musical collaborator DJ Zero, Mark Griffin explores a wide variety of styles including jazz and industrial dance as well as hip-hop. The lyrics, especially on his second album, track a more personal, introspective path than many of his peers. He made his debut in 1989 with the self-titled *MC 900ft Jesus With DJ Zero* EP, which highlighted his distinctive vocal style, which could hardly be described as rap in conventional terms, and reflected more the spoken word narratives of the beat poets. However, he had certainly been listening to the rise of hip-hop on the East Coast, as the influence of **Public Enemy** testified. His debut album centred on club-orientated material, though again the interest centred on his lyrics ('The faces on the covers of all the magazines are me/Only cleverly airbrushed to look like someone else' from 'The Killer Inside Me'). Later, his single, 'The City Sleeps Tonight', caused an outcry in Baltimore, where its inflammatory lyrics coincided with an outbreak of arson. Griffin moved to Rick Rubin's American label in time for his third album, *One Step Ahead Of The Spider*. Its title was inspired by, 'this dream that I was standing in a field and a guy in front of me turned round and threw spiders on me. It was the first time a dream had literally woke me up in fright.' His vivid imagination was again in full bloom here, blurring reality with his sneering delivery and sparse hip-hop beats, produced by his new, eight-piece backing band.

● ALBUMS: *Hell With The Lid Off* (Nettwerk/CIR 1990),★★★ *Welcome To My Dream* (CIR 1991)★★★, *One Step Ahead Of The Spider* (American 1995)★★★.

MC Brains

b. James De Shannon Davis, *c.*1975, Cleveland, Ohio, USA. MC Brains' early career was fostered by Michael Bivins (of **New Edition** and **Bell Biv Devoe** fame), who first brought him to the attention of **Motown Records**. His debut album, recorded when he was only 17, introduced his catchy, unassuming blend of commercial rap, and included two singles, the minor hit 'Brainstorming', and the US Top 30 success, 'Oochie Coochie'. He has failed to follow-up his breakthrough, however, while Bivins has moved on to discovering fresh talent.

● ALBUMS: *Lovers Lane* (Motown 1992)★★.

MC Breed

MC Eric Breed (b. c.1972, Flint, Michigan, USA) was originally supported by his cousin Al Breed (of DFC fame) in the early 90s, before that artist would go solo with the aid of T-Trouble E. Both Breeds would, however, remain firm friends, Eric going on to a support/advisory capacity on the latter's debut album. Under the title MC Breed And DFC, he had scored a crossover hit single (US number 66) with the debut album's 'Ain't No Future In Yo' Frontin'', a typical slice of hardnosed gangsta vanity (a theme revisited on the second set's 'Ain't To Be Fucked With', retitled 'Ain't To Be Flexed With' for single consumption). 'Ain't No Future In Yo' Frontin'' continues to enjoy a healthy half-life and has been much sampled by other rap artists. The album which bore it was produced with the aid of Bernard Terry, of **Ready For The World** fame. The follow-up set again saw him working with Terry and his DJ/Producer Flash Technology, its chart profile buoyed by a further three successful singles. After sessions for a third set were completed, he was invited to join George **Clinton** for his 'Paint The White House Black' ensemble single. When *The New Breed* emerged it brought a harder-edged sound, as might have been anticipated by its title. It featured guest appearances from 2Pac ('Gotta Get Mine'), Clinton (on the video to 'Tight') and D.O.C. Production was assisted by **Warren G** and Colin Wolfe. Long-term friend D.O.C. would also contribute a song to Breed's fourth set, entitled 'B.R. Double E. D'. Other guests included DFC and Jamal of **Illegal** fame on an album whose high watermark was set by the 'Teach My Kids' track.

● ALBUMS: *MC Breed & DFC* (S.D.E.G. 1991)★★★, *20 Below* (Wrap-Ichiban 1992)★★, *The New Breed* (Wrap-Ichiban 1993)★★★★, *Funkafied* (Wrap-Ichiban1993)★★★, *Big Baller* (Ichiban 1994)★★, *MC Breed* (Flatline)★★★.

● COMPILATIONS: *The Best Of MC Breed* (Ichiban 1995)★★★★.

MC Buzz B

b. Shorn Braithwaite. Eco-conscious UK rapper who allies his intelligent, highly wordy raps to a jazz/soul-funk melange which is characterised beyond anything else by its cool, restrained vibe. He debuted for Manchester independent Play Hard with the 12-inch only 'Slaphead' in May 1988, following it with 'How Sleep The Brave' and 'The Sequel' the following year. It was enough to procure a contract from **Polydor** Records, who released his ironically titled debut album in 1991. However, a series of singles, 'The Last Tree', 'Never Change' (delayed due to problems in obtaining clearance on a sample from **Bruce Hornsby**'s 'That's Just The Way It Is') and 'Don't Have The Time' during that period failed to break him, as he became yet another UK hip-hop under-achiever. He made a comeback in 1993 by providing the vocal to **Lionrock**'s 'Pocket Of Peace'.

● ALBUMS: *Words Escape Me* (Polydor 1991)★★★.

MC Duke

Together with his DJ Leader One, this British MC released 'The Final Conflict' in 1990, which left substantial imprints in the relatively virgin soil of UK hip-hop. Raised in east London, MC Duke made his recorded debut on Music Of Life's compilation, *Hard As Hell.* Later he would make his home there, releasing two relatively succesful solo albums. He picked up *Hip Hop Connection* magazine's 1990 award for Best British Recording Artist, and even broke the Top 75 of the UK charts with 'I'm Riffin''/'English Rasta', before the recession cut in. Despite two solid singles for the **Shut Up And Dance** label, his fortunes declined. Duke has gone on to produce the 90s compilation series *The Royal Family*, to showcase new British rap talent. In turn he set up his own label, Bluntly Speaking Vinyl, formed in conjunction with Dan Donnely (**Suburban Base** Records). The initial releases included a 12-inch by Phat Skillz (essentially MC Duke) and material from a new group, IQ Procedure.

● ALBUMS: *Organised Rhyme* (Music Of Life 1989),★★ *Return Of The Dread-I* (Music Of Life 1991)★★★.

MC Eric

b. Eric Martin, 19 August 1970, Cardiff, Wales. MC Eric, aka Me One, is of Jamaican descent, though he grew up in Wales as the youngest of twelve brothers and sisters. It was via his stint in **Technotronic** (notably the 'This Is Technotronic' refrain, appearing in said video with his notorious 'skyscraper' hairstyle) that he first graced television screens and stereos. He had been introduced to the band via his girlfriend, **Ya Kid K**. 'I was 18 and Ya Kid K was 17 when we came into Technotronic and we knew that the money wasn't good'. He has also contributed to material from artists as diverse as **Madonna** and **Jazzy Jeff**. His debut solo album, promoted by a single, 'Jealous', was an artistic success, with deceptively subtle shades to its musical spine, buoyed by piano motifs and lolloping bass. Following its release, however, he seems to have became another of rap's many yesterday men. In the meantime he had a child with Ya Kid K, one Eric Jnr.

● ALBUMS: *I Beg Uno Ceasefire* (Polydor 1991)★★★.

MC J

b. Jens Mueller, *c.*1971, Berlin, Germany. This renowned anti-fascist rapper and political activist currently resides in Paris, France, due to fears for his safety. He has certainly given the extreme right reason to silence him. He is behind an internationally distributed newsletter, *Germany Alert*, which catalogues racist incidents, an objective to which his lyrics are also tuned. This has pushed him to the top of many organisation's hate lists. Typically, the final date of his 1993 British tour at Goldsmiths College in London saw an increased police presence due to threats that skinheads would attempt to halt his performance. He has been condemned by his own government as 'an alarmist', but even the briefest perusal of *Germany Alert* gives a very different impression. Sadly, *We Are The Majority*, for all its noble intentions, remained too deeply rooted in rhetoric to secure an international audience.

● ALBUMS: *We Are The Majority* (Germany 1993)★★.

MC Kinky

b. Caron Geary. This UK female ragga chat artist grew up in north London, England, on a diet of reggae,

David Essex, **Marc Bolan** and **Kate Bush**. After being expelled from sixth- form college, she worked in children's playcentres by day and in nightclubs after dark. MC Kinky met **Boy George** while working as a DJ at Fred's in Soho, London, and was signed to his More Protein label in 1989. Her first release was in conjunction with the E-Zee Posse - 'Everything Starts With An E' - which became an instant UK club hit and eventually, after several attempts, went high in the charts. Once mistakenly arrested by police for soliciting (she was actually window shopping) her first solo single, 'Get Over It', was released in 1991 - after which the trail runs cold.

MC Lyte

b. Lana Moorer, 11 October 1970, Queens, New York, USA, but raised in Brooklyn. The daughter of First Priority boss Nat Robinson, and sister to the **Audio Two** brothers, Lyte began her career in fine style with the 45 'I Cram To Understand U (Sam)', released when she was still a teenager. The story told of personal deceit in a relationship, the narrator unable to compete for her boyfriend's attentions with his new mistress - crack. It was delivered with such force that it still has few peers in terms of adult, hardcore female rap. Lyte has gone on to underscore her patent scouring wit, often referring to the out of control egos of her male counterparts, with synthesizer and funk beats coalescing beneath. Her debut album additionally sampled **Ray Charles**, **Helen Reddy** and the **Four Seasons**. Her songs are populated by fully realised characters, though its an unfortunate truism that they often wind up dead (via AIDS, lung cancer, violence or drugs). Despite the contributions of **Grand Puba** on her second album, which was musically solid, there was a lack of lyrical progression which limited its appeal. *Ain't No Other* included attacks on fellow rappers **Roxanne Shanté** ('Steady F. King') and an answer record to **Apache**'s 'Gangsta Bitch' ('Ruffneck', which would go gold when released on single). Rap forerunner **KRS-1** introduced the tracks in a pseudo ragga style. Like **Queen Latifah** and others before her, she has founded her own management company, Dupe The Moon Productions, which also handles **Isis** and Brooklyn rappers Born In Hell. *Bad As I Wanna Be* and the follow-up remix album featured a maturer style.

● ALBUMS: *Lyte As A Rock* (First Priority 1988)★★★, *Eyes On This* (First Priority 1989)★★★, *Act Like You Know* (First Priority 1991)★★★, *Ain't No Other* (First Priority 1993)★★★, *Bad As I Wanna Be* (East West 1996)★★★★, *Badder Than B-fore* remix album (East West 1997)★★★.

MC Mell 'O'

b. Battersea, London, England. One of the earliest members of the UK's indigenous rap clan, Mell 'O' began his career in the best traditions of hip hop by breakdancing and body-popping in the streets of Covent Garden during the early 80s. He modelled himself on **Grandmaster Melle Mel**, calling himself Grandmaster Mellow in tribute, eventually abbreviating it to MC Mell 'O'. These activities would be followed by improvised jam sets at the Charing Cross Centre youth project. He also cruised with **sound systems** like First Class and Young Lion, and reggae remains a strong component in his Cockney-delivered rhymes (he was among the first British rappers to reject the process of imitating East or West Coast American accents). Together with fellow pupils **Monie Love**, **DJ Pogo** and **Sparkie D**, he formed the DETT (Determination, Endeavour and Total Triumph) collective, based on the New York **Native Tongues** principle. Together they released a solitary record, 'Freestyle', in 1987. This underground jamming scene lasted for several years, and it was not until 1989 that he released his first records. After a well-received debut album for Republic, he swiched to **Jazzie B** (**Soul II Soul**)'s Funki Dred label. However, he fell victim to record company politicking (when **Motown** pulled their finanical backing for Funki Dred). A completed album, due for release in 1992, was scrapped. Worse, Jazzie B held on to his contract meaning he wasn't released until December 1993. In the meantime his only sighting was as part of **Island Records**' *The Rebirth of Cool* set, with 'Open Up Your Mind'. Freed from Funki Dred at last, he signed to the **Stereo MC's**' Natural Response label in 1994. He had at least spent some of the intervening period working - notably on projects with **Izit** and the **Young Disciples**. His debut release for his new home was *The First Chronicles Of DETT*, in the summer of 1994. The first track on the record was 'I Hear Voices', which tackled the problem of mental illness in immigrant black generations, and was another intelligent, illuminating epistle from one of the genuine talents of the British hip-hop scene.

● ALBUMS: *Thoughts Released* (Republic 1989)★★★.

MC Pooh

b. Lawrence Thomas, USA. Rapper who emerged in the 90s with lyrical preoccupations including sex, money and murder (his debut album even housed one cut of that title). Other songs included the socio-political 'The Projects', but elsewhere the tasteless sexual jibes continued on 'I Eat Pussy' and 'Your Dick'.

● ALBUMS: *Funky As I Wanna Be* (Jive 1992)★★.

MC Ren

b. Lorenzo Patterson, Compton, Los Angeles, USA. Another of **NWA**'s personnel to launch a solo career, Ren has thus far failed to share the high profile of many of his former colleagues. He opened his slate with the *Kizz My Black Azz* EP, the title of which was a thinly veiled reference to the actions of **Vanilla Ice**. For his debut album Ren joined up with a slew of producers, including Rhythm D, the Whole Click (which featured Ren's brother Juvenile) and Denmark-based crew Solid Productions. A deal with the latter was first mooted when Ren met them while they were working on the soundtrack to the *CB4* film, on which they encouraged

Ren to participate. However, Ren has proved unable to replicate the lyrical incisiveness of **Ice Cube** nor the satisfying musical stance of **Dr Dre**. Allusions to the wisdom of the Nation Of Islam have revealed little in the way of insight or character.

● ALBUMS: *Kizz My Black Azz* mini-album (Ruthless 1992),★★★ *Shock Of The Hour* (Ruthless 1993)★★★, *Da Villain In Black* (Ruthless 1996)★★★★, *Ruthless For Life* (Ruthless 1998)★★★.

MC Serch

b. Michael Berrin, Queens, New York, USA. After splitting from white rap trio **3rd Bass**, Serch remained with **Def Jam** for the launch of his solo career in 1992. Shortly afterwards he would take up a position as A&R Vice President for **Wild Pitch** Records. His sole solo hit thus far proved to be 'Love Will Show Us'.

● ALBUMS: *Return Of The Product* (Def Jam 1992)★★★.

MC Shan

b. Shawn Moltke, 8 September 1965, Queens, New York, USA. Moltke enjoyed an unusual start to his hip-hop career. Rather than the drudgery of demo cassettes and auditions, he was first spotted by his future **Cold Chillin'** boss as he attempted to steal his car. Nevertheless, with the early guiding hand of cousin **Marley Marl**, Shan has gone on to provide an inconsistent but occasionally interesting legacy. His debut album was the archetypal B-boy artefact, replete with Marl's stripped down production and conscious and party rhymes (the best example of the former being the anti-drugs track 'Jane, Stop This Crazy Thing!', the worst instance of the latter 'Project 'Ho'). The follow-up was more musically varied, but Shan's voice lacked the agility to compete with some exquisite samples. He dispensed with Marl in time for *Play It Again, Shan*, which, as the title might suggest, saw a bid for more mainstream territory. Apart from the instructional 'It Ain't A Hip Hop Record', there was little to distinguish this collection and its lacklustre **Heavy D**-styled performance.

● ALBUMS: *Down By Law* (Cold Chillin' 1987)★★★★, *Born To Be Wild* (Cold Chillin' 1988)★★★, *Play It Again, Shan* (Cold Chillin' 1990)★★.

MC Shy D

b. Peter Jones, Bronx, New York, USA. Shy D is the cousin of **Afrika Bambaataa**, and grew up with the sounds and philosophy of the Zulu Nation. Moving to Atlanta in 1978, he made his name via his debut single 'Rapp Will Never Die' in 1985, before joining Luke Skywalker (now Luke) Records for 'I've Gotta Be Tough' and 'Shake It'. These releases, some of the first on the label, featured the prominent 'Miami bass' sound. After two well-received albums he set up his own Benz Records imprint in 1990, but his fortunes declined thereafter, 1991 being spent in the Georgia State Penal System. More fruitful was his liaison with Wrap/**Ichiban** Records, which saw the release of a quality single ('True To The Game') and album which reacquainted him with the hip-hop public.

● ALBUMS: *Gotta Be Tough* (Luke Skywalker 1987)★★★, *Comin' Correct* (Luke 1988)★★★, *Don't Sweat Me* (Benz Records 1990)★★★, *The Comeback* (Wrap/Ichiban 1993)★★★★.

MC Solaar

b. Dakar, Senegal, but raised in Cairo and Paris, MC Solaar is the most prominent of the new breed of French rappers. His debut album (translating as Who Sows The Wind Will Reap The Beat) gave him four Top 10 French singles, the album itself moving over 200,000 copies. It brought him to the attention of the UK's **Talkin' Loud** imprint. They, like many others, were impressed by his free-flowing, relaxed style, and its easy musical backdrop, formulated by his DJ/producer Jimmy Jay. **Gang Starr** were so taken with the album that after a single hearing they asked if they could remix the title-track. Solaar also took part in many collaborative projects for the Talkin' Loud stable (**United Future Organization**, **Urban Species**) and the Guru of Gang Starr-orchestrated **Jazzamatazz** project. His own material most often concerns sad stories about malcontents in the stream of French life. The wordplay and nuances do not translate easily, but the musicality of the French language does. As well as rappers like **Big Daddy Kane**, Solaar draws his inspiration from the French literary tradition of Baudelaire and Jaques Prevert.

● ALBUMS: *Qui Seme Le Vent Recolte Le Tempo* (Talkin' Loud 1993)★★, *Prose Combat* (Talkin' Loud 1994)★★, *Paradisiaque* (Mercury 1997)★★★.

MC Trouble

b. Latasha Rogers, c.1972. MC Trouble became **Motown**'s first female rapper when she appeared in 1990 with a debut album and attendant singles ('High Roller' etc) at the tender age of 18. Backed by the soul undertow more familiar with the label, her rhymes were contrastingly harsh and cutting. Trouble's talents were obvious to many. Above and beyond being a talented contemporary rapper, she was also responsible for writing, arranging and producing her debut set. Her conscious raps included the likes of 'Black Line', which parodied black talk shows, while in a romantic mode cuts like 'Make You Mine' were offered a smooth, soulful sheen. A guest appearance by **Full Force** was pleasing but incidental. She passed away in the early 90s.

● ALBUMS: *Gotta Get A Grip* (Motown 1990)★★★★.

MC Tunes

b. Nicky Lockett, Manchester, England. This rapper rose to fame by collaborating with local dance music stars **808 State**, and later appeared on **A Guy Called Gerald**'s 'Juicebox' single (A Guy Called Gerald also being a former member of 808 State). Whenever Tunes recorded solo, however, he seemed to possess a talent for over-estimating his own abilities. 'This is a concept of exceptional musical talent', he rapped on the single, 'Primary Rhyming'. It was not. His sole album was completed with strong musical backdrops provided by 808 State, but the fierce rendering of tales of inner-city violence and the perils of drink and drugs failed to gel. 808 State moved on to greater achievements while their former sparring partner was banished to obscurity. MC Tunes finally returned in the mid-90s with a new Manchester band, **Dust Junkies**. Featuring four musicians and a more guitar-orientated style, they were signed by **Polydor Records** in 1996.

● ALBUMS: with 808 State *The North At Its Height* (ZTT 1990)★★.

MC5

Formed in 1964 in Detroit, Michigan, USA, and originally known as the Motor City Five, the group was sundered the following year when its rhythm section left in protest over a new song, 'Back To Comm'. Michael Davis (bass) and Dennis Thompson (drums) joined founder-members Rob Tyner (b. Robert Derminer, 12 December 1944, Detroit, Michigan, USA, d. 18 September 1991; vocals), **Wayne Kramer** (guitar) and Fred 'Sonic' Smith (b. 1949, d. 4 November 1994; guitar) to pursue the radical direction this experimental composition offered. By 1967 their repertoire included material drawn from R&B, soul and *avant garde* jazz, as well as a series of powerful original songs. Two singles, 'One Of The Guys'/'I Can Only Give You Everything' (1967) and 'Borderline'/'Looking At You' (1968), captured their nascent, high-energy sound as the group embraced the 'street' politics proselytized by mentor/manager John Sinclair. Now linked to this former DJ's Trans Love Commune and White Panther party, the MC5 became Detroit's leading underground act, and a recording contract with the **Elektra** label resulted in the seminal ***Kick Out The Jams***. Recorded live at the city's Grande Ballroom, this turbulent set captured the quintet's extraordinary sound, which, although loud, was never reckless. However, MC5 were dropped from their label's roster following several disagreements, but later emerged anew on **Atlantic Records**. Rock journalist Jon Landau, later manager of **Bruce Springsteen**, was invited to produce *Back In The USA*, which, if lacking the dissolute thrill of its predecessor, showed a group able to adapt to studio discipline. 'Tonight', 'Shakin' Street' and a remade 'Lookin' At You' are among the highlights of this excellent set. A third collection, *High Time*, reasserted a desire to experiment, and several local jazz musicians added punch to what nonetheless remains a curiously ill-focused album on which each member, bar Davis, contributed material. A move to Europe, where the group performed and recorded under the aegis of **Rohan O'Rahilly**, failed to halt dwindling commercial prospects, while the departure of Davis, then Tyner, in 1972, brought the MC5 to an end. Their reputation flourished during the punk phenomenon, during which time each former member enjoyed brief notoriety. Davis later surfaced in **Destroy All Monsters**, and Sonic Smith married **Patti Smith** (and was heavily featured on the singer/poet's 'comeback' album, *Dream Of Life*, in 1988). Both Kramer and Tyner attempted to use the MC5 name for several unrelated projects. They wisely abandoned such practices, leaving intact the legend of one of rock's most uncompromising and exciting acts. In September 1991 Tyner died of a heart attack in the seat of his parked car in his home-town of Ferndale, Michigan. Smith also passed away three years later. Kramer, however, relaunched a solo career in the same year, enlisting several prominent members of the US underground/alternative scene as his new cohorts.

● ALBUMS: *Kick Out The Jams* (Elektra 1969)★★★★, *Back In The USA* (Elektra 1970)★★★, *High Time* (Elektra 1971)★★, *Do It* (Revenge 1987)★★, *Live Detroit 68/69* (Revenge 1988)★.

● COMPILATIONS: *Babes In Arms* cassette only (ROIR 1983)★★★, *Looking At You* (Receiver 1994)★★★, *Power Trip* (Alive 1994)★★★.

McAfee, Johnny

b. 24 July 1913, Dallas, Texas, USA. McAfee, this highly respected ballad singer, also played alto saxophone with several bands during the 30s and 40s. He studied music at Baylor University, Waco, Texas, before working for the bands of Paul Pendarvis, Johnny Hamp, Leighton Noble and **Eddy Duchin**. In the early 40s he led Tony Pastor's saxophone section for a while, and sang on their hit, 'That Ain't The Way I Dreamed It'. After replacing **Dick Haymes** when Haymes left **Tommy Dorsey** at the end of 1941, McAfee supplied the vocals on 'Daybreak', and 'Moonlight Becomes You', which was on the other side of the **Harry James** million-seller, 'I've Heard That Song Before'. After military service during World War II, McAfee played with **Buddy Morrow** and **Horace Heidt** and, in the 50s McAfee appeared frequently on television, often on **Sammy Kaye**'s popular shows.

McAll, Barney

b. 1968, Melbourne, Australia. In his childhood, McAll was exposed to all forms of jazz. His father was a traditional jazz lover, while elder brother John introduced him to more recent and contemporary artists such as **Bud Powell**, and **Bill Evans**. McAll played in the Melbourne jazz scene in the mid-80s and in 1986 was chosen as pianist for **Vince Jones**. He was featured on the subsequent Jones albums, *It All Ends Up In Tears* (1987) and *Trustworthy Little Sweethearts* (1988). In 1989 McAll worked with American alto saxophonist **Vincent Herring**, who encouraged him to write more original compositions. A year later McAll won the inaugural AMP Jazz Piano Award at the Wangaratta Festival Of Jazz and he spent the prize money travelling to New York, USA to study and perform. In 1992 he rejoined the Vince Jones group as pianist and musical director. After touring Europe a year later, McAll shared the APRA award for Best Jazz Composition Of The Year with Jones for their work on *Future Girl*. In late 1994, he toured with saxophonist **Dewey Redman** and in early 1995, with drummer **Cindy Blackman**. The same year McAll released his debut *Exit*. It featured the best of Australia's young jazz musicians and visiting Americans including Herring and **Jimmy Cobb** and contained seven originals played with impressive swing and vitality. Barney McAll is a versatile performer with a striving, melodic style and his debut album suggested the arrival of a mature, creative talent.

● ALBUMS: *Exit* (ABC 1995)★★★★.

McAlmont And Butler

One of the most intriguing and unexpected collaborations of the mid-90s, this London, England-based duo paired former **Suede** guitarist **Bernard Butler** with ex-Thieves' singer David **McAlmont**. They were immediately successful with 'Yes' and 'You Do', polished songs on which Butler's guitar accompanied McAlmont's sweet vocals. Although statements in the press continually stressed that the collaboration was only a temporary one, so successful were the singles that an album was eventually compiled. This comprised all the songs they had worked on together, including a cover version of the soul classic 'You'll Lose A Good Thing' (**Barbara Lynn**). Both members immersed themselves in other projects soon after the album's release and a second collaboration seems unlikely.

● ALBUMS: *The Sound Of McAlmont And Butler* (Hut 1995)★★★.

McAlmont, David

McAlmont's first exposure to the music industry came as half of the hotly tipped but underachieving London duo Thieves, who split up before the planned release of their debut album in 1994 (the album was released under the name of McAlmont). McAlmont, who possesses a three-and-a-half-octave vocal range, has gone on to further critical acclaim in his solo career, including supporting **Morrissey** on live dates. Through a mutual producer friend, McAlmont subsequently teamed up with ex-**Suede** guitarist **Bernard Butler** to form **McAlmont And Butler**. The relationship was never intended to be permanent, both parties being unhappy about the dissolution of their former bands. However, two singles, 'Yes' and 'You Do', were co-written for release as singles, and an album was also released. The success of the singles ensured McAlmont's real solo career was likely to take off, although demands for him to appear as guest vocalist filled his diary from 1996 to 1997.

● ALBUMS: *McAlmont* (1994)★★★.

McAnally, Mac

b. Lyman McAnally Jnr., 1 July 1959, Belmont, Mississippi, USA. McAnally's early life is described in his US country hit song, 'Back Where I Came From'. Inspired by his mother's gospel piano playing, he started working in clubs from a young age, and eventually had a US pop hit in 1977 with 'It's A Crazy World'. His first album for **Geffen Records** featured the quaintly titled 'E=MC Squared'. *Simple Life* included harmonies from **Tammy Wynette** and **Ricky** Skaggs, but McAnally is better known for his songwriting, which, unusually for Nashville, he generally does on his own. He has written 'It's My Job', 'Back Where I Come From' (both **Jimmy Buffett**), 'Two Dozen Roses' and 'She's All I Got Going' (both **Shenandoah**), and the classic story-song, 'Crime Of Passion' for **Ricky Van Shelton**. He wrote 'Company Time' for **Linda Davis** and the amusing video showed an MCP receiving a public humiliation for his behaviour. He also co-produced Ricky Skaggs' album *My Father's Son*.

● ALBUMS: *It's A Crazy World* (Ariola 1977)★★★, *Finish Lines* (Geffen 1980)★★★, *Nothin' But The Truth* (Geffen 1989)★★★, *Simple Life* (Warners 1990)★★★★, *Live And Learn* (MCA 1992)★★★, *Knots* (MCA 1994)★★★.

McAuley, Jackie

Having left the legendary Irish R&B band **Them** during the recording of their debut album, Irish singer-songwriter McAuley went on to form the **Belfast Gypsies** with Mike Scott and Ken McCleod. Their sole album was a bizarre psychedelic oddity produced by the legendary **Kim Fowley**. Following the break-up of the Gypsies, McAuley moved to Dublin and formed Cult with **Paul Brady**, but this potentially interesting band did not release any records. Relocating to London, McAuley formed **Trader Horne** with ex-**Fairport Convention** singer Judy Dyble, releasing the acclaimed acoustic album *Morning Way*. Dyble then left to get married, and after briefly continuing with Saffron Summerfield, McAuley dissolved the band. In 1971 he released his solo debut, with backing from British jazz musicians **Henry Lowther** and **Roy Babbington**, but a reluctance to undertake live promotional work doomed the album to failure. McAuley then played with the bands Wand and Mackerel Sky, and the Christian rocker Bryan Haworth, before becoming **Lonnie Donegan**'s guitarist and MD. In addition to extensive session work, he co-wrote **Status Quo**'s 1982 hit 'Dear John'. During the 80s he performed as part of **Poor Mouth**, with Clive Bunker (ex-**Jethro Tull**), Philip Rynhart (ex-**Taj Mahal**) and Tommy Lundy (ex-Katmandu), releasing the *Gael Force* album. In 1994 he recorded his second solo album, *Headspin*, which included a cover version of **Bob Dylan**'s 'Just Like Tom Thumb Blues'.

● ALBUMS: *Jackie McAuley* (Dawn 1971)★★, *Headspin* (Breaking 1994)★★★.

McAuliffe, Leon

b. William Leon McAuliffe, 1 March 1917, Houston, Texas, USA, d. 20 August 1988, Tulsa, Oklahoma, USA. McAuliffe learned both guitar and steel guitar while at school, and when aged 16 joined the Light Crust Doughboys. In March 1935, he joined **Bob Wills**' Texas Playboys as steel guitarist, remaining with him until December 1942, when military service intervened.

Wills' entreaties of 'Take It Away Leon' became an expected shout, both on live and recorded performances. He formed his own band, the Western Swing Band, in 1946, but after becoming the owner of the Cimarron Ballroom, Tulsa, in the early 50s, changed the band's name to the Cimarron Boys. He recorded for Majestic, **Columbia**, **Dot** and Starday, finding success with such numbers as 'Steel Guitar Rag' and 'Panhandle Rag', and played regularly on KVOO and KRMG, Tulsa. In the late 50s and for most of the 60s, McAuliffe and his band toured extensively in the USA, appeared on many television shows and even visited Europe. He formed Cimarron Records in 1961, and the next year had US country chart success with his version of 'Faded Love', before moving to **Capitol** in 1964. He retired in the late 60s, but in 1973, he played on the famous last recordings made by Wills and soon afterwards was persuaded to front a line-up of ex-Texas Playboys. This band played successfully during the 70s and early 80s, and recorded for **Capitol** and Delta. He died in August 1988, and is remembered as one of the great steel guitarists.

● ALBUMS: *Take Off* (Dot 1958)★★★, *The Swinging Western Strings Of Leon McAuliffe* (Cimarron 1960)★★★, *Cozy Inn* (ABC-Paramount1961)★★★, *Mister Western Swing* (Starday 1962)★★★, *The Swinging West With Leon McAuliffe & His Cimarron Boys* (Starday 1964)★★★, *The Dancin'est Band Around* (Capitol 1964)★★★, *Everybody Dance, Everybody Swing* (Capitol 1964)★★★, *Take It Away, Leon* (1973)★★★, *For The Last Time* (1975)★★★, *Steel Guitar Rag* (1982)★★★, *Leon McAuliffe & His Western Swing Band* (Columbia 1984)★★★.

● COMPILATIONS: *Golden Country Hits* (Dot 1966)★★★.

McBee, Cecil

b. 19 May 1935, Tulsa, Oklahoma, USA. A full-toned bassist who creates rich, singing phrases in a wide range of contemporary jazz contexts, McBee studied clarinet at school, but switched to bass at the age of 17, playing in local nightclubs. He gained a degree in music from Ohio Central State University, then spent two years in the army, conducting the band at Fort Knox. Moving to Detroit in 1962, he worked with **Paul Winter** (1963-64), then went to New York and played with **Jackie McLean** (1964), **Wayne Shorter** (1965-66), **Charles Lloyd** (1966), **Yusef Lateef** (1967-69) and **Alice Coltrane** (1969-72). He established his own group in 1975, but, as one of the most in-demand sidemen in jazz, has continued to work with others, including **Chico Freeman**, **Freddie Hubbard**, **Grachan Moncur III**, **Miles Davis**, **Bobby Hutcherson**, Charles Tolliver, **Pharoah Sanders**, **Lonnie Liston Smith**, **Sonny Rollins**, **Michael White**, **JoAnne Brackeen**, **Horace Tapscott**, **Anthony Braxton**, **Abdullah Ibrahim**, **Buddy Tate** and **Harry 'Sweets' Edison**.

● ALBUMS: *Mutima* (Strata East 1975)★★★★, *Music From The Source* (Enja 1977)★★★, *Compassion* (Enja 1977)★★★, *Alternate Spaces* (India Navigation 1979)★★★★, *Flying Out* (India Navigation 1982)★★★.

McBride And The Ride

Terry McBride (b. 16 September 1958, Austin, Texas, USA; lead vocals, bass), Ray Herndon (b. 14 July 1960, Scottsdale, Arkansas, USA; guitar, vocals) and Billy Thomas (b. 24 October 1953, Fort Myers, Florida, USA; drums, vocals). MCA producer Tony Brown noticed that **Alabama** were losing their appeal and so he formed a new country group to take over the market. He experimented with McBride, Herndon and Thomas, liked what he heard and gave them a contract; within two months, they were making their first album. The title track of *Sacred Ground* is a neat twist on adultery, written by Kix Brooks of **Brooks And Dunn** and Vernon Rust. Herndon and Thomas left in 1993 and were replaced by Kenny Vaughn (guitar), Randy Frazier (bass) and Keith Edwards (drums); the band were then renamed Terry McBride And The Ride. They are featured performing 'No More Cryin" in the rodeo film *8 Seconds*. Terry McBride's father, incidentally, was Dale McBride, an original member of the Downbeats, who had several minor country successes in the 70s.

● ALBUMS: *Burnin' Up The Road* (MCA 1990)★★★, *Sacred Ground* (MCA 1992)★★★★, *Hurry Sundown* (MCA 1993)★★★, *Terry McBride And The Ride* (MCA 1994)★★★.

McBride, Frankie

b. 1944, Omagh, Northern Ireland. Originally a member of the Polka Dots Showband, McBride found solo fame in 1967 after working with producer **Tommy Scott** on the ballad 'Five Little Fingers'. Signed by Dick Katz of the Harold Davison Agency, McBride seemed a likely bet to cross over into mainstream cabaret success in the UK, but a follow-up hit proved elusive. His fortunes in Ireland, where he enjoyed a hit with 'Burning Bridge', continued for a period, and his 1968 album, *Frankie McBride Sings*, was a moderate seller.

● ALBUMS: *Frankie McBride Sings* (1968)★★★.

McBride, Janet

b. Janet Lister, 5 April 1934, Inglewood, California, USA. She grew up in North Whitefield, Maine and developed a keen interest in country music and yodelling as a child. She sang with siblings at local venues but after marrying Claude McBride in 1955, they returned to California, where she began a solo career. She first recorded for Toppa in 1960 with **Wynn Stewart**'s band and during the early 60s, she worked shows with many artists including **Merle Haggard** and **Buck Owens** and featured in television shows. In 1965, she relocated to Dallas, where she became the featured vocalist at Dewey Groom's Longhorn Ballroom, appeared on the *Big "D" Jamboree* and recorded songs and yodels for the Longhorn label. Accompanied by her husband and songwriter Vern Stovall, she played Las Vegas venues and toured to Canada. In 1968, after further tours with **Roy Clark** and **Tex Williams**, she relocated to Nashville but returned to Dallas the following year and continued her appearances at the Longhorn Ballroom. When Claude died, in 1973, she retired from singing until

1976, when she married B.J. Ingram, a Dallas County deputy sheriff. Together they started the Saturday night *Mesquite Opry*, a show which featured both local and touring country artists. In 1984, she achieved a lifelong ambition by singing on stage at the ***Grand Ole Opry*** with **Patsy Montana**, whose yodelling had always been her inspiration. (She had recorded Patsy's 'I Want To Be A Cowboy's Sweetheart', as her tribute, years before). During her career McBride, an excellent exponent of the art, has written several yodelling numbers including 'Best Dern Yodeler', 'Yodelling Jan' and her popular 'Yodeling Tribute', which mentions great yodellers including **Jimmie Rodgers**, **Elton Britt** and others. Deciding to take things easier, she closed the *Mesquite Opry* 30 December 1995 but maintained some public concert appearances including touring to Austria in 1996, where she featured at the Vienna Country Music Festival gaining good reviews for her yodelling. She has recorded for several labels with backing provided by such as Ralph Mooney, **Phil Baugh** and **Dale Potter**. In the 80s three albums were issued by a German label, one being a compilation of earlier recordings while there have also been cassette releases and in 1996 a CD containing 25 of her own songs.

- ALBUMS: *Janet McBride With Dexter Johnson & The Tennessee Valley Boys* (Cattle 1985)★★★, *Yodelin' Jan* (Binge 1985)★★★★, *My Kind Of Country* cassette (Brookhurst 1988)★★★, *By Request* cassette (Brookhurst 1989)★★★, *A Yodeler's Dream* cassette (HX Pro 1995)★★, *Mesquite Flavored Country* (Charlie Ray 1996)★★★.
- COMPILATIONS: *The Pride Of The Country* 1960-64 recordings (Binge 1985)★★★.

McBride, Laura Lee

b. Laura Frances Owens, 16 May 1920, Bridport, Oklahoma, USA. McBride first sang with her sister as Joy And Jane on her father **Tex Owens**' radio programme on KMBC Kansas City, Missouri, in the mid-30s. When, in 1943, she was hired by **Bob Wills**, she became not only the first female vocalist with Wills but, in fact, the first featured woman singer of western swing music. She devoted her life to the genre and became affectionately known as the Queen of Western Swing. She recorded with Wills on Armed Forces Radio Transcriptions in 1943/4 and some **MGM** recordings in 1950. In the late 40s, she married guitarist/bandleader Dickie McBride who, as a member of **Cliff Bruner**'s Texas Wanderers, provided the vocal for the first recording of the country standard 'It Makes No Difference Now' in September 1938 (between 1938 and 1941, Dickie McBride fronted his own band the Village Boys and recorded for **Decca**). In the late 70s, Laura Lee McBride made some appearances with surviving members of Bob Wills' Texas Playboys at various functions.

McBride, Martina

b. Martina Mariea Schiff, 29 July 1966, Sharon, Kansas, USA. One of the leaders in contemporary country music, McBride has also won converts within more puritanical country factions for the respect she affords the roots of the music. She and her husband sold T-shirts at **Garth Brooks** concerts, and she graduated to becoming his opening act. *The Time Has Come*, her debut album, impressed many with its cultured treatment of traditional material such as 'Cheap Whiskey' and 'That's Me'. Her breakthrough came as the result of two singles in 1993, 'My Baby Loves Me The Way That I Am' and the much removed 'Independence Day', which gave her considerable momentum on country radio. The latter single's accompanying video also won the **Country Music Association**'s Video Of The Year category in 1993. This time the subject matter was far from traditional, depicting an abused wife who takes justice into her own hands. Sales of her second album, *The Way That I Am*, climbed to the half million mark as a result of this exposure. She won the CMA Video Of The Year award in 1994 for 'Independence Day'. In 1995 **RCA Records** launched a major campaign to back her third album, *Wild Angels*, with numerous television appearances (including the CMT Showcase Artist Of The Month) and special retail promotion via the K-mart chain. Preceded by the single 'Safe In The Arms Of Her Love', *Wild Angels* was produced by McBride alongside Paul Worley and Ed Seay. Its composition relied heavily on the melancholy and sadness of her earlier releases, with her compassionate, third-person songs reflecting sympathetically on relationships with a series of characters. 'Safe In The Eyes Of Love' was a country hit although for many, her revival of **Delbert McClinton**'s 'Two More Bottles Of Wine' was a stronger track. Other songs, such as 'Born To Give My Love To You' which addressed the birth of her daughter Delaney, were more optimistic (her baby daughter gurgles on the number 1 hit 'Wild Angels'). In addition to the release of the album and extensive touring commitments she joined **Reba McEntire**, **Trisha Yearwood** and Linda Davis in a new version of the **Michael McDonald/Patti LaBelle** hit, 'On My Own'. The opening track on 1997's *Evolution*, 'I'm Little But I'm Loud', featured the recorded talents of a seven year old McBride, but overall the album strayed too close to slick MOR to match *Wild Angels*.

- ALBUMS: *The Time Has Come* (RCA 1992)★★★, *The Way That I Am* (RCA 1993)★★★★, *Wild Angels* (RCA 1995)★★★★, *Evolution* (RCA 1997)★★★.
- VIDEOS: *Independence Day* (1994).

McCafferty, Dan

This gritty vocalist gained early experience as a member of the Shadettes, a mid-60s' beat group based in Dunfermline, Scotland. By 1968, the act had evolved into **Nazareth**, which grew from provincial origins into a leading international attraction. McCafferty's throaty rasp was an integral part of the unit's best-known hits, notably 'Broken Down Angel' and 'This Flight Tonight' (both 1973), but he undertook a concurrent solo project in 1975. *Dan McCafferty* comprised several of the artist's favourite songs, including 'Out Of Time', which broached the UK Top 50 as a single. The singer then resumed his commitment to the parent group, but re-embarked on an independent career in 1987 with *Into The Ring*.

- ALBUMS: *Dan McCafferty* (Mountain 1975)★★, *Into The Ring* (Mountain 1987)★★.

McCain, Jerry

b. 19 June 1930, Gadsden, Alabama, USA. From a musical family, McCain learned harmonica as a child, and played with local group the Upstarts in the early 50s. He first recorded in Jackson, Mississippi, for Lillian McMurry's Trumpet label in 1954 ('Wine-O-Wine', 'Stay Out Of Automobiles', 'East Of The Sun'). A competent singer and fiery harmonica player, McCain next signed to Excello where he recorded a number of songs from 1956-59. After other tracks for **Cosimo Mattasa**'s Rex label and for **OKeh**, McCain left music in the early 60s. He returned to the studio in 1965, recording '728 Texas' for Stan Lewis's Jewel label. In the 70s and 80s he worked as a private investigator while continuing to make occasional records and perform at blues festivals. The **Atlanta Rhythm Section** provided the backing for McCain's cover versions of **Slim Harpo**'s hits, while *Love Desperado* contained some of his best work including an anti-drug piece, 'Burn The Crackhouse Down'.

- ALBUMS: *Sings Slim Harpo* (1973)★★★, *Blues 'N' Stuff* (Ichiban 1989)★★★, *Love Desperado* (Ichiban 1992)★★★★.
- COMPILATIONS: *That's What They Want* (Excello 1995)★★★.

McCall, C.W.

b. William Fries, 15 November 1928, Audubon, Iowa, USA. Fries loved country music as a child, but had a successful career in advertising in Omaha, culminating in a 1973 campaign for the Metz bread company that involved a truck-driver called C.W. McCall: 'It was just a name that came out of thin air,' says Fries. He had done the voice-over himself and developed the character on record. McCall had a US country hit with 'The Old Home Filler-Up And Keep On A-Truckin' Cafe', and then reached the pop chart with a tale of brake failure on 'Wolf Creek Pass'. President Nixon had imposed a 55 miles per hour speed limit during an oil shortage, and CB radio, which had previously been confined to farmers and radio hams, became in demand so that motorists could warn each other of radar traps. McCall told the story of 'Convoy' in CB jargon and the accompanying press release enabled DJs to explain the song to their listeners. 'Convoy' soared to number 1 on both the US pop and country charts, also making number 2 in the UK. A parody, 'Convoy G.B.', by Laurie Lingo And The Dipsticks (in actuality, BBC Radio 1 disc jockeys Dave Lee Travis and Paul Burnett) made number 4. McCall's record was the inspiration for a film of the same name, directed by Sam Peckinpah and starring **Kris Kristofferson**. The soundtrack featured 'Convoy' and previously released material by other artists. McCall went to number 2 on the US country charts with the narration 'Roses For Mama', and enjoyed a minor US pop hit with 'There Won't Be No Country Music (There Won't Be No Rock'n'Roll)', but he soon returned to advertising. In 1982, he moved to Ouray, Colorado, and was elected mayor in 1986.

- ALBUMS: *Black Bear Road* (MGM 1975)★★★, *Wolf Creek Pass* (MGM 1975)★★, *Wilderness* (MGM 1976)★★, *Rubber Duck* (MGM 1976)★★, *Roses For Mama* (MGM 1977)★★★, *C.W. McCall And Co.* (MGM 1978)★★.
- COMPILATIONS: *C.W. McCall's Greatest Hits* (Polygram 1990)★★★.

McCall, Cash

b. Maurice Dollison, 28 January 1941, New Madrid, Missouri, USA. McCall was a songwriter, session musician and vocalist in the R&B and gospel fields. Best known for his 1966 R&B hit 'When You Wake Up', McCall began singing with the gospel Belmont Singers at the age of 12. Moving to Chicago in the 60s, he played guitar for the **Five Blind Boys of Mississippi**, Pilgrim Jubilee Singers and Gospel Songbirds. His secular recording career began in 1963 for One-derful Records. He next signed to the small Thomas label, for which he recorded his only R&B chart hit. Subsequent releases for labels such as Checker, Ronn, Paula and **Columbia Records** did not fare as successfully. In 1967, McCall wrote 'That's How Love Is', a hit for **Otis Clay**, and also penned songs for artists including **Etta James** and **Tyrone Davis**.

- ALBUMS: *Omega Man* (Paula 1973)★★★, *No More Doggin'* (L&R 1983)★★★.

McCall, Darrell

b. 30 April 1940, New Jasper, Oklahoma, USA. Honky-tonk vocalist McCall was briefly successful both in the early 60s, as first a pop and then a country singer, and then again in the mid-70s when outlaw country was at the height of its popularity. Raised in Oklahoma, McCall moved down to Nashville in 1958 in an attempt to record as a duo with his childhood friend **Johnny Paycheck**. When this plan failed he found work as a studio harmony vocalist and band member for artists including **George Jones**, **Ray Price** and **Faron Young**. In 1959 McCall met Nashville producer Buddy Killen who persuaded him to join the Little Dippers, alongside Delores Dinning, Emily Gilmore and Hurshel Wigintin. They placed a Top 10 pop single in 1960 ('Forever'), but by 1961 McCall had signed a solo contract with **Capitol Records**, releasing two unsuccessful singles for the pop market ('My Kind Of Lovin'' and 'Call The Zoo') before the label dropped him. Moving to **Phillips Records** in 1962, McCall switched back to recording country material, and immediately placed on the charts with the number 17 single 'A Stranger Was Here' in January 1963. Unable to repeat this success, McCall temporarily abandoned music for a film career, appearing in *Nashville Rebel* (1965), *Road To Nashville* and

What Am I Bid (both 1966), and also worked briefly as a cowboy. He returned to music in 1968, signing up to the independent label Wayside Records for whom he released several singles and an album. When his contract expired in 1971, McCall signed to Tree International as a professional songwriter (**Hank Williams Jnr** had recently taken his 'Eleven Roses' to number 1) before resuming his recording career in 1974 with **Atlantic Records**. By 1975 he had left Atlantic for **Columbia Records** where he enjoyed a brief period of chart success, achieving two Top 40 singles with 'Lily Dale' (a duet with **Willie Nelson**) and the solo 'Dreams Of A Dreamer'. His popularity soon faded and by 1980 he was back on an independent label, Hillside Records, before switching briefly to **RCA Records** for the minor hit 'Long Line Of Empties'. McCall's final chart placing was with 1986's 'Memphis In May' on Indigo Records. The same year, he released two albums. German label **Bear Family Records** have released a comprehensive box set of McCall's recordings.

● ALBUMS: *Meet Darrell McCall* (Wayside/Mercury 1970)★★★, with the Tennessee Volunteers *Reunion* (BGM 1986)★★★, with Johnny Bush *Hot Texas Country* (1986)★★★.

● COMPILATIONS: *The Real McCall* 5-CD box set (Bear Family 1996)★★★★.

McCall, Mary Ann

b. 4 May 1919, Philadelphia, Pennsylvania, USA, d. 14 December 1994, Los Angeles, California, USA. McCall's early career was spent singing with the bands of **Buddy Morrow**, **Tommy Dorsey**, **Woody Herman** and **Charlie Barnet**. During this period, which ended in 1940, she was regarded as an average big band singer. Her return to the spotlight, when she rejoined Herman in 1946, saw her maturing and by the time she left the band in 1950, she was an able, original and forthright jazz singer. She recorded with several leading beboppers in the late 40s and early 50s, including **Howard McGhee**, **Dexter Gordon**, **Charlie Ventura** and her then husband, **Al Cohn**. During the next three decades, McCall worked extensively as a soloist, making occasional records with jazz musicians such as **Jake Hanna** and **Nat Pierce** and singing in jazz clubs and at festivals.

● ALBUMS: *An Evening With Charlie Ventura And Mary Ann McCall* (1954)★★★, *Easy Living* (1956)★★, *Detour To The Moon* (1958)★★★, with Jake Hanna *Kansas City Express* (Concord 1976)★★, with Nat Pierce *5400 North* (Hep 1978)★★★.

McCall, Steve

b. 30 September 1933, Chicago, Illinois, USA, d. 25 May 1989. McCall studied music at conservatory and university, though his first professional gig was drumming with blues singer Lucky Carmichael. In 1964, he recorded with soul/jazz pianist **Ramsey Lewis**. McCall was not only a founder member of the **AACM**, but also a member of its predecessor, the legendary Experimental Band. He brought to both years of experience with blues, dance and show bands, having worked with **Gene Ammons**, **Dexter Gordon** and **Arthur Prysock**. His incisive, precise drumming always had the ability to boil up when necessary. In Chicago, he played with **Muhal Richard Abrams** and **Joseph Jarman**. Between 1967 and 1970 he lived in Paris, where he played and recorded with **Anthony Braxton** on his recordings for the BYG label. When the Chicago musicians played in New York in 1971 under the name of Creative Construction Company, McCall again played drums, relating to the established New York bassist **Richard Davis** with no problems at all. McCall's most visible gig after that was with **Henry Threadgill** and **Fred Hopkins** in the trio **Air**, a group that rapidly became festival favourites. McCall supplied magically sensitive percussion to the group, so important to their collective sound that when he left in 1982 - to be replaced by Pheeroan akLaff - they changed their name to New Air. He worked, too, with **Marion Brown**, **Chico Freeman**, **Arthur Blythe** and **David Murray**'s Octet: McCall's creative drumming, with its irreverent enthusiasm for past styles, was the ideal accompaniment for Murray's great 'jazz consolidation' band of the 80s. He returned to Chicago later in the 80s, giving solo concerts and leading his own sextet.

● ALBUMS: with Anthony Braxton *B-X/N-O-1-47A* (1969)★★★★, with Marion Brown *Geechee Recollections* (1973)★★★, with Brown *Sweet Flying Earth* (1974)★★★, with Creative Construction Company *CCC* 1970 recording (1975)★★★★, with CCC *CCC Vol II* 1970 recording (1976)★★★, with Muhal Richard Abrams *I-OQA+19* (1979)★★★, with David Murray Octet *Ming* (1980)★★★★, with Murray Octet *Home* (1981)★★★, with Murray *Murray's Steps* (1982)★★★.

McCall, Toussaint

b. 1934, Monroe, Louisiana, USA. McCall's haunting hypnotic 'Nothing Takes The Place Of You' (number 5 R&B) was one of the highlights of a golden year in soul, 1967. Six other singles followed and one album but McCall could not recapture the magic of that one hit. He attempted to revive his career in 1976 with an album on McGowan, but it met with little acceptance. In 1988 he made a surprise appearance in the John Waters film *Hairspray*, where his lip-sync cameo to 'Nothing Can Take The Place Of You', was a most memorable moment, even if it was outside the time-frame of the movie.

● ALBUMS: *Nothing Takes The Place Of You* (Ronn 1967)★★★, *Make Love To Me* (McGowan 1976)★★.

McCalmans

Formed on 6 October 1964, the original line-up of this Scottish trio was Hamish Bayne (b. Nairobi, Kenya), Ian McCalman (b. 1 September 1946, Edinburgh, Scotland; vocals, guitar, bodhran), and Derek Moffat (b. near Dundee, Fife, Scotland; vocals, guitar, mandolin, bodhran). All three met, in 1964, at the

Edinburgh School of Architecture, where they called themselves the Ian McCalman Folk Group. Within the year the trio was regularly playing clubs and concerts, and signed a recording deal with **EMI** in 1967. The group secured its first television series in 1970, on BBC Scotland, and worked in Europe. In 1982, Bayne left the group, to be replaced by Nick Keir (b. Edinburgh, Scotland; vocals/guitar/mandolin/tenor banjo/whistles/recorder). Throughout their career, the group have continued to base their style around three-part vocal harmony, both with and without instruments, performing traditional and contemporary material. *Flames On The Water*, featuring contemporary Scottish songs, was highly regarded, and in 1991 the group were given their own series on BBC Radio 2.

● ALBUMS: *All In One Mind* (1967)★★, *McCalmans Folk* (1968)★★, *Singers Three* (1969)★★★, *Turn Again* (1970)★★★, *No Strings Attached* (1971)★★★, *An Audience With The McCalmans* (1973)★★, *Side By Side By Side* (1977)★★★, *Burn The Witch* (1978)★★★, *Smuggler* (1975)★★★, *House Full* (1976)★★★, *McCalmans Live* (1980)★★, *The Ettrick Shepherd* (1980)★★★, *Bonnie Bands Again* (1982)★★★, *Ancestral Manoeuvres* (1984)★★★, *Peace And Plenty* (1986)★★★, *Scottish Songs* (1986)★★★, *Listen To The Heat* (1988)★★★, *Flames On The Water* (1990)★★★★, *Honest Poverty* (1993)★★★.

● COMPILATIONS: *The Best Of The McCalmans* (1979)★★★.

McCandless, Paul

b. 24 March 1947, Indiana, Pennsylvania, USA. The distinctive, curling sound of Paul McCandless on English horn, oboe, saxophones, flute, clarinet, musette (a French bagpipe from the last century) and wind-driven synthesizers has done much to define the fusion music of **Oregon**. The nucleus of the group, **Ralph Towner**, **Collin Walcott**, and McCandless, came together as members of the influential **Paul Winter** Consort. Just as the part-time nature of Oregon has enabled its members to undertake other projects, so, too, has McCandless taken that opportunity to work with Art Lande and **David Samuels**; he also re-united with ex-Consort cellist, **David Darling** in the Gallery project.

● ALBUMS: with Cyrus *Cyrus* (1971),★★ with Oregon *Music of Another Present Era* (1973)★★★★, *Distant Hills* (1974)★★★, *Winter Light* (1974)★★★★, *In Concert* (1975)★★, *Friends* (1975),★★★ *Together* (1977)★★★, *Violin* (1978)★★, *Out Of The Woods* (1978)★★★★, *Roots In The Sky* (1979)★★★, *In Performance* (1980)★★★, *Oregon* (ECM 1983)★★★★, *Crossing* (ECM 1984)★★★★, *Ecotopia* (ECM 1987)★★, *45th Parallel* (1989)★★★, *Always, Never, And Forever* (1991)★★★, *Premonition* (1993)★★★.

McCann, Eamon

b. 6 November 1955, Creggan, Omagh, Co. Tyrone, Northern Ireland. McCann's interest in music came from his father, who played in a ceilidh band. After learning to play guitar as a boy, he gained his first experience of country music playing local venues with his two brothers. He recorded a demo cassette, *Eamon McCann Sings Country*, in 1990 on No Sweat, which led to him being signed to the Harmac label the following year. In 1992, he formed his own band, Pure Country, which soon became a popular touring band on the Irish country scene. He joined Ritz Records in 1994 and has collected several awards for his modern approach to country music. He sings in a style that strongly suggests the influence of **Randy Travis** and **Merle Haggard**. *Everything That I Am* included seven of his own songs. It has also led Irish devotees of line dancing to create a new dance routine, The Eamon McCann Shuffle, which they perform to his recording of 'Its All Over Now'. McCann now regularly tours in the UK and his growing popularity and the airplay his records are receiving should ensure future success.

● ALBUMS: *Gold In The Mountains* (Harmac 1991)★★★, *Everything That I Am* (Ritz 1994)★★★, *Touch Wood* (Ritz 1997)★★★★.

McCann, Les

b. Leslie Coleman McCann, 23 September 1935, Lexington, Kentucky, USA, d. November 1996. 'There is no end to the possibilities (and fun) in music. So, why don't we get on in there and get it?' McCann's comment highlights two distinctive elements of his music: an interest in innovation, particularly in new technology, and a preference for the dance-based rhythms of jazz, gospel and funk. Self-taught as a pianist, he played and sang in school bands and in the navy, where a talent contest won him a spot on the ***Ed Sullivan Show***. Moving to California in the late 50s, he formed a successful trio with which he first recorded in 1960. A series of popular jazz piano albums followed, and in the late 60s, McCann had two hit singles with the protest song 'Compared To What' and the ballad 'With These Hands'. The early 70s saw the pianist exploring electronic keyboards and synthesizers and, while still recording, he performed in films such as *Soul To Soul* and shows such as the all-star *Black Music Show* from 1972-74. McCann also practised as a photographer, exhibiting on a number of occasions, and worked as a volunteer teacher with his wife in Mexico. His recording diminished in the late 70s, following an unsuccessful foray into soul and R&B. He bounced back in the late 80s and continued in the jazz funk field until his death in 1996.

● ALBUMS: *Les McCann Plays the Truth* (Pacific Jazz 1960)★★★, *The Shout* (Pacific Jazz 1960)★★★, *Les McCann In San Francisco* (Pacific Jazz 1961)★★★★, *Pretty Lady* (Pacific Jazz 1961)★★★, *Les McCann Sings* (Pacific Jazz 1961)★★, *Les McCann In New York* (Pacific Jazz 1961)★★★, *Les McCann On Time* (Pacific Jazz 1962)★★★★, *Les McCann Plays The Shampoo At The Village* (Pacific Jazz 1962)★★★, *The Gospel Truth* (Pacific Jazz 1963)★★★, *Soul Hits* (Pacific Jazz 1963)★★★★, *Jazz Waltz* (Pacific Jazz 1964)★★★, *McCanna* (Pacific Jazz 1964)★★★, with Gerald Wilson *McCann Wilson* (Pacific Jazz 1965)★★, *But Not Really*

(Limelight 1965)★★★, *Poo Boo* (Limelight 1965)★★★, *Beaux J. Pooboo* (Limelight 1966)★★, *Live At Shelly's Manne-Hole* (Limelight 1966)★★★, *Les McCann Plays The Hits* (Limelight 1966)★★, *Spanish Onions* (Pacific Jazz 1966)★★★, *Bucket Of Grease* (Limelight 1967)★★★, *Les McCann Live At The Bohemian Cafe* (Limelight 1967)★★, *More Of Les McCann* (World Pacific 1967)★★★, *Much Les* (Atlantic 1969)★★★, with Eddie Harris *Swiss Movement* (Atlantic 1969)★★★, *Django* (Sunset 1969)★★★, with Harris *Second Movement* (Atlantic 1971)★★, *Invitation To Openness* (Atlantic 1972)★★★, *Talk To The People* (Atlantic 1972)★★★★, *Another Beginning* (Atlantic 1975)★★★, *Hustle To Survive* (Atlantic 1975)★★★, *The Man* (A&M 1978)★★★, *Music Box* (Paladin 1988)★★★, *Listen Up!* (Music Masters 1996)★★★.

McCann, Lila

b. *c.*1981, Steilacoom, Washington, DC, USA. Country singer Lila McCann began her recording career at the age of 15, releasing an acclaimed self-titled debut album while vowing to continue her academic commitments. Her musical apprenticeship came as a guest singer at local dances with her father's group, the Southlanders, from the age of four onwards. She had been recommended to **Asylum Records** as a 13-year-old by music industry legend Seymour Stein. 'I was playing at the Palomino Club in Los Angeles when I was 12 or so, and Seymour saw me there, and he loved me', recalls McCann. She eventually secured a full recording contract with Asylum (as part of a development agreement) in December 1995. The main attraction proved to be a demo track entitled 'Down Came A Blackbird', written for McCann by Mark Spiro, who became the producer of her debut album. McCann's own input produced one co-writing credit, though she was keen to stress her desire to write more of her own material.

● ALBUMS: *Lila McCann* (Asylum 1997)★★★.

McCann, Peter

b. Connecticut, USA. Peter McCann was best known for his 1977 Top 5 single 'Do You Wanna Make Love', and as the author of 'Right Time Of The Night', a Top 10 hit for **Jennifer Warnes** that same year. McCann joined a folk-rock group called the Repairs in 1971, while attending college, and in 1973, when the group split, he joined the staff of ABC Music Publishers. He wrote and recorded 'Do You Wanna Make Love' while employed by that firm (it was issued on 20th Century Records), and simultaneously Warnes scored a hit with his other composition. After his glory year of 1977, however, McCann never wrote or sang another hit.

● ALBUMS: *Peter McCann* (20th Centrury 1977)★★.

McCann, Susan

b. Patricia Susan Mary McCann, 26 February 1949, Carrickasticken, Forkhill, County Armagh, Northern Ireland. One of a family of eight children, she first sang at local venues at the age of eight and as a teenager, she was the vocalist with a local Ceili band. She met future husband Dennis Heaney and they decided that since the music business held little security, they should qualify for other jobs as insurance for the future. She became an hairdresser, while Heaney studied accountancy. During this time, with a friend, they formed the Fairylanders, a trio which eventually grew to become the Storytellers. After their two children were born, McCann began to seriously consider her music career. In the mid-70s, she joined Top Spin Records and became fully professional. Her second single 'Big Tom Is Still The King' became a number 1 on the Irish charts and established her as a major artist. (The song was a parody on the **Waylon Jennings** hit '**Bob Wills** Is Still The King' and paid tribute to Irish country star **Big Tom**). This success saw her tour to the UK and in Europe and in 1977, she made her first tour to the USA. She was badly injured in a car crash in 1978 but survived that and throat problems to resume an hectic touring schedule by the end of the year. In 1979, she returned to America and made her debut on the ***Grand Ole Opry***. During the 80s, she toured Europe with visiting US stars, including **Charley Pride** and **Emmylou Harris** and made several appearances on the Wembley Festival. Further American trips saw her play the *Opry*, Carnegie Hall, Fan Fair in Nashville and in 1988, she became the first non-American to appear at **Dolly Parton**'s Dollywood Theme Park, near Knoxville, Tennessee. In 1991, she was also the first non-American artist to headline at the popular Strawberry Festival in Plant City, Florida. She returned to the show in 1992 and again in 1993, when she also appeared in a major concert at the special request of Gulf War hero, General Norman Schwarzkopf and has also sung for President George Bush. In 1993, she became one of the few country stars to perform in Russia. By 1998, she had starred on the Strawberry Festival on five occasions, made two tours of South Africa and in 1998 she topped the bill at the Belgian Country Music Festival. Over the years she has recorded a steady stream of albums on various labels, some being recorded in America under the production of **Porter Wagoner**. Maintaining a mixture of Irish and country, she has regularly found success in the Irish charts with such songs as 'When The Sun Says Goodbye To The Mountains', 'While I Was Making Love To You', 'Rockabilly Can Rock', 'String Of Diamonds' and 'Blue Velvet'.

● ALBUMS: *Sings Country* (Top Spin 1977)★★★, *Papa's Wagon* (Top Spin 1977)★★, *Down River Road* (Top Spin 1978)★★★, *Santa & The Kids* (Top Spin 1978)★★★, *Good 'N' Country* (Top Spin 1979)★★★, *In Nashville* (Top Spin 1980)★★★, *Storybook Country* (Top Spin 1980)★★★, *Sincerely Yours* (Top Spin 1981)★★★, *Chart Hits* (Fortune 1983)★★, *Sentimental Journey* (K-Tel 1983)★★, *Back To Me* (K-Tel 1984)★★★, *When The Sun Says Goodbye To The Mountains* (Outlet 1985)★★★, *At Home In Ireland* (Outlet 1985)★★★, *Isle Of Ireland* (Outlet 1985)★★★, *Storybook Country* reissue (Music Box 1985)★★★, *A Tribute To Buck Owens* (Outlet 1985)★★, *Songs Just For You* (Outlet 1986)★★★, *Twenty Country Classics* (Harmac 1987)★★★, *Best Of The Sixties* (Music Box 1987)★★, with Ronal Collins

Sometimes When We Touch (Music Box 1987)★★, *You Gave Me Love* (Word 1988)★★★, *The Town I Love So Well* (Music Box 1988)★★★, *Give Me More Time* (Music Box 1989)★★★, *Country Love Affair* (Prism 1990)★★★, *Diamonds And Dreams* (Prism 1991)★★★, *Memories* (Prism 1992)★★★, with Sean Wilson *King And Queen* (Prism 1995)★★★, *Piece Of My Heart* (Prism 1995)★★★, with Wilson *Command Performance* (Prism 1995)★★, *The Nightingale* (Prism 1996)★★★.

McCarters

Jennifer and twins Lisa and Teresa McCarterwere born in the late 60s, in **Dolly Parton**'s home-town of Sevierville, Sevier County, Tennessee, USA. Their father, a factory foreman, played banjo in local bands, and their mother was a gospel singer. When Jennifer was 11 years old and her siblings were nine, they were performing clog dancing routines they had learned from watching the groups on the *Grand Ole Opry*. Three years later, realizing that they would not make a living in that occupation, Jennifer learned to play the guitar and sing, and soon the twins were adding harmony vocals. Around 1984, they made their debut on a Knoxville television station and gained further experience working with *Opry* stars Stu Philips and **Archie Campbell**, as well as busking on the streets of their home-town. In 1986, after some persistent and persuasive telephoning by Jennifer, the girls managed to get an audition with Kyle Lehning, **Randy Travis**'s record producer, which led to them signing for **Warner Brothers**. They made their US country chart debut in January 1988, with Top 10 hits named 'Timeless And True Love' and 'The Gift', the title track of their first album. Soon after, they became part of the Randy Travis show and toured extensively in the USA and Europe. They have also appeared on many top US network television shows. Their close-harmony singing is similar to the 'Trio' recordings of Dolly Parton, **Linda Ronstadt** and **Emmylou Harris**. Jennifer also showed a talent for songwriting and with Carl Jackson co-wrote their beautifully descriptive ballad 'Letter From Home'. By the time their second album appeared in 1990, they had become known as Jennifer McCarter And The McCarters. Shortly after its release they were dropped by their record company, but they have continued to maintain their following by constantly touring USA and Europe. A new album of acoustic country songs is planned for the latter part of 1996. Says Jennifer McCarter, 'We've learnt from everything that went wrong in our career, and it's been better for us. When it happens again, and it will, we will be ready.'

● ALBUMS: *The Gift* (Warner Bros 1988)★★★★, *Better Be Home Soon* (Warner Bros 1990)★★★.

McCarthy

Barking Abbey Comprehensive school, in Essex, England, acted as a meeting point for McCarthy in the early part of the 80s. Eventually, in 1984, Malcolm Eden (b. 1 September 1963, Ilford, Essex, England; vocals), Tim Gane (b. 12 July 1964, Barking, Essex, England; guitar), John Williamson (b. 28 December 1963, Ilford, Essex, England; bass) and Gary Baker (b. 8 September 1963, Barking, Essex, England; drums) formed McCarthy and released a self-financed single, limited to 485 copies. The quartet's profile was further raised with the inclusion of 'Celestial City' on the ***New Musical Express***'s influential *C86* cassette, but while McCarthy certainly shared many contemporary bands' tastes for rough-edged guitars, they forced themselves away from the crowd by anointing their music with an extreme left-wing political stance. Perhaps it was pure coincidence that the similarly minded songwriter **Billy Bragg** attended the very same school, yet the 'Red Sleeping Beauty' single - a poetically veiled commentary on the Thatcher government of the time - was just one of a series of sharply toned releases where the message never suffocated McCarthy's melodic instinct. After a series of label changes and a highly successful, last-gasp evolution towards the more fashionable, upbeat sounds of 1990, McCarthy finally tired of battling against their apathetic surroundings and dissolved, playing their final gig at the London School of Economics at the start of the new decade. Gary Baker turned to radiography, Malcolm Eden concentrated on literary writing, while Tim Gane remained in music and started receiving numerous critical recommendations for his new band, **Stereolab**. He also used his Duophonic label to release Malcolm Eden's first post-McCarthy venture, Herzfield.

● ALBUMS: *I'm A Wallet* (Pink 1987)★★★, *The Enraged Will Inherit The Earth* (September Records 1989)★★★, *Banking, Violence And The Inner Life Today* (Midnight 1990)★★★.

● COMPILATIONS: *That's All Very Well But* (Midnight 1989)★★★, *We'll Get You Soon You Creeps* (Midnight 1991)★★★, *The Best Of...* (Cherry Red 1997)★★★.

McCarthy, Joseph

b. 27 September 1885, Somerville, Massachusetts, USA, d. 18 December 1943, New York, USA. An important lyricist in the 20s and 30s, McCarthy sang in cafes and worked for music publishers before writing songs such as 'That Dreamy Italian Waltz', 'That's How I Need You' and 'I Miss You Most Of All'. In 1913, with **Jimmy Monaco**, he produced one of popular music's all-time standards, 'You Made Me Love You', memorably sung and recorded by hundreds of artists, including **Al Jolson**, **Harry James**, **Judy Garland** and Grace La Rue. Three years later, again with Monaco, and Howard Johnson, McCarthy wrote 'What Do You Want To Make Those Eyes At Me For?' for **Betty Hutton** to sing in the 1945 movie *Incendiary Blonde*, the bio-pic of nightclub queen Texas Guinan. The song resurfaced in the UK in 1959, as a number 1 for **Emile Ford** And The Checkmates, and again in 1987, when it was a hit for rock 'n' roll revivalist, **Shakin' Stevens**.

In 1919, McCarthy and **Harry Tierney** contributed songs to the ***Ziegfeld Follies*** of that year, and wrote the score for the hugely successful ***Irene***, which was filmed in 1940, starring Anna **Neagle** and Ray Milland, and successfully revived at the Minskoff Theatre in 1973, with **Debbie Reynolds** as Irene. In 1920, Tierney and McCarthy had several numbers, including 'Why Don't You?', interpolated in the European score of Charles Cuvillier's *Afgar* when it was staged on Broadway, starring the toast of London and Paris, Alice Delysia. They also contributed to the revues *The Broadway Whirl*, *Up She Goes* and *Glory*, before writing the score for **Florenz Ziegfeld**'s 1923 hit, *Kid Boots*. After a brief break, McCarthy resumed his association with Tierney in 1927 for the operetta ***Rio Rita***, the season's biggest musical success. McCarthy and Tierney's songs included 'The Rangers' Song', 'If You're In Love, You'll Waltz', 'You're Always In My Arms', 'Following The Sun Around', 'The Kinkajou' and the main duet, 'Rio Rita', which was sung by Ethelind Terry and J. Harold Murray. It ran for nearly 500 performances and was filmed in 1929, and again in 1942. Tierney and McCarthy's last Broadway show together was *Cross My Heart* in 1928, which closed after only eight weeks.

In the 30s, McCarthy collaborated with James Hanley on the songs for the film *High Society Blues* ('I'm In The Market for You', 'Eleanor', 'Just Like A Story Book', 'I Don't Know You Well Enough For That') and *Listen, Darling*, starring **Judy Garland** ('Ten Pins In the Sky'), and in 1940 had 'You Think Of Ev'rything and 'When The Spirit Moves Me' in *Billy Rose's Aquacade* water carnival. McCarthy's other songs included the poignant ballad 'I'm Always Chasing Rainbows' (with Harry Carroll), 'They Go Wild, Simply Wild, Over Me' (a hit for Marion Harris), 'Through', 'Ireland Must Be Heaven For My Mother Came From There', Night Time In Italy', 'I'm In The Market For You', and 'Underneath The Arches'. Among his other collaborators were **Fred Fisher** and Al Piantadosi.

McCartney, Paul

b. 18 June 1942, Liverpool, England. Although commitments to the **Beatles** not unnaturally took precedence, bassist/vocalist McCartney nonetheless pursued several outside projects during this tenure. Many reflected friendships or personal preferences, ranging from production work for **Cliff Bennett**, **Paddy, Klaus And Gibson** and the **Bonzo Dog Doo-Dah Band** to appearances on sessions by **Donovan**, **Paul Jones** and **Steve Miller** (on *Brave New World*). He also wrote 'Woman' for **Peter And Gordon** under the pseudonym Bernard Webb, but such contributions flourished more freely with the founding of **Apple Records**, where Paul guided the early careers of **Mary Hopkin** and **Badfinger** and enjoyed cameos on releases by **Jackie Lomax** and **James Taylor**. However, despite this well-documented independence, the artist ensured a critical backlash by timing the release of *McCartney* to coincide with that of the Beatles' ***Let It Be*** and his announced departure from the group. His low-key debut was labelled self-indulgent, yet its intimacy was a welcome respite from prevailing heavy rock, and in 'Maybe I'm Amazed', offered one of Paul's finest songs. ***Ram***, credited to McCartney and his wife Linda (b. Linda Eastman, 24 September 1942, Scarsdale, New York, USA, d. 17 April 1998), was also maligned as commentators opined that the singer lacked an acidic riposte to his often sentimental approach. The album nonetheless spawned a US number 1 in 'Uncle Albert/Admiral Halsey', while an attendant single, 'Another Day', reached number 2 in the UK. Drummer Denny Seiwell, who had assisted on these sessions, was invited to join a projected group, later enhanced by former **Moody Blues**' member **Denny Laine**. The quartet, dubbed **Wings**, then completed *Wildlife*, another informal set marked by an indifference to dexterity and the absorption of reggae and classic rock 'n' roll rhythms. Having expanded the line-up to include **Henry McCullough** (ex-**Grease Band**; guitar), McCartney took the group on an impromptu tour of UK colleges, before releasing three wildly contrasting singles, 'Give Ireland Back To The Irish' (banned by the BBC), 'Mary Had A Little Lamb' and 'Hi Hi Hi'/'C Moon' (all 1972). The following year, Wings completed 'My Love', a sculpted ballad in the accepted McCartney tradition, and *Red Rose Speedway*, to that date his most formal set. Plans for the unit's fourth album were undermined by the defection of McCullough and Seiwell, but the remaining trio emerged triumphant from a series of productive sessions undertaken in a Lagos studio.

Band On The Run was undeniably a major achievement, and did much to restore McCartney's faltering reputation. Buoyed by adversity, the artist offered a passion and commitment missing from earlier albums and, in turn, reaped due commercial plaudits when the title song and 'Jet' reached both US and UK Top 10 positions. The lightweight, but catchy, 'Junior's Farm' provided another hit single before a reconstituted Wings, which now included guitarist Jimmy McCulloch (d. 28 September 1979; ex-**Thunderclap Newman** and **Stone The Crows**) and Joe English (drums), completed *Venus And Mars*, *Wings At The Speed Of Sound* and the expansive on-tour collection, *Wings Over America*. Although failing to scale the artistic heights of *Band On The Run*, such sets re-established McCartney as a major figure and included best-selling singles such as 'Listen To What The Man Said' (1975), 'Silly Love Songs' and 'Let 'Em In' (both 1976). Although progress was momentarily undermined by the departures of McCulloch and English, Wings enjoyed its most spectacular success with 'Mull Of Kintyre' (1977), a saccharine paean to Paul and Linda's Scottish retreat which topped the UK charts for nine consecutive weeks and sold over 2.5 million copies in Britain alone. Although regarded as disappointing, *London Town* nevertheless included 'With A Little Luck', a US number 1, but although Wings' newcomers Laurence Juber (guitar) and Steve Holly (drums) added weight to *Back To The Egg*, it, too, was regarded as inferior. Whereas the group was not officially disbanded until April 1981, McCartney's solo recordings, 'Wonderful

Christmastime' (1979), 'Coming Up' (1980) and *McCartney II*, already heralded a new phase in the artist's career. However, if international success was maintained through duets with **Stevie Wonder** ('Ebony And Ivory'), **Michael Jackson** ('The Girl Is Mine') as well as 'Say Say Say' and 'Pipes Of Peace', attendant albums were marred by inconsistency. McCartney's feature film, ***Give My Regards To Broadstreet***, was maligned by critics, a fate befalling its soundtrack album, although the optimistic ballad, 'No More Lonely Nights', reached number 2 in the UK. The artist's once-prolific output then noticeably waned, but although his partnership with **10cc** guitarist Eric Stewart gave *Press To Play* a sense of direction, it failed to halt a significant commercial decline. *Choba B CCCP*, a collection of favoured 'oldies' solely intended for release in the USSR, provided an artistic respite and publicity, before a much-heralded collaboration with **Elvis Costello** produced material for the latter's ***Spike*** and McCartney's own *Flowers In The Dirt*, arguably his strongest set since *Venus And Mars*. Paradoxically, singles culled from the album failed to chart significantly, but a world tour, on which Paul and Linda were joined by Robbie McIntosh (ex-**Pretenders**; guitar), Wix (keyboards), Hamish Stuart (ex-**Average White Band**; bass/vocals) and Chris Whitten (drums), showed that McCartney's power to entertain was still intact. By drawing on material from the Beatles, Wings and solo recordings, this enduring artist demonstrated a prowess which spans over a quarter of a century. The extent of his diversity was emphasized by his collaboration with Carl Davis on the classical 'Liverpool Oratorio', which featured opera singer Dame Kiri Te Kanawa. *Off The Ground* received lukewarm reviews and soon dropped out of the charts after a brief run. The accompanying tour, however, was a different story. The ambitious stage show and effects undertook a world tour in 1993, and was one of the highest grossing tours in the USA during tht year.

Various rumours circulated in 1994 about a reunion with the surviving members of his most famous group. Both he and **Yoko Ono** appeared to have settled their longstanding differences, as had **George Harrison** and McCartney. The success in 1994-95 of the *Beatles At The BBC* indicated a ripe time for some kind of musical reunion. This was partly acheived with the overdubbing of 'Free As A Bird' and 'Real Love' for the magnificent *Anthology* series in 1996. The profile of the Beatles had rarely been higher and this was celebrated in the new year honours list by a knighthood for services to music to McCartney. Presumably this was in recognition for his outstanding work with Lennon.

No doubt spurred on by the *Anthology*, *Flaming Pie* sounded like McCartney meant it again. The addition of **Steve Miller** on three tracks added some gutsy rock guitar credibility. Mostly however, it was a magnificent return to form. **Jeff Lynne**'s production was tempered to sound cooked to perfection, unlike some of his previous overbaked concoctions. This was most definitely for lovers of the Beatles' ***White Album***. The varied contents included 'Heaven On A Sunday', with its descending acoustic guitar duelling with the ascending lead guitar of son James, and 'Used To Be Bad', an excellent simple up-tempo blues featuring Miller, both singers trading lines as their voices blend beautifully. Further tracks included some Memphis soul with 'Souvenir', and 'In It For The Money' which never loses pace for one moment. The folk simplicity of 'Calico Skys' is topped by the exquisite 'Somedays', a heart-tugging love song to Linda, and one of his finest songs in many decades. His love for his wife shines through the whole record. (Sadly, Linda lost her battle with cancer the following year, but was honoured with a memorial service on 9 June in London's Trafalgar Square.) *Flaming Pie* should ideally be listened to as one piece, since, in that context, it sounds like a minor masterpiece.

● ALBUMS: *McCartney* (Apple 1970)★★★, *Ram* (Apple 1971)★★★, with Wings *Wildlife* (Apple 1971)★★, with Wings *Red Rose Speedway* (Apple 1973)★★★, with Wings *Band On The Run* (Apple 1973)★★★★, with Wings *Venus And Mars* (Apple 1975)★★★★, with Wings *Wings At The Speed Of Sound* (Apple 1976)★★, with Wings *Wings Over America* (Parlophone 1976)★★★, with Wings *London Town* (Parlophone 1978)★★★, with Wings *Back To The Egg* (Parlophone 1979)★★★, *MacCartney II* (Parlophone 1980)★★, *Tug Of War* (Parlophone 1982)★★, *Pipes Of Peace* (Parlophone 1983)★★, *Give My Regards To Broad Street* film soundtrack (Parlophone 1984)★, *Press To Play* (Parlophone 1986)★★, *Choba B CCCP The Russian Album* (Parlophone 1989)★★, *Flowers In The Dirt* (Parlophone 1989)★★★, *Tripping The Live Fantastic* (Parlophone 1990)★★, *Unplugged - The Official Bootleg* (Parlophone 1991)★★★, *Off The Ground* (Parlophone 1992)★★, *Paul Is Live* (Parlophone 1993)★★, *Flaming Pie* (Parlophone 1997)★★★★, *Standing Stone* (EMI Classics 1997)★★.

● COMPILATIONS: *Wings Greatest Hits* (Parlophone 1978)★★★, *All The Best* (Parlophone 1987)★★★★.

● VIDEOS: *Paul Is Live In Concert On The New World Tour* (PMI 1994), *Paul McCartney In The World Tonight* (PNE Video 1997).

● FURTHER READING: *Body Count*, Francie Schwartz. *The Paul McCartney Story*, George Tremlett. *The Facts About A Pop Group: Featuring Wings*, David Gelly. *Paul McCartney In His Own Words*, Paul Gambaccini. *Paul McCartney: A Biography In Words & Pictures*, John Mendelsohn. *Paul McCartney & Wings*, Tony Jasper. *Hands Across The Water: Wings Tour USA*, no author listed. *Paul McCartney: Beatle With Wings*, Martin A. Grove. *Paul McCartney: Composer/ Artist*, Paul McCartney. *The Ocean View: Paintings And Drawings Of Wings American Tour April To June 1976*, Humphrey Ocean. *Paul McCartney: The Definitive Biography*, Chris Welch. *McCartney*, Chris Salewicz. *McCartney: The Biography*, Chet Flippo. *Blackbird: The Life And Times Of Paul McCartney*, Geoffrey Giuliano. *Paul McCartney: Behind The Myth*, Ross Benson. *McCartney: Yesterday & Today*, Ray Coleman. *Roadworks*, Linda McCartney. *Paul McCartney: Many Years From Now*, Barry Miles.

McCarty, Jim

b. 25 July 1943, Liverpool, England. This ex-**Yardbird**'s musical career resumed after his departure from Renaissance when, in an unfamiliar role on lead vocals and keyboards, he recorded 1973's *On The Frontier* with Shoot before concentrating on writing for other artists such as **Dave Clark** and **Dave Berry**. Plans to reform the original Renaissance line-up were quashed by **Keith Relf**'s death in 1976, but the survivors continued as Illusion. Lingering enthusiasm for this outfit culminated in 1990's posthumous *Enchanted Caress*, which contained demos mostly composed and sung by McCarty, whose *curriculum vitae* by then included leadership of Ruthless Blues and later combos who, if popular club attractions, leaned heavily on the repertoires of the Yardbirds and their R&B contemporaries. This tendency also pervaded the British Invasion All-Stars which, financed by an American 60s fan, was a studio amalgam of McCarty and certain middle-aged peers. Earlier delvings into the past included 1981's *Afternoon Tea*, a spoken-word album of reminiscences with Chris Dreja (with whom McCarty also co-authored the Yardbirds' biography), and a *Guide To Yardbirds Drumming* video. Moreover, he was one of the Yardbirds who performed two UK concerts in 1983 and made an album under the guise of A Box Of Frogs. By the later 80s, the multi-talented McCarty emerged on yet another artistic front - plating new age music - when, as a mainstay of Stairway, his output was as prolific in its way as anything in the Yardbirds/Renaissance canon.

● ALBUMS: *Out Of The Dark* (Higher Octave 1994)★★★.

McClain, Charly

b. Charlotte Denise McClain, 26 March 1956, Jackson, Tennessee, USA. McClain began her musical career when only nine years old with her brother in a band called Charlotte And The Volunteers. For six years they worked locally and also had television appearances. She then started modelling swimsuits, changed her name to Charly and was signed to Epic in 1976. She had US country hits with 'Lay Down', 'Make The World Go Away', 'Surround Me With Love' and a duet with **Johnny Rodriguez**, 'I Hate The Way I Love It'. McClain had her first US country number 1 with the soap opera saga of 'Who's Cheatin' Who'. This was followed by 'Sleepin' With The Radio On' and two duets with **Mickey Gilley**, 'Paradise Tonight' (a number 1) and 'Candy Man'. In 1983, she married Wayne Massey, a star of the television soap *One Life To Live*, and they had success with the duets 'With Just One Look In Your Eyes' and 'You Are My Music, You Are My Song'. Massey encouraged her to record 'Radio Heart', also a US country number 1, and he became her record producer when she switched from Epic to Mercury Records. McClain has appeared in the television series *Hart To Hart* and *Fantasy Island*, and has been featured in numerous commercials.

● ALBUMS: *Here's Charly McClain* (Epic 1977)★★★, *Let Me Be Your Baby* (Epic 1978)★★★, *Alone Too Long* (Epic 1979)★★★, *Women Get Lonely* (Epic 1980)★★★, *Who's Cheatin' Who* (Epic 1981)★★★, *Encore* (Epic 1981)★★★, *Surround Me With Love* (Epic 1981)★★★, *Too Good To Hurry* (Epic 1982)★★★, *Paradise* (Epic 1983)★★★, *The Woman In Me* (Epic 1983)★★★, with Mickey Gilley *It Takes Believers* (Epic 1984)★★★, *Charly* (Epic 1984)★★★, *Radio Heart* (Mercury 1985)★★★, *Still I Stay* (Mercury 1987)★★★, *Charly McClain* (Mercury 1988)★★★.

● COMPILATIONS: *Greatest Hits* (Epic 1982)★★★★, *Biggest Hits* (Epic 1985)★★★★.

McClain, Mighty Sam

b. 15 April 1943, Monroe, Louisiana, USA. Raised as one of 13 children, McClain first began singing in his mother's small gospel group when he was five, before starting work as a cotton picker. However, following disputes with his stepfather he ran away from home and the plantation at the age of 13. Eventually he found employment as valet to Little Melvin Underwood, taking over the singing role in his band when original vocalist Little Sonny Green left. Eventually the band settled in Penascola, Florida, where he started to sing part-time in the Dothan Sextet. Through disc jockey Papa Don Schroeder he was invited to record at Fame Studios in **Muscle Shoals** in Alabama. He subsequently built his reputation via a series of powerful soul singles released between 1966 and 1971 for labels such as Amy, **Malaco** and **Atlantic Records**. Among these singles were versions of **Buster Brown**'s 'Fannie Mae', the country ballad 'Sweet Dreams' (in opposition to a 'white' version of the same song by **Tommy McLain**) and the **Dan Penn/Spooner Oldham** composition, 'In The Same Old Way' - three songs considered by many to be among the best southern soul 45s ever released. He also appeared three times at the **Apollo** Theatre. Afterwards, however, his career went into freefall, and through much of the 70s and 80s he subsisted on the streets of Penascola, Florida, as a dope pedlar. It was only in 1983 that he made a comeback, when producer Carlo Ditta invited him to return to the studio and record 'Pray'. This was followed by an EP, *Your Perfect Companion*, for the Orleans label. With interest in his lost career reborn, the Japanese label Dead Ball followed that release with a live recording of one of his shows in Tokyo. McClain also made a series of guest appearances on an album recorded by **Hubert Sumlin** for Black Top Records in 1987, before spending the next five years working on a failed real estate venture with his third wife in Houston. Nothing more was heard until he re-emerged on AudioQuest Records in 1993 with a stunning new album, *Give It Up To Love*. Featuring McClain originals alongside two cover versions (of **Al Green** and **Carlene Carter** songs), it attracted rave reviews in the soul and R&B music press, and was followed up two years later by *Keep On Movin'*, as McClain at last began to enjoy the fruits of his labours and talent.

● ALBUMS: *Give It Up To Love* (AudioQuest 1993)★★★★, *Keep On Movin'* (AudioQuest 1995)★★★, *Sledgehammer Soul And Down Home Blues* (Audioquest 1997)★★★, *Journey* (Audioquest 1998)★★.

● COMPILATIONS: *Nothing But The Truth* (Charly 1988)★★★.

McClean, Bitty

b. *c.*1972, Birmingham, England. Bitty was so named by his grandmother because he was underweight as a baby. As a teenager he went on to study Sound Recording and Media at Sandwell College in Birmingham. He impressed in his studies, and lecturer Alan Cave, previously engineer to **UB40** on ***Labour Of Love***, recommended him to his former employers as a tape operator. He went to the band's Abattoir Studio and remained there for three years. Although nominally recording local bands, McClean would more often find himself sneaking back into the studio late at night to record demos. By chance, the band's Ali Campbell heard some of his material and was impressed enough to invite McClean to provide backing vocals and harmonies on UB40's UK number 1, 'Can't Help Falling In Love'. He also co-produced and engineered their subsequent album, *Promises And Lies.* Having given notice of his talents, he was signed by the newly established Brilliant Record Company in June 1993. His debut single, 'It Keeps Rainin', surged to number 2 in the UK charts in September of that year, and was a good example of the fare on offer for his debut long-playing set - as Bitty himself described it: 'Fresh, infectious, accessible reggae'. The immediate follow-ups were versions of **Bunny Wailer**'s 'Pass It On' and **Justin Hinds**' 'Here I Stand', both of which followed a similar pattern.

● ALBUMS: *Just To Let You Know* (Brilliant 1994)★★★.

McClennan, Tommy

b. 8 April 1908, Yazoo City, Mississippi, USA, d. *c.*1960, Chicago, Illinois, USA. McClennan's biography is fairly typical of many blues singers of his time and place. He was raised on the J.F. Sligh farm in rural Mississippi and learned to play the guitar at an early age. Working for tips on the streets and at private parties, he became acquainted with other performers such as **Honeyboy Edwards** and Robert Petway. Petway and McClennan shared a style so close that, later on record, it became difficult to tell them apart, a confusion they sometimes compounded by recording together. McClennan had a limited but effective percussive guitar style, often played by working on a single string. His voice was rough but full of humour, and also capable of expressing poignancy and subtle emotions. Around 1939, he moved to Chicago (as did Petway) and made a name for himself playing at clubs where expatriate southerners gathered to hear the 'down-home' sounds of their younger days. McClennan was an uncompromising character who, according to a famous story told by **Big Bill Broonzy**, found himself in trouble by refusing to adapt his songs to conform with northern sensibilities. His refusal to be impressed by the big city found expression in his often used, self-addressed, facetious aside: 'Play it right, you're in Chicago'. Although his 40-track career on record ended in 1942, he continued to play in the clubs into the post-war boom typified by **Muddy Waters** and **Howlin' Wolf**. One of his two known photographs shows him in the company of **Sonny Boy Williamson** (Rice Miller), **Little Walter** and **Elmore James**. His death is unconfirmed, but word of mouth suggests that he died, in poverty, around 1960.

● COMPILATIONS: *Travelin' Highway Man 1939-1942* (Travellin' Man 1990)★★★, *I'm A Guitar King* (1990)★★, *The Bluebird Recordings 1939-1942* (RCA 1997)★★★★.

McClintock, Harry

b. 8 October 1882, Knoxville, Tennessee, USA, d. 24 April 1957, San Francisco, California, USA. He learned guitar and sang as a child but left home in 1896 to travel. He worked briefly with a travelling show, before he hoboed his way to New Orleans. During his career, he was referred to as Haywire Mac, Radio Mac and sometimes just plain Mac. By 1897, he was busking on the streets where, for the first time, he sang his self-penned 'Big Rock Candy Mountain' (the song later became internationally popular and has been recorded by many artists). In 1898, he worked as a mule driver in the Philippines, delivering supplies to American troops involved in the war with Spain. In 1899, he assisted journalists reporting on the Boxer Rebellion in China, before visiting Australia. He moved to Africa and worked for the railroad delivering supplies to the British during the Boer War. In 1902, after visiting London to watch the coronation of Edward VII, he worked in Argentina, Barbados and St. Croix before returning to the USA to work on the west coast and in Alaska. He became involved with the Industrial Workers of the World and wrote several songs and poems for their publications, including his famous 'Hallelujah, I'm A Bum'. In 1925, while working as a brakeman, he gained a daily programme on KFRC San Francisco where both he and the aforementioned song soon proved very popular. In 13 sessions, between 1928 and 1932, he recorded 41 sides for **Victor**, including 'Hallelujah, I'm A Bum', 'The Bum Song' and 'The Bum Song #2'. The material also included hobo songs ('My Last Dollar'), cowboy ballads ('The Texas Rangers') and novelty numbers ('Ain't We Crazy'). Some were recorded with what was described as his Haywire Orchestra. In 1938, he re-recorded his three 'Bum' songs and 'Big Rock Candy Mountain' for **Decca**. He relocated to Hollywood in 1938 and made some film appearances, including several with **Gene Autry**. He also did regular radio work and wrote articles, plays and stories for several publications, sometimes under pseudonyms. His popular column 'The Railroad Boomer', for *Railroad Magazine*, ran for 10 years and in 1953, he returned to San Francisco to appear on the radio and television show *The Breakfast Hour*, until he officially retired in 1955. He continued, however, to make appearances by request whenever he felt inclined.

● COMPILATIONS: *Hallelujah, I'm A Bum* covers 1928-29 (Rounder 1975)★★★.

McClinton, Delbert

b. 4 November 1940, Lubbock, Texas, USA. This white R&B artist honed his craft working in a bar band, the Straitjackets, backing visiting blues giants such as Sonny Boy **Williamson**, **Howlin' Wolf**, **Lightnin'** Hopkins and Jimmy Reed. McClinton made his first recordings as a member of the Ron-Dels, and was noted for his distinctive harmonica work on **Bruce Channel**'s 'Hey Baby', a Top 3 single in the UK and number 1 in the USA in 1962. Legend has it that on a tour of the UK with Channel, McClinton met a young **John Lennon** and advised him on his harmonica technique, resulting in the sound heard on 'Love Me Do'. Relocating to Los Angeles in the early 70s, McClinton emerged in a partnership with fellow Texan Glen Clark, performing country/soul. They achieved a degree of artistic success, releasing two albums before splitting, with McClinton embarking on a solo career. His subsequent output reflects several roadhouse influences. Three gritty releases, *Victim Of Life's Circumstances*, *Genuine Cowhide* and *Love Rustler*, offered country, R&B and southern-style funk, while a 1979 release, *Keeper Of The Flame*, contained material written by **Chuck Berry** and **Don Covay**, as well as several original songs, including loving remakes of two compositions from the Delbert And Glen period. **Emmylou Harris** had a C&W number 1 with McClinton's 'Two More Bottles Of Wine' in 1978, and 'B Movie Boxcar Blues' was used in the John Belushi/Dan Aykroyd film *The* ***Blues Brothers***. His 1980 album, *The Jealous Kind*, contained his solitary hit single, a Jerry Williams song, 'Givin' It Up For Your Love', which reached the US Top 10. After a rest-period during much of the 80s, this rootsy and largely underrated figure made a welcome return in 1989 with the fiery *Live From Austin*. His most recent collection, the assured *One Of The Fortunate Few*, was arguably his finest recording to date.

● ALBUMS: as Delbert And Glen *Delbert And Glen* (1972)★★, as Delbert And Glen *Subject To Change* (1973)★★, *Victim Of Life's Circumstances* (ABC 1975)★★★, *Genuine Cowhide* (ABC 1976)★★★, *Love Rustler* (ABC 1977)★★★, *Second Wind* (ABC 1978)★★, *Keeper Of The Flame* (Capricorn 1979)★★, *The Jealous Kind* (Capitol 1980)★★★, *Plain' From The Heart* (Capitol 1981)★★★, *Live From Austin* (Alligator 1989)★★★, *I'm With You* (Curb 1990)★★★, *Never Been Rocked Enough* (Curb 1992)★★★, *One Of The Fortunate Few* (Curb/Rising Tide 1997)★★★★.

● COMPILATIONS: *Very Early Delbert McClinton With The Ron-Dels* (1978)★★, *The Best Of Delbert McClinton* (MCA 1981)★★★.

McClinton, O.B.

b. Obie Burnett McClinton, 25 April 1940, Senatobia, Mississippi, USA, d. 23 September 1987. The son of a Baptist preacher, McClinton was dissuaded from listening to R&B, but took solace in country music. Having worked for a time as a disc jockey at radio station WDIA in Memphis, he forged a career as a songwriter, penning country-soul ballads for **Otis Redding** ('Keep Your Arms Around Me'), before finding the ideal foil in James Carr. Two of McClinton's compositions, 'You've Got My Mind Messed Up' (1966) and 'A Man Needs A Woman' (1968), stand among this singer's finest work. McClinton then became a staff writer at the **Stax** label and, in January 1971, began recording as a C&W artist on the company's Enterprise subsidiary. His albums there offered varied material, including versions of **Wilson Pickett**'s 'Don't Let The Green Grass Fool You' (1972) - his most successful country chart single - and **Merle Haggard**'s 'Okie From Muskogee'. McClinton briefly moved to **Mercury** in 1976, where he had a hit with 'Black Speck', before moving to Epic, where he scored half a dozen minor C&W hits. One of the few successful black country singers, McClinton died of abdominal cancer in September 1987.

● ALBUMS: *O.B. Clinton Country* (Enterprise 1972)★★★, *Obie From Senatobie* (Enterprise 1973)★★★, *O.B. McClinton Live At Randy's Rodeo* (Enterprise 1973)★★, *Chocolate Cowboy* (Epic 1981)★★★.

McClure, Bobby

b. 21 April 1942, Chicago, Illinois, USA, d. 13 November 1992, Los Angeles, California, USA. McClure's family moved to East St. Louis when he was two years old, and he was singing in church by the time he was nine. A year later, he provided the unbroken high-tenor lead in the otherwise all-female Spirit Of Illinois gospel group, who went on to tour the 'programs' with better-known gospel quartets such as the Swan Silvertones, the Pilgrim Travellers and the **Soul Stirrers**, for whom McClure's idol **Sam Cooke** was singing lead. By the late 50s, McClure was involved in R&B, and formed the doo-wop group Bobby And The Vocals. Subsequently, he sang with East St. Louis drummer Big Daddy Jenkins' band, before replacing vocalist Bernard Mosley with Oliver Sain's famous revue. Sain launched two other major blues/soul names, **Little Milton** and **Fontella Bass**. Bass and McClure duetted on his first recording, 'Don't Mess Up A Good Thing', which was released in January 1965 on Checker, and made the US Top 30. In the mid-60s, McClure moved to Chicago to gig with the likes of **Otis** Clay and Little Milton, but by the early 70s he was back in East St. Louis singing for Sain, sometimes duetting with **Shirley Brown**, and recording for Sain's Vanessa label as well as February 15 Records. He also cut for Sedgwick, Klondike, and **Willie Mitchell**'s by now predominantly soul-orientated Memphis-based Hi label, for whom he recorded four good, but unsuccessful, sides. By the 80s McClure was working as a correction officer in an Illinois penitentiary, but still recorded two singles for B-Mac, before quitting his job and moving to Los Angeles where he recorded for Jerry

'**Swamp Dogg**' Williams and for ex-**Stax** man Al Bell's Edge Records. Sadly, Bobby McClure was only 50 when he died from a stroke following a brain aneurysm.

● ALBUMS: *The Cherry LP* (Edge 1988)★★★.

● COMPILATIONS: *The Rough Edge* two tracks (1989)★★★, *Bobby McClure & Willie Clayton* eight tracks (1992)★★★.

McClure, Ron

b. 22. November 1941, New Haven, Connecticut, USA. McClure started playing the accordion when he was five years old, and played the piano at high school. He studied the bass at the Julius Hartt Conservatory in Hartford, and when he left in 1963 went on to study composition with Hall Overton and Don Sebesky. By the time he joined **Charles Lloyd** in 1967, he had played with **Buddy Rich**, **Herbie Mann** and **Wynton Kelly** backing **Wes Montgomery**. Lloyd's enormously successful group took McClure on worldwide tours before he returned to San Francisco, where he was a founder member of the fusion group Fourth Way. Later on, he played with the group **Blood, Sweat And Tears** before settling to studio work in New York. McClure played with musicians as diverse as vocalists **Tony Bennett**, **Dionne Warwick** and the **Pointer Sisters**, and instrumentalists **Thelonious Monk**, **Gary Burton** and **Joe Henderson**. In 1985, he joined the group of **Al DiMeola** and then worked with **Michel Petrucciani** and **George Russell**. His firm bass lines are characterized by rhythmic fills on open strings against the fretboard. He has taught at the **Berklee College Of Music** (1971) and Long Island University (1983-85).

● ALBUMS: with Charles Lloyd *Love In* (1967)★★★★, *Charles Lloyd In The Soviet Union* (1967)★★★, with Fourth Way *Sun And Moon* (1969)★★★, with Joe Henderson *In Pursuit Of Blackness* (1971)★★★, *Descendants* (Ken Music 1992)★★, *Yesterday's Tomorrow* (EMP 1992)★★★.

McConnell, Rob

b. 14 February 1935, London, Ontario, Canada. After playing valve trombone in various bands in his homeland during the mid- and late 50s, McConnell joined fellow-Canadian **Maynard Ferguson**'s New York Band in 1964. Despite the attention he attracted there, he returned to Canada to work with the Phil Nimmons band; he also played in studio orchestras and wrote many arrangements. Towards the end of the 60s he formed a band, the Boss Brass, playing his own charts of currently popular music for a 15-piece brass and rhythm group. In the early 70s McConnell added a reed section and, with the band's musical policy slanted strongly towards jazz, he made a series of outstanding albums. Among the musicians in the band were **Sam Noto**, Guido Basso, Don Thompson and **Ed Bickert**. Apart from its own albums, the band also made records with Singers Unlimited, the **Hi-Lo's**, **Phil Woods** and **Mel Tormé**. He also made *Old Friends/New Music*, using a sextet drawn from the big band. Despite the popularity of the Boss Brass and the success of its albums, by the late 80s McConnell decided it was time to make changes. He accepted a teaching post at the Dick Grove Music School in Los Angeles, where he relocated at the end of 1988. In the early 90s, he was active in the southern California jazz scene, playing with various rehearsal bands and seriously considering the reformation of his own big band. An excellent arranger with a real affection for hard-swinging, contemporary, big band jazz, McConnell has made an outstanding contribution to the development of this area of music. His decision to enter teaching (while stopping, at least temporarily) the flow of outstanding big band albums, should ensure that a future generation of musicians will develop some of the theories he has already put into practice.

● ALBUMS: *The Rob McConnell-Guido Basso Quintet* (1963)★★, *Rob McConnell And His Orchestra* (1965)★★, *The Boss Brass* i (1968)★★★, *The Boss Brass* ii (1972)★★★, *The Best Damn Band In The Land* (1974)★★★, *Satin Sheets* (1975)★★★, *The Jazz Album* (1976)★★★, *Big Band Jazz* (1977)★★★, *Nobody Does It Better* (1978)★★, *The Boss Brass Again* (1978)★★, *Are Ya Dancin' Disco* (1979)★, *Present Perfect* (MPS 1979)★★★, *The Brass Connection* (1980)★★★, *Live In Digital* (Sea Breeze 1980)★★, *Tribute* (1980)★★★, *All In Good Time* (1982)★★★, *Atras Da Porta* (1983)★★★, *Old Friends, New Music* (Unison 1984)★★★, *All In Good Time* (Innovation 1984)★★★, *Boss Brass And Woods* (1985)★★, *Again* (Pausa 1985)★★, *Big Band Jazz* (Pausa 1985)★★★, *Mel Tormé/Rob McConnell* (1986)★★★★, *Boss Of The Boss Brass* (1988)★★★, *The Rob McConnell Jive Five* (Concord 1990)★★★, *The Brass Is Back* (Concord 1991)★★★, *Live At The 1990 Concord Jazz Festival* (Concord 1991)★★★, *Brassy And Sassy* (Concord 1992)★★★, *Our 25th Year* (Bellaphon 1993)★★★, *Overtime* (Concord 1994)★★★, *Don't Get Around Much Anymore* Concord 1995)★★★, *Even Canadians Get The Blues* (Concord 1996)★★★.

McConville, Tom

b. 6 November 1950, Newcastle-Upon-Tyne, England, to a Scottish mother, and an Irish father. During the 70s, this fiddle player toured with comedian **Mike Elliott**, then teamed up with Bob Fox (guitar/vocals) to form a duo. McConville then worked briefly with **Magna Carta** in 1977. During 1979, he got together with songwriter **Kieran Halpin** to play clubs and festivals. Apart from the domestic circuit, they often performed on the Continent, particularly in Germany. They released two albums before reverting to solo work. In 1983, McConville formed Dab Hand with **Jez Lowe** and Tom Napper (b. England; tenor banjo). With only the one album to this line-up's credit, and insufficient work as a three-piece, McConville left in 1987, again returning to solo performances. In 1988, he released *Straight From The Shoulder*. The excellent follow-up *Cross The River* saw the fiddler establishing himself on the club and festival circuit. The album was produced, arranged and recorded by **Chris Newman**. In 1994 he recorded and formed a working duo with **Pauline Cato**.

● ALBUMS: with Kieran Halpin *Port Of Call* (1981)★★★, with Halpin *Streets Of Everywhere* (1983)★★★, *Straight From The Shoulder* (1988)★★, *Cross The River* (Old Bridge Music 1990★★★, with Chris Newman *Fiddler's Fancy - The Music Of James Hill* (Old Bridge Music 1993)★★★, with Dab Hand *High Rock And Low Glen* (1987)★★, with Pauline Cato *Changing Tides* (Cato 1994)★★★, with Cato *By Land And Sea* (Tomcat 1996)★★★★.

McCoo, Marilyn

b. 30 September 1943, Jersey City, New Jersey, USA. McCoo first reached stardom as a founding member of the **Fifth Dimension**. That group was formed in Los Angeles in 1965 as the Versatiles, and enjoyed a number of Top 10 hits between 1967 and 1972, including 'Up-Up And Away', 'Stoned Soul Picnic', 'Aquarius/Let The Sunshine In' and 'Wedding Bell Blues'. McCoo married Fifth Dimension member Billy Davis Jnr in 1969, and together they left the group in 1975 to form an act as a duo. Signed to **ABC Records**, their first single, 'I Hope We Get To Love In Time', was a minor chart entry in 1976, but the album of the same title yielded 'You Don't Have To Be A Star (To Be In My Show)', a number 1 hit. The couple then hosted their own television show for six weeks in 1977. They released two further albums together in 1977 and 1978, and both recorded solo albums in the 80s. In 1981, McCoo hosted the popular television musical programme *Solid Gold*, with which she remained until 1984, returning once more in 1987-88. She released a gospel-orientated album in 1991.

● ALBUMS: *Solid Gold* (1981)★★, *The Me Nobody Knows* (1991)★★★. With Billy Davis Jnr. *I Hope We Get To Love In Time* (ABC 1976)★★★, *The Two Of Us* (ABC 1977)★★, *Marilyn & Billy* (Columbia 1978)★★.

McCook, Tommy

b. 1927, Jamaica, West Indies, d. 5 May 1998, Atlanta, Georgia, USA. From the age of 10, McCook attended the Alpha Catholic School For Boys, where he learnt tenor saxophone, flute and music theory. He left Alpha at 14, and played with the dance bands of Eric Dean and Roy Coburn, subsequently developing into a fine jazz player. During the late 40s and early 50s he was a frequent visitor to **Count Ossie**'s camp, where he jammed with Ossie's Rastafarian hand-drummers, developing a deep love for their music in the process. In 1954 McCook joined a dance band in the Bahamas, and further developed his jazz technique. On his return to Jamaica in 1962, he became involved in the development of ska, emerging as a founder-member of the Skatalites in 1963. His understanding of jazz, R&B and Jamaican musical forms enabled him to make a huge contribution to the group, which changed the course of Jamaican music. The group backed all of the major ska vocalists, and recorded a huge body of instrumental music. Some of the best examples of his work with the Skatalites are compiled on *Ska Authentic*. After the Skatalites split up in 1965, McCook formed the Supersonics, who became **Duke Reid**'s house band at Treasure Isle studios. Their sublime, cool style made Treasure Isle the most popular studio of the **rocksteady** era with hits from the **Techniques**, **Alton Ellis** And The Flames, **Justin Hinds** And The Dominoes and many more. A compilation of Supersonics instrumentals from this period, simply entitled *Tommy McCook*, was later released in the UK. Since that time, he played on many recordings for **Coxsone Dodd**, **Bunny Lee**, **Channel One**, **Joe Gibbs**, Randys and other producers. Solo albums released by Bunny Lee included *Cookin'*, *Brass Rockers* and *Hot Lava*. **Glen Brown** also issued an excellent blank-labelled album, usually called *Horny Dub*, and with trumpeter Bobby Ellis he made an album (*Blazing Horns*)for **Yabby You**. He was also a featured soloist on most **Aggrovators**, **Revolutionaries** and Professionals instrumentals from this period. Prior to his death from heart failure, McCook toured with the Skatalites, although he was unable to perform on the group's last international performances due to ill-health. A memorial service was held in an Atlanta-based Methodist church.

● ALBUMS: *Tommy McCook* 1965-66 recordings (Attack 1974)★★★, *Cookin'* (1974)★★★, with the Aggrovators *Brass Rockers* (Total Sounds 1975)★★★, *Horny Dub* white label (Grounation 1976)★★★★, *Hot Lava* (Third World 1977)★★★, *Instrumental* (Justice 1978)★★★★, with Bobby Ellis *Blazing Horns* (Grove Music 1978)★★★.

● COMPILATIONS: *Down On Bond Street* (Trojan 1993)★★★.

McCord, Castor

b. 17 May 1907, Birmingham, Alabama, USA, d. 14 February 1963. Together with his twin brother, Ted (Theodore Jobetus), McCord played clarinet and saxophones in the **Edgar Hayes** band in the early 20s (Ted also playing similar instruments). McCord moved on to the band of **Horace Henderson** when it was still a student group at Wilberforce University, and remained with the band when it became a professional group. At the end of the decade he was with the **Mills Blue Rhythm Band**, and also played with **Louis Armstrong** and others. Following a trip to Europe in 1934 he remained in France for some time and also travelled to India and the Netherlands. During this period he again played with Armstrong and also with **Coleman Hawkins**. In the late 30s he was back in the USA where he joined **Benny Carter** and then played with **Eddie Mallory** and **Claude Hopkins** before retiring from music in the mid-40s.

● ALBUMS: with Mills Blue Rhythm Band *Blue Rhythm* (Hep 1930-31)★★★, *Benny Carter And His Orchestra* (Tax 1939)★★★★.

McCorkle, Susannah

b. 1 January 1949, Berkeley, California, USA. In the late 60s, McCorkle lived for a while in Paris. It was during this sojourn that she heard **Billie Holiday** on records and decided to take up singing. Multi-lingual, she lived for a while in Italy, working as a translator and taking any singing jobs she could find. In 1972, she moved to the UK, singing in clubs and pubs and learning about what she had determined would be her future career. She also made two albums which, although well received, enjoyed only limited circulation. In the late 70s, McCorkle returned to the USA and settled in New York, where a five-month engagement at the Cookery in Greenwich Village brought her to wider public attention and elicited rave reviews from critics. She continued to record during the 80s, and her maturing style and the darkening timbre of her voice greatly enhanced her performances. By the early 90s, with the release by Concord Records of *No More Blues* and *Sabia*, two enormously successful albums, McCorkle was poised to make her name known to the wider world. Indeed, her linguistic abilities, skills which enabled her to translate lyrics, notably the Brazilian songs on *Sabia*, make her a likely candidate for international success. In the meantime, she is consolidating her status in jazz with awards, including the 1989 New York Music Award, and is being recorded by the Smithsonian Institute, the youngest singer ever to be included in their popular music series. A graduate of the University of California at Berkeley, McCorkle has also had several short stories published and, in 1991, was working on her first novel.

● ALBUMS: *The Music Of Harry Warren* (1976)★★★, *There Will Never Be Another You* (Retrospect 1976)★★★, *The Quality Of Mercer* (Black Lion 1977)★★★★, *Over The Rainbow - Songs Of E.Y. Harburg* (1980)★★, *The People That You Never Get To Love* (1982)★★★, *How Do You Keep The Music Playing?* (1982)★★★, *Thanks For The Memory - Songs Of Leo Robin* (1986)★★, *As Time Goes By* (1987)★★★, *Dream* (1987)★★★, *No More Blues* (Concord 1989)★★★, *Sabia* (Concord 1990)★★★, *I'll Take Romance* (Concord 1992)★★★, *From Bessie To Brazil* (Concord 1993)★★, *Easy To Love: The Songs Of Cole Porter* (Concord 1996)★★★★, *Let's Face The Music: The Songs Of Irving Berlin* (Concord 1997)★★★★, *Someone To Watch Over Me* (Concord 1998)★★★.

McCormack, John

b. 14 June 1884, Athlone, Eire, d. 16 September 1945. McCormack was one of the most renowned tenors of the first part of the 20th century, as well as an early recording star. After winning a singing competition in Dublin, he made his first records in London in 1904. He studied opera singing in Milan, and regularly appeared at Covent Garden in London after 1909. From 1907 he had a dual recording career, releasing both operatic arias and popular songs. Among those most associated with McCormack were 'The Minstrel Boy', 'The Irish Immigrant' and 'The Sunshine Of Your Smile'. He made hundreds of records, covering virtually the whole repertoire of Victorian parlour ballads and Irish folk songs and ballads. During World War I, he enjoyed tremendous success with his version of 'It's A Long, Long Way To Tipperary' and **Ivor Novello**'s 'Keep The Home Fires Burning'. He also gave numerous fundraising concerts in the USA. In 1928, McCormack became a Papal Count and the following year made his film debut in *Song O'My Heart.* During the 30s he gave numerous radio broadcasts and continued to record and give recitals. During his lifetime, over 200 million copies of McCormack's recordings were sold and his continuing popularity is proven by the 15 reissued albums of his work released during the 80s.

● COMPILATIONS: *John McCormack In Irish Song* (1974)★★★, *John McCormack Sings Ballads* (1974)★★★, *Golden Voice Of John McCormack* (1978)★★★, *John McCormack Sings Of Old Scotland* (1980)★★★, *20 Golden Pieces* (1982)★★★, *Popular Songs & Irish Ballads* (1984)★★★, *Art Of John McCormack* (1984)★★★, *Golden Age Of John McCormack* (1985)★★★, *Golden Songs* (1988)★★★, *John McCormack in Opera* (1988)★★★, *Rarities* (1988)★★★, *Turn Ye To Me* (1988)★★★.

McCoy, Charlie

b. 28 March 1941, Oak Hill, West Virginia, USA. When McCoy was eight years old, he ordered a harmonica for 50 cents and a box-top, but he was more interested in the guitar. He played in rock 'n' roll bands in Miami, where **Mel Tillis** heard him and suggested that he visit Nashville to work as a singer. Although his singing career did not take off, he played drums for US hitmakers **Johnny Ferguson** and **Stonewall Jackson**. In 1961, McCoy recorded as a singer for US **Cadence Records** and entered the charts with 'Cherry Berry Wine'. He then formed a rock 'n' roll band, Charlie McCoy And The Escorts, which played in Nashville clubs for several years. McCoy played harmonica on **Ann-Margret**'s 'I Just Don't Understand' and **Roy Orbison**'s 'Candy Man', and the success of the two records led to offers of session work. McCoy became the top harmonica player in Nashville, playing up to 400 sessions a year. He worked with **Bob Dylan**, playing harmonica on 'Obviously Five Believers', trumpet on 'Rainy Day Women, Nos. 12 And 35', and bass on several other tracks. The success of Dylan and other rock musicians in Nashville prompted McCoy and other sessionmen to form **Area Code 615**. McCoy had a US chart hit in 1972 with a revival of 'Today I Started Loving You Again', but, considering his love of blues harmonica player **Little Walter**, his records are comparatively unadventurous and middle-of-the-road. Nevertheless, he often reached the US country charts with instrumental interpretations of overworn country songs. McCoy joined **Barefoot Jerry** and was featured on the group's 1974 US country hit, 'Boogie Woogie'. He now limits his session appearances, largely because he is musical director of the television series *Hee-Haw.* McCoy frequently visits the UK and has played the Wembley Country Festival with other Nashville musicians. He appeared with other Nashville session men on **Ween**'s oddball *12 Golden Country Greats* in 1996.

● ALBUMS: *The Real McCoy* (Monument 1969)★★★, *Charlie McCoy* (Monument 1972)★★★, *Goodtime Charlie* (Monument 1973)★★★, *Fastest Harp In The South* (Monument 1973)★★★, *The Nashville Hit Man* (Monument

1974)★★★, *Christmas Album* (Monument 1974)★★, *Harpin' The Blues* (Monument 1975)★★★, *Charlie My Boy* (Monument 1975)★★, *Play It Again, Charlie* (Monument 1976)★★★, *Country Cookin'* (Monument 1977)★★★, *Appalachian Fever* (Monument 1979)★★★, *One For The Road* (1986)★★, *Charlie McCoy's 13th* (Step One 1988)★★★, *Beam Me Up, Charlie* (Step One 1989)★★★, *Out On A Limb* (Step One 1991)★★★.

● COMPILATIONS: *Greatest Hits* (Monument 1990)★★★★.

McCoy, Clyde

b. 29 December 1903, Ashland, Kentucky, USA, d. 1 June 1990, Memphis, Tennessee, USA. McCoy grew up in Portsmouth, Ohio, bought his first trumpet at the age of nine and taught himself to play. While in his teens he formed his own small group, and by the late 20s, led a full orchestra, playing clubs and ballrooms. Using a mute, he developed a distinctive hiccuping, growling, 'wah-wah' trumpet sound, exemplified by his first big hit in 1931, 'Sugar Blues'. This first McCoy recording of the number on **Columbia Records**, (he re-recorded it several times), reputedly sold several million copies and became his theme tune. His other hits during the 30s included **Glen Gray**'s signature tune 'Smoke Rings', 'In The Cool Of The Night', 'Wah Wah Lament', 'The Goona Goo' and 'Sugar Blues', this time on **Decca**. In 1937, McCoy added a female vocal group, the Bennett Sisters, and later married the lead singer. During World War II McCoy took his band and vocalists into the Navy's Special Services as a complete unit. He re-formed after the war and during the 50s had an especially successful band, working major clubs, ballrooms and concert halls throughout the USA and Canada. In later years he often led a small Dixieland outfit, and was still performing up to the mid-80s.

● ALBUMS: *Sammy Kaye And His Orchestra With Clyde McCoy And His Orchestra* (1987)★★★.

McCoy, Joe

b. 11 May 1905, Raymond, Mississippi, USA, d. 28 January 1950, Chicago, Illinois, USA. An early start learning guitar prepared McCoy for a diverse recording career. At first, he partnered his wife, **Memphis Minnie**, and they made many blues records together in the late 20s and early 30s. McCoy (under the pseudonym Kansas Joe) played beautifully tight, two-guitar arrangements, alternating between them on lead vocals, and occasionally playing as a duet. When the couple split up, McCoy was well-established in Chicago and continued to record as accompanist to other artists, under his own name or a variety of pseudonyms (including religious records as Hallelujah Joe). He adopted a more urbane blues style as time went on and, in 1936, he began a long and successful series of recordings with the jazz-orientated group the **Harlem Hamfats**.

● COMPILATIONS: *Kansas Joe McCoy 1934-1944* (Best Of Blues 1987)★★★, *Memphis Minnie And Kansas Joe, Complete Recordings* 4 vols. (1991)★★★.

McCoy, Neal

b. Hubert Neal McGauhey Jnr. (surname pronounced McGoy), 30 July 1963, Jacksonville, Texas, USA. McCoy grew up with a love of country as well as pop, soul and big band music. He started performing as Neal McGoy and his break came when **Janie Fricke** was a judge in a talent contest that he won. She mentioned McCoy to **Charley Pride**, who signed him to a booking and management contract and asked him to be his opening act. His debut single was 'That's How Much I Love You' on 16th Avenue Records, but in 1991, he moved to **Atlantic Records** and adjusted his name to Neal McCoy. After several minor hits, including 'If I Built You A Fire', 'Where Forever Begins', 'Now I Pray For Rain' and 'No Doubt About It', he found success with his excellent third album and had his first US country number 1s with the title track, 'No Doubt About It', and 'Wink'. 'You Gotta Love That' was a Top 10 hit, and stayed on the US country singles chart for over a year. Further singles and albums have proved equally successful.

● ALBUMS: *At This Moment* (Atlantic 1991)★★★, *Where Forever Begins* (Atlantic 1992)★★★, *No Doubt About It* (Atlantic 1994)★★★★, *You Gotta Love That* (Atlantic 1995)★★★, *Neal McCoy* (Atlantic 1996)★★★, *Be Good At It* (Atlantic 1997)★★★.

● COMPILATIONS: *Greatest Hits* (Atlantic 1997)★★★.

● VIDEOS: *You Gotta Love That!* (Warner Music Video 1994).

McCoy, Robert

b. 31 March 1912, Aliceville, Alabama, USA, d. 1978, Birmingham, Alabama, USA. Jabbo Williams was a family friend, and **Cow Cow Davenport** and **Pinetop Smith** were visitors to the McCoy home. McCoy claimed to have played piano on record behind **Jaybird Coleman** in 1930 and, in 1937, he accompanied a number of Birmingham artists at a session organized by **Lucille Bogan**, of whose band he was a member. After war service, McCoy largely retired (although he claimed to have recorded with **Jerry McCain**). In the early 60s he was extensively recorded by a local enthusiast; attempts to commercialize his sound with R&B musicians and songs failed, but his exploration of the older repertoire resulted in some valuable performances. Heavily indebted to Race Records for material, and stylistically influenced by **Leroy Carr**, McCoy nevertheless preserved the rough, percussive piano styles of Birmingham. He had become a church deacon by 1975.

● COMPILATIONS: *Blues And Boogie Woogie Classics* (Oldie Blues 1979)★★★, *Birmingham Sessions* (1988)★★★, *Complete Recorded Works In Chronological Order 1937-40* (Wolf 1991)★★★.

McCoy, Van

b. 6 January 1944, Washington, DC, USA, d. 6 July 1979. This successful artist had been a member of several groups prior to announcing his solo career with 'Hey Mr DJ'. Released in 1959, the single was distributed by Sceptre Records, with whom McCoy subsequently served in an A&R capacity. He also branched out into writing and production work, making contributions to hits by the **Drifters**, **Gladys Knight And The Pips** and **Barbara Lewis**. Following that, McCoy embarked on a fruitful relationship with **Peaches And Herb**. In 1968, he established VMP (Van McCoy Productions) and enjoyed further success with **Jackie Wilson** ('I Get The Sweetest Feeling') and **Brenda And The Tabulations** ('Right On The Tip Of My Tongue'). He later became the musical arranger for the **Stylistics**, on the departure of **Thom Bell**, and emphasized the sweet, sentimental facets of their sound. McCoy was also encouraged to record under his own name and, fronting the Soul Symphony, secured an international smash in 1975 with the multi-million-selling disco-dance track, 'The Hustle'. This perky performance set the pattern for further releases but the style quickly grew anonymous. McCoy continued his successful production career with, among others, **Faith, Hope And Charity**, until his premature death from a heart attack in 1979.

● ALBUMS: *Soul Improvisations* (1972)★★, *From Disco To Love* (Buddah 1972)★★★, *Disco Baby* (Avco 1975)★★★, *The Disco Kid* (Avco 1975)★★, *The Real McCoy* (H&L 1976)★★★, *The Hustle* (H&L 1976)★★★, *Rhythms Of The World* (1976)★★, *My Favourite Fantasy* (MCA 1978)★★, *Van McCoy And His Magnificent Movie Machine* (1978)★★, *Sweet Rhythm* (H&L 1979)★★, *Lonely Dancer* (MCA 1979)★★.

● COMPILATIONS: *The Hustle And Best Of Van McCoy* (H&L 1976)★★★.

McCoys

Formed in Union City, Indiana, USA, in 1962, this beat group initially comprised Rick Zehringer (b. 5 August 1947, Fort Recovery, Ohio, USA; guitar), his brother Randy (b. 1951, Union City, Indiana, USA; drums) and bassist Dennis Kelly. Known variously as Rick And The Raiders or the Rick Z Combo, the group later added Ronnie Brandon (organ), becoming the McCoys soon after Randy Hobbs replaced the college-bound Kelly. The quartet became a highly popular attraction throughout America's midwest, and were brought to **Bert Berns**' Bang label by producers **Feldman/Gottherer/Goldstein**. The group's debut 'Hang On Sloopy' (1965), topped the US chart and reached the UK Top 5, but successive releases in a similar gutsy style fared less well; an early b-side, 'Sorrow', was later adopted by the **Merseys**, and in turn was covered by **David Bowie** on his 1973 *Pin-Ups*. The group discarded its bubblegum image with the progressive *Infinite McCoys*, and as the house band at New York's popular Scene club. Owner/entrepreneur Steve Paul later paired the group with blues protégé **Johnny Winter**, whose *Johnny Winter And* featured the Zehringer siblings and Randy Hobbs, with Rick, now **Rick Derringer**, handling production. When this group was disbanded, Derringer joined **Edgar Winter** before embarking on a solo career.

● ALBUMS: *Hang On Sloopy* (Bang 1965)★★★, *You Make Me Feel So Good* (Bang 1966)★★★, *Infinite McCoys* (Mercury 1968)★, *Human Ball* (Mercury 1969)★.

● COMPILATIONS: *Hang On Sloopy: The Best Of The McCoys* (Legacy 1995)★★★★.

McCracken, Bob

b. 23 November 1904, Dallas, Texas, USA, d. 4 July 1972, Los Angeles, California, USA. McCracken's early clarinet playing included work in Doc Ross's band with **Jack Teagarden**. He worked in Chicago and New York with Willard Robison's Band in the late 20s before returning to Texas. It was only in 1939 that he settled in Chicago and worked with various artists including trumpeters **Jimmy McPartland** and **Wingy Manone**. His elegant playing fitted well with the **Louis Armstrong** All Stars with whom he played in the early 50s, touring Europe in 1952-53. He played with **Kid Ory**'s Band before settling in California, where he continued playing with Ben Pollack (drums), Pete Dailey (cornet), Jack Teagarden and **Wild Bill Davison**.

● ALBUMS: *Henry 'Red' Allen And The Kid* (1959)★★★.

McCracklin, Jimmy

b. James David Walker, 13 August 1921, St. Louis, Missouri, USA. A former professional boxer, McCracklin began his singing career in 1945. Four years later he formed his own band, the Blues Blasters, in San Francisco, but almost a decade passed before the artist secured minor fame for his single 'The Walk'. This gritty slice of R&B crossed over into the pop charts via **Dick Clark**'s *American Bandstand* show where it was favoured by the resident dancers. In the wake of this success, McCracklin continued to enjoy intermittent chart success. 'Just Got To Know' (1961) and 'Think' (1965) reached the US R&B Top 10, but later blues/soul-styled releases fared less well and confined this underrated performer's appeal to a more specialist audience.

● ALBUMS: *Jimmy McCracklin Sings* (Crown 1961)★★★, *I Just Gotta Know* (Imperial 1961)★★★, *Twist With Jimmy McCracklin* (Crown 1962)★★★, *Every Night, Every Day* (Imperial 1965)★★★, *Think* (Imperial 1965)★★★, *My Answer* (Imperial 1966)★★★, *New Soul Of Jimmy McCracklin* (Imperial 1966)★★★, *A Piece Of Jimmy McCracklin* (Minit 1968)★★★, *Let's Get Together* (Minit 1968)★★★, *Stinger Man* (Minit 1969)★★★, *High On The Blues* (Stax 1971)★★, *Yesterday Is Gone* (Stax 1972)★★, *Same Lovin'* (Evejim 1989)★★, *A Taste Of The Blues* (Bullseye Blues 1994)★★★.

● COMPILATIONS: *The Best Of* (Imperial 1966)★★★★, *Jimmy McCracklin And His Blues Blasters* (Pinnacle 1981)★★★, *Blues And Soul* (Stateside 1986)★★★, *I'm Gonna Have My Fun* (Route 66 1986)★★★, *You Deceived Me* (Crown Prince 1986)★★★, *Blast 'Em Dead* (Ace 1988)★★★, *Everybody Rock!* (Charly 1989)★★★, *The Mercury Recordings 1958-60 recordings* (Bear Family 1992)★★★★, *The Walk: Jimmy McCracklin At His Best* (Razor & Tie 1997)★★★★.

McCrae, George

b. 19 October 1944, West Palm Beach, Florida, USA. A member of a vocal group, the Stepbrothers, while at elementary school, McCrae later joined the Jivin' Jets. This unit broke up on his induction into the US Navy, but was re-formed by the singer on completing his service in 1967. McCrae's wife, **Gwen McCrae**, joined the line-up, but after six months the couple began work as a duo. Together they recorded two singles, the second of which, 'Lead Me On', won Gwen a contract as a solo artist with **Columbia Records**. She received sole credit on the song's ensuing re-release which reached the R&B Top 40. McCrae then began managing his wife's career, but following an R&B Top 20 hit with 'For Your Love' (1973), the pair resumed their singing partnership. McCrae was responsible for one of soul's most memorable releases when Gwen failed to arrive for a particular studio session. He was obliged to sing lead on 'Rock Your Baby', a melodic composition written and produced by Harry Wayne (KC) Casey and Rick Finch, the two protagonists of **KC And The Sunshine Band**. This soaring, buoyant song topped both the US and UK charts, while two further releases, 'I Can't Leave You Alone' (1974) and 'It's Been So Long' (1975) also reached the UK Top 10. McCrae's work was less well received at home but he continued to record with and manage his wife, appearing on her US number 1 R&B hit 'Rockin' Chair' (1975). In 1984, George McCrae enjoyed a final minor UK chart entry with 'One Step Closer (To Love)', but continued to record and tour in the mid-90s.

● ALBUMS: *Rock Your Baby* (TK 1974)★★★, *George McCrae* i (TK 1975)★★★, *Diamond Touch* (TK 1977)★★★, *George McCrae* ii (TK 1978)★★★, *We Did It* (TK 1979)★★★, with Gwen McCrae *Together* (Cat 1975)★★★, *One Step Closer To Love* (President 1984)★★.

● COMPILATIONS: *The Best Of George McCrae* (President 1984)★★★, *The Best Of George And Gwen McCrae* (1993)★★★.

McCrae, Gwen

b. 21 December 1943, Pensacola, Florida, USA. The wife of **George McCrae**, Gwen made her mark in the mid-70s with a delightful series of southern-style soul numbers produced by **Steve Alaimo** and **Clarence Reid** for Henry Stone's Miami-based TK operation. She first found success with a remarkable remake of the old **Bobby Bland** gospel-blues, 'Lead Me On' (R&B number 32, 1970). The record was recorded for TK Records, but leased to **Columbia**. The following year, now on TK's subsidiary label Cat, she followed with an equally remarkable remake of the **Ed Townsend** oldie, 'For Your Love' (R&B number 17). McCrae had her only pop hit with 'Rockin' Chair' in 1975, when the number 1 R&B hit crossed over to reach the US Top 10. 'Love Insurance' (R&B number 16) was a respectable follow-up in 1975. TK collapsed in 1980, and McCrae moved to New Jersey, and while there signed with **Atlantic**, after which she entered the charts with 'Funky Sensation' (number 22 R&B) in 1981. McCrae's last US chart record was in 1984, but in the UK she had a hit with 'All This Love That I'm Giving' (number 63), in 1988. Ironically it was her only UK chart record.

● ALBUMS: *Gwen McCrae* (Cat 1974)★★★, *Rockin' Chair* (Cat 1975)★★★★, with George McCrae *Together* (Cat 1975)★★★, *Something So Right* (Cat 1976)★★★, *Let's Straighten It Out* (Cat 1978)★★★, *Melody Life* (Cat 1979)★★, *Gwen McCrae* (Atlantic 1981)★★★, *On My Way* (Atlantic 1982)★★, *Psychic Hotline* (Goldwax 1996)★★★.

● COMPILATIONS: *The Best Of Gwen McCrae* (Sequel 1992)★★★★, *The Best Of George And Gwen McCrae* (1993)★★★.

McCray, Larry

b. 5 April 1960, Magnolia, Arkansas, USA. McCray was given his first guitar by his sister Clara when he was 12 years old. Soon afterwards the pair moved to Saginaw, Michigan, to be followed over several months by the rest of the family. He played saxophone in high school, but at home he persevered with the guitar, with his brothers Carl and Steve on bass and drums. Like most of his generation, he listened to funk music as well as blues and liked **Eric Clapton** and **Jeff Beck** as much as **Albert King**, **B.B. King** and **Albert Collins**. While working a day job, he gigged with **Lazy Lester** and jammed with his brothers. A basement tape from those sessions brought about his contract with PointBlank. *Ambition* was the label's initial release and to promote it, McCray toured Europe with **Gary Moore**. While that album was heavily rock-orientated, *Delta Hurricane*, recorded in Memphis with production assistance by **Mike Vernon**, reverted to a more traditional blues stance, with McCray paying homage to the guitarists that had influenced him.

● ALBUMS: *Ambition* (PointBlank 1990)★★★, *Delta Hurricane* (PointBlank 1993)★★★, *Meet Me At The Lake* (Atomic Theory 1997)★★★.

McCready, Mindy

b. Malinda Gayle McCready, Fort Myers, Florida, USA. McCready is one of the brightest new voices in country music, updating the traditional values of the genre for a new generation of listeners. Born and raised in southern Florida, she moved to Nashville when she was 18. Meeting up with producer David Malloy, she spent almost a year performing and preparing her demo tape, before signing with RLG Records. Released in April 1996, her debut *Ten Thousand Angels* was an assertive and confident collection that revealed McCready as an icon of female independence and self-reliance. The album gained strong reviews and by 1997 had gone platinum. The follow-up, *Don't Stay The Night*, was released in November 1997 to further acclaim and widespread commercial acceptance. Though McCready does not write any of her own material, she covers songs that deal frankly with relationships and sexual dilemmas, and on tracks such as 'What If I Do' and 'This Is Me', she sounds like a country version of **Alanis**

Morissette. Her rising status was confirmed by recent support slots for **George Strait**, **Alan Jackson** and **Tim McGraw**.

- ALBUMS: *Ten Thousand Angels* (BNA 1996)★★★, *If I Don't Stay The Night* (BNA 1997)★★★★.

McCulloch, Ian

(see **Echo And The Bunnymen**)

McCullough, Henry

b. 1943, England. In 1975, former **Joe Cocker** guitarist McCullough completed a poor solo album for **George Harrison**'s Dark Horse label. The set featured contributions from many of his ex-colleagues in the **Grease Band**, as well as vocalist **Frankie Miller**.

- ALBUMS: *Mind Your Own Business* (Dark Horse 1975)★★.

McCurdy, Ed

b. 11 January 1919, Willow Hill, Pennsylvania, USA. McCurdy started out as a gospel singer on radio station WKY in Oklahoma City, and went on to work as a night-club and theatre performer, and radio announcer. Married in 1945, it was in 1946 that McCurdy began singing folk-songs on Canadian radio, and later recorded his first album for the Whitehall label. In 1952, he started writing and performing, for children's programmes, both on radio and on television, and, in 1954, moved to New York City. For *A Ballad Singer's Choice*, he was accompanied by **Erik Darling** on guitar and banjo. The album included folk standards such as 'Barbara Allen' and 'Pretty Saro'. McCurdy performed at the 1959 Newport Folk Festival, and appeared on four tracks on *Folk Festival At Newport Vol.3*. The album was recorded on 11-12 July 1959, and released the following year. McCurdy also played the festival in 1960 and 1963. He wrote the song 'Last Night I Had The Strangest Dream' in 1950. The song has been covered by many singers, including **Simon And Garfunkel**, and was especially popular with the peace movements of the 60s. Despite health problems during the 60s, McCurdy was able to undertake a European tour in 1976.

- ALBUMS: *Sings Songs Of The Canadian Maritimes* (50s)★★, *The Ballad Record* (1955)★★★, *Bar Room Ballads* (50s)★★★, *A Ballad Singer's Choice* (1956)★★, *The Folk Singer* (50s)★★★★, *Frankie And Johnnie* (50s)★★★, *Sin Songs* (50s)★★, *Children's Songs* (1958)★★, *When Dalliance Was In Flower* (50s)★★★, *When Dalliance Was In Flower Vol. 2* (1958)★★, *Son Of Dalliance* (1959)★★★, with Michael Kane *The Legend Of Robin Hood* (50s)★★, with other artists *Folk Festival At Newport Vol.3* (1960)★★★, *Last Night I Had The Strangest Dream* (1967)★★★.
- COMPILATIONS: *Best Of Ed McCurdy* (1967)★★★.
- FURTHER READING: *Ed McCurdy's Song Book Of Wit And Mirth*, Ed McCurdy.

McCusker, John

b. 15 May 1973, Scotland. Prolific Scottish musician John McCusker studied violin from the age of seven, but was not drawn to the folk tradition until, at the age of 12, he saw his first concert by the **Battlefield Band**, the group he would subsequently join. Inspired, he formed a folk band with school friends, named Parcel Of Rogues. As he later recalled, 'we just stole off **Chieftains** albums as we didn't know any better'. The Battlefield Band invited Parcel Of Rogues to support them at their Highland Circus extravaganza in 1989, leading to the release of an album for Temple Records. McCusker also worked widely as a session musician during this time, collaborating with the **BMX Bandits**, **Teenage Fanclub** and Peter Nardini among others while simultaneously studying at Glasgow's Academy of Scottish Music and Dance. However, he was still unsure as to whether his future lay in classical or folk music. The decision was made for him when Brian McNeill left the Battlefield Band and the same group's Robin Morton invited him to become his replacement. Still only a 16-year-old, he made his debut with the band at Glasgow's George Square. He has continued to tour and record with the band since, and also worked extensively as a session musician (appearing on over 40 albums by the time he was 22) and producer (producing **Kate Rusby And Kathryn Roberts**' debut album). In 1995 he also announced the release of his debut solo album. Joined by established musicians such as **Simon Thoumire**, Iain McDonald and **Ian Carr**, *Ian McCusker* primarily consisted of original material written in a traditional vein (notably 'Radio Sweetheart's Waltz').

- ALBUMS: *John McCusker* (Temple 1995)★★★.

McCutcheon, John

b. 14 August 1952, Wisconsin, USA. McCutcheon, whose family background encompasses farmers and shoemakers, started playing guitar in the early 60s. He picked up a great number of traditional American songs and tunes from the Appalachians, and learned a wealth of instruments, including fiddle, banjo, autoharp and dulcimer. He is especially regarded for his songwriting and hammer-dulcimer playing, as can be heard on *Step By Step*. His dulcimer-playing encompasses folk, classical, jazz and many other elements. *Fine Times At Our House* received a Grammy nomination on release, while *Step By Step* received the NAIRD Award in 1987 for string music album of the year. In 1986, *Frets* magazine readers poll named McCutcheon the String Instrumentalist of the Year. 'Christmas In The Trenches', from *Winter Solstice*, tells the story from a soldier's point of view of the day when opposing troops came together to celebrate Christmas in no-man's land during World War I. *Mail Myself To You* and *Howjadoo*, in contrast, consisted of children's songs, both traditional and contemporary. In 1984, McCutcheon co-produced, co-wrote and arranged *Watch Out* by **Holly Near**. Occasionally, he tours the UK. He has also recorded with songwriter **Si Kahn**, including *Signs Of The Times*. McCutcheon also collected and recorded a good deal of Nicaraguan music, which was released on Rounder as a double album, *Nicaragua Presente!*, in 1989. Since 1989, he has been co-editor for 'Folk Blues And Bayond', a regular piece in *International Musician* magazine.

- ALBUMS: *How Can I Keep From Singing* (1974)★★★, *The Wind That Shakes The Barley* (1977)★★★, *Barefoot Boy With Boots On* (1980)★★★, *Fine Times At Our House* (1982)★★★★, *Winter Solstice* (1984)★★★, *Howjadoo!* (1985)★★★, *Signs Of The Times* (1986)★★★, *Step By Step* (1986)★★★★, *Gonna Rise Again* (1987)★★★, *Grandma's Patchwork Quilt* (1987)★★★, *Mail Myself To You* (1988)★★★, *Water From Another Time* (1989)★★★, *What It's Like* (1990)★★★, *Live At Wolf Trap* (1991)★★★, *Family Garden* (1993)★★, *Summersongs* (Rounder 1995)★★, *Between The Eclipse* (Rounder 1995)★★★, *Nothing To Lose* (Rounder 1995)★★★, *Wintersongs* (Rounder 1996)★★.
- FURTHER READING: *Water From Another Time*, John McCutcheon.

McDaniel, Floyd

b. 21 July 1915, USA, d. 22 July 1995, Chicago, Illinois, USA. Singer and guitarist McDaniel took his first professional engagement in the late 30s with the Rhythm Rascals. After becoming leader of the Cotton Club Tramp Band in New York he found his most famous and enduring professional commitment with the Five Blazes, beginning in 1941. Fusing jazz and R&B, the group stayed together through the war years and into the mid-50s, proving an ever popular attraction on the east coast of America. After their dissolution McDaniel continued to work as a session and live musician. He sang back-up vocals for **Sam Cooke** for a period before joining one of the numerous line-ups of the **Ink Spots** for over 10 years. In the 90s he was still active, recording music with the Blues Swingers for **Delmark Records** as late as 1994 and played at the 1995 Chicago Blues Festival. He died of cancer a year later aged 80.

- ALBUMS: *Let Your Hair Down* (Delmark 1995)★★★.

McDaniel, Mel

b. 6 September 1942, Checotah, Oklahoma, USA. McDaniel began working in bands around Tulsa - first on trumpet, then on guitar - and **J.J. Cale** wrote and produced his first single, 'Lazy Me'. He moved to Nashville in 1969, and after two years of knocking on doors, his brother found him steady work at a club in Anchorage, Alaska. In the mid-70s, he began recording demos for a Nashville publisher and his singing talents were then recognized. In 1976 he entered the US country charts with 'Have A Dream On Me' and he had a considerable success with 'Gentle To Your Senses'. A record about a synthetic lover, 'Plastic Girl', was banned by radio stations. He recorded many songs by Bob McDill including 'Louisiana Saturday Night', 'Right In The Palm Of Your Hand', 'I Call It Love' and his US country number 1, 'Baby's Got Her Blue Jeans On'. He wrote Conway Twitty's tribute to the *Grand Ole Opry*, 'The Grandest Lady Of Them All', while his hippie anthem 'Roll Your Own' has been recorded by **Hoyt Axton**, **Arlo Guthrie** and **Commander Cody**.

- ALBUMS: *Gentle To Your Senses* (Capitol 1977)★★★, *Mello* (Capitol 1978)★★★, *The Farm* (Capitol 1978)★★★, *Countrified* (Capitol 1981)★★★, *Take Me To The Country* (Capitol 1982)★★★, *Naturally Country* (Capitol 1983)★★★, *Mel McDaniel & Oklahoma Wind* (Capitol 1984)★★★, *Let It Roll* (Capitol 1985)★★★, *Stand Up* (Capitol 1985)★★★, *Just Can't Sit Down Music* (Capitol 1986)★★★, *Now You're Talkin'* (1988)★★★, *Rockabilly Boy* (1989)★★★, *Country Pride* (1991)★★★.
- COMPILATIONS: *Greatest Hits* (Capitol 1987)★★★★.

McDaniels, Gene

b. Eugene B. McDaniels, 12 February 1935, Kansas City, Kansas, USA. A former gospel singer and bandleader, McDaniels completed studies at Omaha's Conservatory of Music before embarking on a recording career. Signed to **Liberty** in the late 50s, he enjoyed several local hits, including 'In Times Like These' and 'The Green Door', prior to securing two US Top 5 entries in 1961 with 'A Hundred Pounds Of Clay' and 'Tower Of Strength'. Both singles fared less well in Britain, where cover versions by **Craig Douglas** and **Frankie Vaughan** took the plaudits, but McDaniels' influence on British music was acknowledged by his appearance in the film *It's Trad, Dad*. McDaniels' last US chart entry came the following year with 'Point Of No Return', a smooth, jazz-based performance and arguably the singer's finest release. He sadly fell from favour when tastes changed following the rise of the **Beatles** and his subsequent efforts at soul, tinged with social consciousness, paled beside these early recordings.

- ALBUMS: *In Times Like These* (Liberty 1960)★★★, *Sometimes I'm Happy (Sometimes I'm Blue)* (Liberty 1960)★★★, *100 lbs Of Clay* (Liberty 1961)★★★★, *Gene McDaniels Sings Movie Memories* (Liberty 1962)★★, *Tower Of Strength* (Liberty 1962)★★★★, *Spanish Lace* (Liberty 1963)★★, *The Wonderful World Of Gene McDaniels* (Liberty 1963)★★, *Facts Of Life* (1968)★★, *Outlaw* (Atlantic 1970)★★, *Headless Heroes Of The Apocalypse* (Atlantic 1971), *Natural Juices* (1975)★★.
- COMPILATIONS: *Hit After Hit* (1962)★★★, *Another Tear Falls* (Charly 1986)★★★.
- FILMS: *It's Trad, Dad* aka *Ring-A-Ding Rhythm* (1962).

McDermott's Two Hours

Though they only released one album and dissolved in the late 80s, this Brighton, Sussex, England band's single recording, *The Enemy Within*, remains much prized among folk fans and has been widely bootlegged. An indicator of the esteem in which it is held was confirmed when the **Levellers** included one of its tracks, 'Dirty Davey', as the only non-original composition on *Levelling The Land*. The song, born in a pub session in Brighton, relayed the true story of an acquaintance who hanged himself while in police custody. The Levellers' manager, Phil Nelson, had originally issued *The Enemy Within* on his Hag label prior to his main charges signing to Musidisc Records.

Indeed, the principal songwriter of McDermott's Two Hours, Nick Burbridge, claims to have taught Mark Chadwick the guitar. His main collaborator was Tim O'Leary (fiddle; the brother of Christy O'Leary of **Boys Of The Lough**). Their name was taken from Tommy McDermott, who became a disc jockey for two hours on Radio Free Derry in the late 60s during the riots, playing the **Incredible String Band** and urging everyone to love one another before he was dragged out. The album was completed in testing circumstances. '(It) was recorded in a tiny basement called Bloomsbury Studios over three days, and mixed in two. We pressed a thousand and they all went.' Yet as Burbridge later confessed, McDermott's Two Hours never possessed the same sense of defiance as either the man who inspired their name or their peers the Levellers, committed to playing nearly 300 gigs a year. The group broke up after just two years of existence in 1991 after an appearance at the **Reading Festival**. Burbridge is also a published playwright, having written three plays: the typically politicised *War Without Honour* with ex-intelligence officer Fred Holroyd concerning the British 'shoot to kill' policy in Ireland, *Vermin* and *Dirty Tricks*. Before the demise of McDermott's Two Hours he was signed to a publishing contract by Rykodisc and has continued to write songs, though he is still reluctant to tour again.

● ALBUMS: *The Enemy Within* (Hag 1990)★★.

McDermott, John

b. 1956, Priesthill, Glasgow, Scotland. Although unable to read or write music, John McDermott has done much to keep traditional Celtic music alive in Canada, where he moved as a nine-year old child. Despite having a musical father, to whom he dedicated his 1995 album, *Love Is A Voyage*, McDermott never considered singing a viable career when he was a young man. Instead, he became a shipper and salesman for a chemical company, before starting work in the circulation department of the *Toronto Sun*. It was that newspaper's proprietors, who, after hearing him sing at a staff party, encouraged him to become a professional. McDermott's repertoire of Scottish and Irish songs has been in demand, both in Canada and the USA, ever since. His 1993 debut, *Danny Boy*, which was financed by local Toronto businessmen, sold close to 200,000 copies domestically. Although his subsequent releases were unable to uphold that sales profile, each has sold relatively well. He has also begun to win name-recognition in the USA. His debut sold disappointingly on release there for Angel Records, but a subsequent compilation, combining tracks licensed from his first two albums to the Newport, New York label Beautiful Music, served to awaken new audiences to McDermott's considerable talents as an interpreter of traditional material. Though even his biggest fans would have to concede that there is little that is innovative about the artist's approach, his competency, particularly in ballad work, can hardly be questioned. His inroads into the Irish-American communities has also been helped by his performance of the US national anthem at American football (Pittsburgh Steelers) and baseball (Chicago White Sox) games.

● ALBUMS: *Danny Boy* (EMI 1993)★★★, *Old Friends* (EMI1 1994)★★★, *Christmas Memories* (1994)★★, *Love Is A Voyage* (EMI 1995)★★★.

● COMPILATIONS: *The Danny Boy Collection* (Beautiful Music 1995)★★★★.

McDermott, Michael

Chicago, Illinois, USA-based singer McDermott had only just turned 20 when he was signed by Brian Koppelman of Giant Records in 1991, who co-produced his debut album alongside Don Gehman. However, Koppelman evidently saw in the songwriter a maturity beyond his years, inviting musicians including **Bruce Hornsby** to help out on the studio sessions. The subsequent *Gethsemane* was an attempt to move McDermott out of the 'folk' bracket, and featured a full-time backing band with which the artist subsequently toured. However, sales remained disappointing, and for his third album, McDermott played all the instruments himself. The songs were recorded as if they were 'home demos' at Joe Hardy's garage studio in Memphis, and this helped to produce a more vibrant background to his demanding lyric-writing. Of the few parts not played by McDermott himself, the most interesting inclusion was the (unlisted) track, 'Killing Me', featuring author Stephen King on guitar. Indeed King had previously used McDermott's lyrics in his novel *Insomnia*, and also wrote the liner notes to the album.

● ALBUMS: *620 W. Surf* (Giant 1991)★★★, *Gethsemane* (SBK 1993),★★ *Michael McDermott* (EMI 1996)★★★.

McDevitt, Chas

b. 1935, Glasgow, Scotland. McDevitt was the banjo player with the Crane River Jazz Band in 1955, before forming a skiffle group that won a talent contest organized by **Radio Luxembourg**. Another contestant, vocalist **Nancy Whiskey** (b. 1936, Glasgow, Scotland) joined the McDevitt group, which included guitarists Tony Kohn and Bill Branwell (from the **Cotton Pickers** skiffle group), Marc Sharratt (d. May 1991; washboard) and Lennie Hanson (bass). The group appeared in the film *The Tommy Steele Story* in 1957, performing 'Freight Train', a song introduced to Britain by **Peggy Seeger** who had learned it from its composer, black American folk singer **Elizabeth Cotten**. Issued by Oriole, the McDevitt/Whiskey version was a Top 10 hit in the UK and reached the US charts, although McDevitt was the object of a US lawsuit over the ownership of the copyright. After the release of a version of 'Greenback Dollar' and an EP as follow-ups, Whiskey left the group. With a studio group, the Skifflers, she made a series of singles for Oriole from 1957-59, including 'He's Solid Gone' and the folk song 'I Know Where I'm Going' and also released *The Intoxicating Miss Whiskey*. Having opened a Freight

Train coffee bar in London, McDevitt continued to perform and record with new vocalist Shirley Douglas (b. 1936, Belfast, Northern Ireland), whom he later married. He briefly followed the rock 'n' roll trend with a conspicuous lack of success, and later performed duets with Douglas after the manner of **Nina And Frederik**. Among his later efforts were 'It Takes A Worried Man' (Oriole 1957), 'Teenage Letter' (1959) and 'One Love' (HMV 1961). Both McDevitt and Douglas recorded for Joy Records in the 70s enlisting session support from **Joe Brown** and **Wizz Jones**.

- ALBUMS: with Nancy Whiskey *Chas And Nancy* (Oriole 1957)★★★, with Whiskey *The Intoxicating Miss Whiskey* (Oriole 1957)★★★, *The Six-Five Special* (50s)★★★★, *Sing Something Old, New, Borrowed & Blue* (1972)★★, *Takes Ya Back Don't It* (Joy 1976)★★.

McDonald And Giles

Ian McDonald (b. 25 June 1946, London, England; keyboards/woodwind) and Mike Giles (b. 1942, Bournemouth, Dorset, England; drums) were founder members of **King Crimson**, but they left the group in December 1969, following an ill-tempered tour of the USA. Their lone album, *McDonald And Giles*, displayed similarities to their former incarnation, while adding a freer, jazz-like atmosphere. The duo was assisted by Mike's brother, Peter, and **Steve Winwood**, but despite their potential, the partners embarked on separate careers. McDonald later became a founder member of **Foreigner**.

- ALBUMS: *McDonald And Giles* (Polydor 1970)★★★.

McDonald, Billy

b. USA. Formerly a vocalist with the Carol Lofner Orchestra, McDonald later became a member of the Three Midshipmen with Kay Thompson. He formed his own dance band in 1936 in Balboa, California, USA. His sidemen included Ernie Barrell, Leon Gray, Harry Forbes, Hi Davidson, Ollie Mitchell, Bill Lamberton, Ian Bernard and Bob Handaway, performing under the tag line Billy McDonald And The Royal Highlanders. They concentrated on engagements in the Midwest and west coast of America, performing sentimental songs such as 'Friendly Arms And Western Skies', 'I'm Going Home', 'Everybody Dance', 'It's A Rainy Day', 'The Meaning Of Aloha', 'Hula Drums' and their theme song, 'Loch Lomond'. These and others were released on D&S and **Decca Records**. Many of the songs were themed after the sounds of the Pacific Islands, and McDonald took the band there in 1941. They were actually playing in Honolulu when Pearl Harbor was attacked by the Japanese during World War II. McDonald entered the services himself in 1942, but reconvened his band after war's end. However, they never recovered their popularity and in 1948 their leader took a job at the Fredericks Brothers Agency. Later he moved to the William Morris Agency, then the Hollywood offices of the Associated Booking Corporation.

McDonald, Brian, Group

This melodic US pop-rock outfit was put together in 1987 by keyboard wizard Brian McDonald. Enlisting the services of Will Hodges (guitar), Andrew G. Wilkes (bass), and D.W. Adams (drums), the group signed to **Capitol Records** and released *Desperate Business* the same year. Influenced by **Nightranger**, **Bryan Adams** and **Jeff Paris**, the album was a solid musical statement, marred only by McDonald's vocals, which lacked both power and range. However, the set did feature singer/actress **Fiona** on backing vocals, which helped the cause.

- ALBUMS: *Desperate Business* (Capitol 1987)★★★.

McDonald, Country Joe

b. 1 January 1942, El Monte, California, USA. Named Joe in honour of Joseph Stalin by his politically active parents, McDonald became immersed in Berkeley's folk and protest movement during the early 60s. In 1964, he made a low-key album with fellow performer Blair Hardman, and later founded the radical pamphlet, *Rag Baby*. An early copy included a four-track record that featured the original version of the singer's celebrated anti-Vietnam War song, 'I-Feel-Like-I'm-Fixin'-To-Die-Rag'. In 1965, he formed the Instant Action Jug band, which later evolved into **Country Joe And The Fish**. This influential acid-rock band was one of the era's finest, but by 1969, McDonald had resumed his solo career. Two tribute albums, *Thinking Of Woody Guthrie* and *Tonight I'm Singing Just For You* (a selection of C&W favourites) presaged his first original set, *Hold On, It's Coming*, which was recorded in London with several British musicians. This was followed by *Quiet Days In Clichy*, the soundtrack to a film of Henry Miller's novel, and *War, War, War*, an evocative adaptation of the work of poet Robert Service. The acclaimed *Paris Sessions* was a critical success, but subsequent releases lacked the artist's early purpose. He has remained a popular live attraction and his commitment to political and environmental causes is undiminished, as exemplified on a 1989 release, *Vietnam Experience*.

- ALBUMS: *Country Joe And Blair Hardman* (No Label 1964)★★, *Thinking Of Woody Guthrie* (Vanguard 1969)★★★, *Tonight I'm Singing Just For You* (Vanguard 1970)★★★, *Quiet Days In Clichy* film soundtrack (Sonet 1970)★★, *Hold On It's Coming* (Vanguard 1971)★★, *War, War, War* (Vanguard 1971)★★, *Incredible! Live!* (Vanguard 1972)★★, *The Paris Sessions* (Vanguard 1973)★★★, *Country Joe* (Vanguard 1974)★★★, *Paradise With An Ocean View* (Fantasy 1975)★★, *Love Is A Fire* (Fantasy 1976)★★, *Goodbye Blues* (Fantasy 1977)★★, *Rock 'N' Roll Music From The Planet Earth* (Fantasy 1978)★★, *Leisure Suite* (Fantasy 1979)★★, *On My Own* (Rag Baby 1981)★★, *Animal Tracks* (Animus 1983)★★, *Into The Fray* (Sweet Thunder 1982)★★, *Child's Play* (Rag Baby 1983)★★, *Peace On Earth* (Line 1989)★★, *Vietnam Experience* (Line 1989)★★.
- COMPILATIONS: *The Best Of Country Joe McDonald* (Vanguard 1973)★★★, *The Essential Country Joe McDonald*

(Vanguard 1975)★★★, *A Golden Hour Of Country Joe McDonald* (Pye 1977)★★, *Classics* (Big Beat 1989)★★★, *Something Borrowed, Something New* (Big Beat 1998)★★★.

McDonald, Kathi

b. USA. McDonald came to prominence as a (white) member of **Ike And Tina Turner**'s Ikettes. After a period as a session singer she joined **Joe Cocker**'s *Mad Dogs And Englishmen* revue and then became a member of **Big Brother And The Holding Company** and featured on their final album, *How Hard It Is* (1971). Her only solo release features assistance from guitarists **John Cipollina**, **Nils Lofgren** and **Ronnie Montrose** but, barring a strong version of **Neil Young**'s 'Down By The River', the album is disappointing. Sales were low and McDonald reverted to session work.

● ALBUMS: *Insane Asylum* (Capitol 1974)★★★.

McDonald, Michael

b. 2 December 1952, St. Louis, Missouri, USA. Following his departure from the **Doobie Brothers** in 1982, McDonald, the former **Steely Dan** keyboard player, embarked on a popular solo career. He had already won a Grammy for his song, co-written with **Kenny Loggins**, 'What A Fool Believes', but during the 80s he had his compositions recorded by numerous artists, including **Aretha Franklin**, **Millie Jackson** and **Carly Simon**. He almost made the top of the US charts in 1982 with his soulful 'I Keep Forgettin' (Every Time You're Near)'. It is not often that a white singer is able to write and sing black soul music with such conviction and integrity. His 'Yah Mo B There', recorded with **James Ingram** in 1984, is a modern soul classic. The 1985 album *No Lookin' Back* was a dance favourite, shortly to be followed by his epic number 1 hit with **Patti LaBelle**, 'On My Own'. During that year, he enjoyed an international hit with the theme from the film *Running Scared*, the graceful 'Sweet Freedom'. McDonald has one of the most effortless and powerful voices in modern soul/rock, and has honed his ability to become a major, although not always completely consistent, songwriter.

● ALBUMS: *If That's What It Takes* (Warners 1982)★★★★, *No Looking Back* (Warners 1985)★★★, *Lonely Talk* (Warners 1989)★★★, *Take It To Heart* (Reprise 1990)★★★, *Blink Of An Eye* (1993)★★.

● COMPILATIONS: *Sweet Freedom: Best Of Michael McDonald* (Warners 1986)★★★.

McDonald, Shelagh

One of the leading females from the UK during the brief early 70s folksinger/songwriter boom, McDonald signed to B&C Records where she cut a couple of coyly appealing, self-penned and traditional albums. She sang a particularly fine version of the traditional ballad 'Dowie Dens Of Yarrow', but has been absent from the music scene for some time.

● ALBUMS: *The Shelagh McDonald Album* (B&C 1970)★★, *Stargazer* (B&C 1971)★★.

McDonald, Skeets

b. Enos William McDonald, 1 October 1915, Greenway, Arkansas, USA, d. 31 March 1968. The youngest of seven children of a poor cotton picking family, influenced by **Jimmie Rodgers**' recordings, he taught himself to play guitar at the age of 12. (He gained his nickname as a boy, because of trouble with mosquitoes, which he always called 'skeets'). By 1935, he was in Detroit singing with the Lonesome Cowboys, before organizing his own band, which played local clubs and on radio at Flint and Pontiac. He saw military service in North Africa and the Far East during World War II but, on discharge, he returned to radio and television work in Dearborn, Michigan. He made his first recordings for Fortune in 1950 and followed with further ones for **London** and for **Mercury** as Skeets Saunders. In 1951, he relocated to California, where he soon became a long time regular on **Cliffie Stone**'s *Hometown Jamboree*. He was signed by **Capitol**, who viewed him as their answer to **Columbia**'s **Lefty Frizzell** and, between 1951 and 1958, he recorded over 80 sides for the label. In 1952, he scored a country number 1 with 'Don't Let The Stars Get In Your Eyes'. (**Goldie Hill** also gained number 1 status with her 'answer' version, 'I Let The Stars Get In My Eyes', for **Decca Records**). In 1959, he moved to Columbia and recorded for that label until 1966, gaining a Top 10 with 'Call Me Mr Brown', in 1963. He recorded in Nashville in the 60s, made appearances on the ***Grand Ole Opry*** and also on the *Big "D" Jamboree* in Dallas. He also made several film appearances including *Saddle Pals* (with Johnny Mack Brown), *Ma And Pa Kettle Go To Town* (1950), ***The Glenn Miller Story*** (1954) and *Hud* (1963). McDonald was singer and writer of honky tonk songs but, in his later years, he did to some degree move his style for odd numbers slightly towards rock 'n' roll, as may be heard on his later Capitol recordings. However, he always refused to move far from the tearjerking songs with which he had made his name. Even when told by reviewers he 'belonged to another age', he took the remark as a compliment to his dedicated music. He continued to sing until he suffered a heart attack and died in March 1968. His own songs include 'I'll Make Believe', 'Big Family Trouble', 'I Need Your Love' and 'The Echo Of Your Footsteps'. During the late 80s, some of his recordings were reissued by German record labels

● ALBUMS: *Going Steady With The Blues* (Capitol 1958)★★★, *The Country's Best* (Capitol 1959)★★★, *Call Me Skeets* (Columbia 1964)★★, *Tattooed Lady Plus Other Songs* (Fortune 1969)★★★, *Skeets* (Sears 70s)★★★.

● COMPILATIONS: *Rockin' Rollin' Skeets McDonald* (Bear Family 1986)★★★, *Don't Let The Stars Get In Your Eyes* (Bear Family 1986)★★★, *Big Chief Buffalo Nickel* (CowgirlBoy 1990)★★★.

McDonough, Dick

b. 1904, USA, d. 25 May 1938. Guitarist McDonough began on banjo and by the mid-20s was in great demand on record sessions by jazz groups, popular singers and dancebands of the day. Among the artists with whom he recorded were **Red Nichols**, **Red McKenzie**, **Connee Boswell**, **Benny Goodman**, **Mildred Bailey** and **Glenn Miller**. His career continued into the 30s, which saw a particularly fruitful musical partnership with fellow-guitarist **Carl Kress**. McDonough's high-pressure musical life was matched by equally high living, and his health finally gave out. He died in May 1938. Although often overlooked, McDonough was an important figure in the development of jazz guitar and his recorded work, especially that with Kress, is worthy of study.

● COMPILATIONS: *The Guitar Genius Of Dick McDonough And Carl Kress In The Thirties* (1934-37)★★★.

McDowell, Mississippi Fred

b. 12 January 1904, Rossville, Tennessee, USA, d. 3 July 1972, Memphis, Tennessee, USA. A self-taught guitarist, McDowell garnered his early reputation in the Memphis area with appearances at private parties, picnics and dances. He later moved to Como, Mississippi, and was employed as a farmer until discovered by field researcher **Alan Lomax** in 1959. Sessions for **Atlantic** and Prestige confirmed the artist as one of the last great exponents of the traditional bottleneck style and McDowell became a leading light of the 60s blues renaissance. He undertook several recordings with his wife, Annie Mae and, in 1964, appeared at the *Newport Folk Festival* alongside other major 'rediscoveries' **Mississippi John Hurt** and **Sleepy John Estes**; part of his performance was captured on the attendant film. The following year he completed the first of several releases for the California-based **Arhoolie** label. These recordings introduced a consistency to his work which deftly combined blues and spiritual material. McDowell also became a frequent visitor to Europe, touring with the American Folk Blues Festival and later appearing in concert in London, where he was supported by **Jo Ann Kelly**. He appeared on several Dutch television programmes and in two documentary films, *The Blues Maker* (1968) and *Fred McDowell* (1969). The artist was then signed to the **Capitol** label, for which he recorded *I Don't Play No Rock 'N' Roll*. Arguably one of the finest releases of its genre, its intimate charm belied the intensity the performer still brought to his work. Despite ailing health McDowell continued to follow a punishing schedule with performances at festivals throughout the USA, but by the end of 1971, such work had lessened dramatically. He died of cancer in July 1972. Although his compositions were not widely covered, the **Rolling Stones** recorded a haunting version of 'You've Got To Move' on *Sticky Fingers* (1971). McDowell's influence is also apparent in the approach of several artists, notably that of **Bonnie Raitt**.

● ALBUMS: *Mississippi Delta Blues* (Arhoolie 1964)★★★★, *My Home Is In The Delta* (Bounty 1964)★★★, *Amazing Grace* (1964)★★★, *Mississippi Delta Blues Volume 2* (Arhoolie 1966)★★★★, *I Do Not Play No Rock 'N' Roll* (Capitol 1969)★★★★, *Mississippi Fred McDowell And His Blues Boys* (Arhoolie 1969)★★★, *Mississippi Fred McDowell In London 1* (Sire/Transatlantic 1970)★★★, *Mississippi Fred McDowell In London 2* (Transatlantic 1970)★★★, *Going Down South* (Polydor 1970)★★★, *Mississippi Fred McDowell* (Arhoolie 1971)★★★, *The First Recordings* (Rounder 1997)★★★★.

● COMPILATIONS: *1904-1972* (Xtra 1974)★★★, with Johnny Woods *Eight Years Ramblin'* (Revival 1977)★★★, *Keep Your Lamp Trimmed And Burning* (Arhoolie 1981)★★★, with Jo Ann Kelly *Standing At The Burying Ground* (Red Lightnin' 1984)★★★★, with Phil Guy *A Double Dose Of Dynamite* (Red Lightnin' 1986)★★★, *Fred McDowell 1959* (KC 1988)★★★, *When I Lay My Burden Down* (Blue Moon 1988)★★★, *1962* (Heritage 1988)★★★, *The Train I Ride* (1993)★★★, *Good Morning Little Schoolgirl* (Arhoolie 1994)★★★, *Ain't Gonna Worry* (Drive Archives 1995)★★★, *Mississippi Fred McDowell* (Bullseye 1995)★★★, *I Do Not Play No Rock 'n' Roll* (Capitol 1996)★★★, *Standing At The Burying Ground* 1969 live recording (Sequel 1996)★★★★.

McDowell, Ronnie

b. 26 March 1950, Fountain Head, Tennessee, USA. McDowell initially built his career on his ability to imitate the voice of **Elvis Presley**, a talent he was often called upon to utilize in films and television programmes. He also recorded his own music, however, and by the 80s, was a major star in his own right in the country field. McDowell began trying out his Presley imitation while in the US Navy in 1968. Upon his discharge, he worked as a sign painter in Nashville while trying to sell his songs. Among the country artists who recorded his compositions were **Roy Drusky** and **Billy Walker**. He recorded for minor record labels such as Chart and Scorpion during the mid-70s, with no success, and released a cover version of **Roy Orbison**'s 'Only The Lonely' in 1976, which also did not chart. McDowell's first single to chart was 'The King Is Gone', his tribute to his departed hero, which he wrote (with **Lee Morgan**) and recorded on Scorpion two months after Presley's death. It reached number 13 on both the country and pop charts. His real breakthrough came later that year with 'I Love You, I Love You, I Love You', which reached number 5 on the country chart (it was also his last single to cross over to pop, although it placed near the bottom of that chart). McDowell continued to place singles on the country charts through 1980, having switched to Epic Records in 1979. That same year he supplied the voice of Presley for the soundtrack of the film *Elvis*. At the start of 1981, he began a long string of country Top 10 singles with 'Wandering Eyes', which was followed by the number 1 'Older Women' and 10 other Top 10 country hits. By the middle of the 80s, he was able to release music with little remaining of the Elvis sound, and could finally claim to have succeeded on the merits of his own voice. Later, he returned to his early vocation as the voice of Elvis in the short-lived 1989 television series titled *Elvis*. McDowell switched labels to MCA Records' Curb division in 1986. One of his biggest hits of the late 80s was a remake of the old **Conway Twitty** hit 'It's Only Make Believe', with the originator supplying a guest vocal.

● ALBUMS: *The King Is Gone* (Scorpion 1977)★★★, *Live At The Fox* (Scorpion 1978)★★, with the Jordanaires *A Tribute To The King* (Scorpion 1979)★★★, *Elvis* film soundtrack (Dick Clark 1979)★★, *Rockin' You Easy, Lovin' You Slow* (Epic 1979)★★★, *Love So Many Ways* (Epic 1980)★★★, *Going, Going...Gone* (Epic 1980)★★★, *Good Time Lovin' Man* (Epic 1981)★★★, *Love To Burn* (Epic 1982)★★★, *Personally* (Epic 1983)★★★, *Country Boy's Heart* (Epic 1983)★★★, *Willing* (Epic 1984)★★★, *In A New York Minute* (Epic 1985)★★★, *All Tied Up In Love* (Epic 1986)★★★, *Your Precious Love* (Curb 1991)★★★, *Unchained Melody* (Curb 1991)★★, *Country Dances* (Curb 1993)★★★.

● COMPILATIONS: *Greatest Hits* (Epic 1982)★★★, *Older Women And Other Greatest Hits* (Epic 1987)★★★★, *Best Of Ronnie McDowell* (Curb 1990)★★★.

● FILMS: *Elvis - The Movie* (1979).

McDuff, Brother Jack

b. Eugene McDuff, 17 September 1926, Champaign, Illinois, USA. McDuff adopted a professional name that reflected the racial consciousness of the 60s. Self-taught on piano, he became adept on the Hammond organ, an instrument associated with the church and hence with black music at its most heated. He took time out from touring to study music at the New York Technical College in Cincinnati, Ohio. He toured with various R&B bands from 1948, then formed his own jazz group in 1954, playing in the Midwest. In 1957, he broke up the group and left music, but returned in 1958 as a bass player. This was an ideal introduction to the Hammond, on which the organist supplies bass with foot pedals. In 1961, he recorded an album with **Roland Kirk**, *Kirk's Works*. In that year he also worked with guitarist **Grant Green** and, from 1962 to 1965, with superstar-to-be **George Benson**. 1964's *The Dynamic Jack McDuff* was a highly successful meeting of organ and big band, featuring arrangements by **Benny Golson**. In the 80s McDuff started playing electric piano and working with vocalists, but he reverted to the soul jazz organ sound of the 60s when the acid jazz movement revitalized the instrument during the 90s.

● ALBUMS: *Brother Jack* (Prestige 1960)★★★★, *Tough 'Duff* (Prestige 1960)★★★★, *The Honeydripper* (Prestige 1961)★★★★, *Goodnight, It's Time To Go* (Prestige 1961)★★★, with Gene Ammons *Mellow Gravy - Brother Jack Meets The Boss* (Prestige 1962)★★★★, with Ammons, Sonny Stitt *Soul Summit* (Prestige 1962)★★★, *Screamin'* (Prestige 1963)★★★★, *Somethin' Slick!* (Prestige 1963)★★★, *Brother Jack McDuff Live!* (Prestige 1963)★★★★, *Live! At The Jazz Workshop* (Prestige 1963)★★★, *The Dynamic Jack McDuff* (Prestige 1964)★★★, *Prelude* (Prestige 1964)★★★, *The Concert McDuff Recorded Live!* (Prestige 1965)★★★, *Silk And Soul* (Prestige 1965)★★★, *Hot Barbeque* (Prestige 1966)★★★, *A Change Is Gonna Come* (Atlantic 1966)★★, with Willis Jackson *Together Again!* (Prestige 1966)★★★, *Walk On By* (Prestige 1967)★★★, *Hallelujah Time!* (Prestige 1967)★★, *Tobacco Road* (Atlantic 1967)★★, The *Midnight Sun* (Prestige 1967)★★★, *Getting Our Thing Together* (1968)★★★, *Soul Circle* (Prestige 1968)★★, *Jack McDuff Plays For Beautiful People* (Prestige 1969)★★★, *I Got A Woman* (Prestige 1969)★★★, *Steppin' Out* (Prestige 1969)★★★, *Live, The Best Of Brother Jack McDuff* (Prestige 1969)★★★, *Down Home Style* (Blue Note 1969)★★★, *Moon Rappin'* (Blue Note 1969)★★★, *The Fourth Dimension* (1974)★★★, *Heatin' System* (1975)★★★, *The Re-Entry* (Muse 1989)★★★★, *Colour Me Blue* (Concord 1992)★★★, *Another Real Good'un* (Muse 1992)★★★★, *Write On Cap'n* (Concord 1994)★★★, *The Heatin' System* (Concord 1995)★★★★, *That's The Way I Feel About It* (Concord 1997)★★★.

● COMPILATIONS: *Brother Jack McDuff's Greatest Hits* (Prestige 1967)★★★.

McEachern, Murray

b. 16 August 1915, Toronto, Canada, d. 28 April 1982. After learning to play a wide range of musical instruments, McEachern began playing in dancebands during the early 30s. In 1936, he joined the **Benny Goodman** Orchestra, where he played trombone. After Goodman he was with the **Casa Loma Orchestra**, playing trombone and alto saxophone; following this there was a short spell with **Paul Whiteman**. By 1942 McEachern was settled on the west coast and for much of the next three decades he was active in film and television studio work. In 1972, he took the lead alto chair when **Bill Berry** reformed his big band on moving to Los Angeles, but soon afterwards, McEachern went on the road as leader of the reformed **Tommy Dorsey** band - this time, naturally enough, playing trombone. A remarkably polished player on trombone with a contrastingly strong and gutsy saxophone style, McEachern was one of the outstanding sidemen in the history of big band music.

● COMPILATIONS: *The Indispensable Benny Goodman Vols. 1/2* (RCA 1935-36)★★★★, *The Indispensable Benny Goodman Vols. 3/4* (RCA 1936-37)★★★★.

McEnery, Red River Dave

b. David McEnery, 15 December 1914, San Antonio, Texas, USA, close to the Alamo. Being a Texan, McEnery naturally became interested in things appertaining to the western life and as a boy at school, took to playing the guitar and singing cowboy songs. His fondness for 'Red River Valley' led to his nickname when he started his professional career. He played on local radio in the early 30s, but during the decade he also played many stations in various places, including New York State where the northern audiences were taken with the singing cowboy and his strange saga songs. He developed a penchant for writing songs of historic events such as 'The Battle Of The Alamo' and 'Pony Express' and his first real break came in 1937, with his saga song 'Amelia Earhart's Last Flight'. Following this, he moved to Chicago for a time and in 1939, was invited to New York to sing his song of the lost aviator and others on the first commercial television broadcast at the World's Fair. In the early 40s, he returned to San Antonio, Texas and began regular appearances on Border Radio station XERF where, billing himself as 'your favourite Texas Farmboy', he sang his songs and sold his sets of six songbooks, which he classed as 'a complete library of cowboy, hillbilly and sacred songs'. He also appeared on local US stations and during the 40s and 50s, recorded for several labels. He wrote many songs including 'I'm A Convict With Old Glory In My Heart' (about the man who wanted to fight but was in jail) and as the war ended, he tugged at his listeners heartstrings' with such maudlin numbers as 'The Blind Boy's Dog' (later recorded with success by **Hank Snow**). He has never been short on gimmicks. In 1936, he claimed to be the first (and probably the last) singing cowboy to broadcast from an airship when high above Miami, he sang 'Way Out There', over the airwaves of CBS, from the Goodyear blimp. In 1946, he was handcuffed to a piano for 12 hours and wrote songs from titles that people selected from magazines. By the end, he claimed a total of 52 completed songs.

In the 40s, he appeared in several films, including *Swing In The Saddle, Hidden Valley* and *Echo Ranch* but had made some appearances in earlier films in the 30s. Although he was a singer of cowboy songs for many years and is an expert on them, he is probably now best remembered for his saga songs. After the success of the Amelia Earhart song, he continued over the years to turn out such numbers of news interest including 'Ballad Of Emmett Till', 'The Flight Of Gary Powers', 'The Flight Of Apollo Eleven' and 'The Ballad Of Patty Hearst'. He has appeared on countless radio and television programmes and built the reputation of being something of a character, as well as becoming an ordained Pentecostal minister. Many of the major stars have recorded his songs and amongst his many tribute songs, he once recorded a dedication to his friend, **Bob Wills**, called 'Somewhere I Hear Angels Singing The San Antone Rose'. He moved to Nashville in the mid 70s, where he became noted for his flamboyant western dress with gold boots, his long white hair and goatee beard, all of which made him look a most distinctive resident somewhat like a modern Buffalo Bill Cody. He later returned to his native Texas, where he dispensed with the white locks and beard and reverted to more normal attire but still maintained his regular public appearances at folk festivals and similar events in many parts of the USA.

● COMPILATIONS: with the Texas Tophands *Songs Of The Rodeo* (1961)★★★★, *Red River Dave Sings* (1962)★★★, *Red River Dave Volumes 1* and *2* (1965)★★★★, *Days Of The Yodeling Cowboys* (80s)★★★, *More Days Of Yodeling Cowboys Volume 2* (80s)★★★, *Yodelin' Cowboy Memories* (80s)★★★.

McEntire, Pake

b. Dale Stanley McEntire, 1952, Chockie, Oklahoma, USA. Brother of **Reba McEntire**, Pake sang at rodeos with her and their other sister Susie as the Singing McEntires in the early 70s. He has competed professionally in roping events for many years. McEntire had his first US country success with 'Every Night' in 1986; 'Savin' My Love For You' went to number 3. Reba sang harmony on his 1987 chart entry, 'Heart Vs. Heart'.

● ALBUMS: *Too Old To Grow Up Now* (1986)★★★, *My Whole World* (1988)★★★.

McEntire, Reba

b. Reba Nell McEntire, 28 March 1955, Chockie, Oklahoma, USA. One of four children, McEntire recorded 'The Ballad Of John McEntire', which was about her grandfather. The family owned a 7,000-acre ranch and participated in rodeos; this background later inspired McEntire's song 'Daddy'. She sang with her sister Susie and brother **Pake McEntire** as the Singing McEntires, and in 1972, they recorded for the small Boss label. In 1974, she was asked to sing 'The Star-Spangled Banner' at the National Rodeo Finals in Oklahoma City. Honky-tonk singer **Red Steagall** heard her, which led to a recording contract with **Mercury**. Her first single, 'I Don't Want To Be A One Night Stand', made the US country charts in 1976, the year in which she married rodeo rider Charlie Battles. It was followed by several minor successes, including a revival of 'Sweet Dreams' and two duets with Jacky Ward ('Three Sheets To The Wind' and 'That Makes Two Of Us'). She made the US country Top 10 with '(You Lift Me) Up To Heaven', the Top 5 with 'Today All Over Again', and in 1982, number 1 with 'Can't Even Get The Blues'. She often recorded country waltzes and had another chart-topper in 1983 with 'You're The First Time I've Thought About Leaving'. She then left Mercury for MCA, although the label was to release an album of out-takes, *Reba Nell McEntire*, in 1986. She continued her country hits with 'Just A Little Love', 'He Broke Your Memory Last Night', 'Have I Got A New Deal For You', and the number 1 hits 'How Blue' and 'Somebody Should Leave'. Her best-known single and title track of a bestselling album was 'Whoever's In New England'. McEntire's own battles with Battles ended in their divorce in 1987, and she married her bandleader, Narvel Blackstock, in 1989. Several of her successes, although not written for her ('I Know How He Feels' and 'New Fool At An Old Game'), have overtones from her own life. She has won numerous country music awards, but her 1988 album *Reba*, although very successful, irritated traditionalists who questioned her revival of a pop hit, 'Sunday Kind Of Love', and her version of **Otis Redding**'s 'Respect'. McEntire was adamant: 'I can sing any kind of song, but whatever I sing, it'll come out country.' She appeared, killing graboids with an elephant gun, in the well-reviewed horror film *Tremors*. On 16 March 1991, tragedy struck when Chris Austin, Kirk Cappello, Joey Cigainero, Paula Kaye Evans, Terry Jackson, Michael Thomas, Tony Saputo - seven of the nine members of McEntire's band - died in a plane crash shortly after taking off from San Diego. The following year, McEntire herself was involved in a forced landing at Nashville airport, evoking memories of the earlier tragedy. She dedicated her next album, *For My Broken Heart*, to her friends and collegues. It proved to be one of her most successful projects, and the title track was a major hit single. She tried to come to terms with the previous tragedy in 'If I Had Only Known', but the whole song selection evoked memories of it. Despite its melancholia, the album became one of her biggest hits. Having committed her feelings to record, McEntire then had a massive success via the dramatic video for the 'cheating' song, 'Does He Love You', which she sang with **Linda Davis**. When McEntire performed at the 1993 CMA awards, her low-cut dress was the most controversial aspect of the evening's entertainment. It might have been more telling to ask if she was singing soul or country. In 1995 she looked to her roots for an album of her favourite songs, *Starting Over*, including 'Talking In Your Sleep' and 'By The Time I Get To Phoenix'. For 'On My Own', she was joined by Linda Davis, **Martina McBride** and **Trisha Yearwood**. The follow-up, *What If It's You*, featured the excellent singles 'The Fear Of Being Alone' and 'I'd Rather Ride Around With You'. She is trying to establish herself as a film actress and has played alongside **Kenny Rogers** in *The Gambler Returns: The Luck Of The Draw*, Burt Reynolds in *The Man From Left Field* and Bruce Willis in *North*. As one of the best interpreters of any kind of popular song McEntire is on her way to selling more records than any other female country artist.

● ALBUMS: *Reba McEntire* (Mercury 1977)★★, *Out Of A Dream* (Mercury 1979)★★★, *Feel The Fire* (Mercury 1980)★★★, *Heart To Heart* (Mercury 1981)★★★, *Unlimited* (Mercury 1982)★★★, *Behind The Scene* (Mercury 1983)★★★, *Just A Little Love* (MCA 1984)★★★, *Have I Got A Deal For You* (MCA 1985)★★★, *My Kind Of Country* (MCA 1986)★★★, *Whoever's In New England* (MCA 1986)★★★, *Reba Nell McEntire* (MCA 1986)★★★, *What Am I Gonna Do About You* (MCA 1986)★★★, *The Last One To Know* (MCA 1987)★★★, *So So So Long* (MCA 1988)★★★, *Merry Christmas To You* (MCA 1988)★★★, *Reba* (MCA 1988)★★★, *Sweet Sixteen* (MCA 1989)★★★, *Live* (MCA 1989)★★★, *Rumour Has It* (MCA 1990)★★★, *For My Broken Heart* (MCA 1991)★★★, *It's Your Call* (MCA 1992)★★★★, *Read My Mind* (MCA 1994)★★★★, *Starting Over* (MCA 1995)★★★★, *What If It's You* (MCA 1996)★★★, *If You See Him* (MCA 1998)★★★.

● COMPILATIONS: *The Best Of Reba McEntire* (Mercury 1985)★★★★, *The Very Best Of Reba McEntire* (Country Store 1987)★★★, *Greatest Hits* (MCA 1987)★★★★, *Greatest Hits Volume 2* (MCA 1993)★★★★.

● VIDEOS: *Reba In Concert* (1992), *For My Broken Heart* (1993), *Greatest Hits* (MCA 1994), *Why Haven't I Heard From You* (Picture Vision 1994), *Reba Live* (MCA 1995), *And Still* (MCA 1995), *Reba Celebrating 20 Years* (MCA 1996).

● FURTHER READING: *Reba: Country Music's Queen*, Don Cusic. *Reba - My Story*, Reba McEntire with Tom Carter.

McEuen, John

b. 19 December 1945, Garden Grove, California, USA. McEuen was exposed to many forms of music through his brother William McEuen, who was a disc jockey and concert promoter. John formed his own folk group, the Illegitimate Jug Band, so called because they did not have a jug player. The group evolved into the **Nitty Gritty Dirt Band** and brother Bill became their manager. McEuen usually played banjo but he also played accordion, guitar, mandolin, dulcimer, steel guitar and fiddle. His guest appearances include **Hoyt Axton**'s *Rusty Old Halo*, **David Allan Coe**'s *Just Divorced*, **Marshall Tucker Band**'s *Long Hard Ride*, and **Bill Wyman**'s *Monkey Grip*. Since leaving the Dirt Band in 1986, McEuen has made records in the progressive bluegrass field, that is, bluegrass music that combines other sources such as Irish traditional music and jazz. He made his only solo appearance on the US country charts to date with a revival of **Buddy Holly**'s 'Blue Days, Black Nights'. He arranged the music for one of Steve Martin's television specials and says, 'I could go down in history as the man who taught Steve Martin how to play the banjo.' In 1989 he returned to the Dirt Band for the double album *Will The Circle Be Unbroken, Volume 2*, and was understandably annoyed when only asked to play on one song. In 1990 he produced and directed the in-concert video and album for the **Dillards**, *A Night In The Ozarks*. He recorded the music for the television mini-series *The Wild West* in 1993, which was followed by a cable special, *The Music Of The Wild West*. He also scored the film *The Good Old Boys*, starring Tommy Lee Jones. *String Wizards II* features a guest appearance from **José Feliciano**. *Acoustic Traveller* includes a rare vocal on 'I Am A Pilgrim' and is a collection of songs from around the world. McEuen says, 'Most songs tell you what they're doing all the way through, but five people can listen to an instrumental and have five different opinions as to how it made them feel.'

● ALBUMS: *String Wizards* (Vanguard 1991)★★★, *String Wizards II* (Vanguard 1994)★★★, *Acoustic Traveller* (Vanguard 1996)★★★.

McEvoy, Johnny

b. Banagher, Co. Offaly, Eire. After serving an apprenticeship around the Irish folk clubs, McEvoy established himself on the country music scene in the mid-60s. Since then he has become one of the most important and respected Irish country singer-songwriters. He made his first recordings in 1965 and topped the Irish charts the following year with 'Mursheen Durkin'. In the mid-70s, he furthered his reputation with his popular country show on British television and had his own series *My Ireland* on RTE. He has toured extensively in the UK, USA and Canada. McEvoy has written and recorded many fine songs based on true-life incidents. They range from 'The Ballad Of John Williams' (the story of a couple who sailed on the Titanic), 'Lincoln's Army' (a song of an Irish emigrant to the USA), 'Michael' (the story of Irish patriot Michael Collins), 'I'll Write Whenever I Can' (written after he saw homeless living on London's streets), to the beautifully descriptive 'Rich Man's Garden', about childhood memories, and 'Leaves In The Wind', a moving story of 'old Rosie Atkinson' who had been widowed by the war. McEvoy has become something of a living legend in Ireland and many artists including Foster And Allen have recorded his songs.

● ALBUMS: *Johnny McEvoy* (Hawk 1973)★★★, *Sings Country* (Hawk 1974)★★★, *Sounds Like McEvoy* (Hawk 1974)★★★, *All Our Wars Were Merry, All Our Songs Were Sad* (Hawk 1974)★★★, *Sings Hank Williams* (Hawk 1975)★★★, *Where My Eileen Is Waiting* (Hawk 1975)★★★, *Long Before Your Time* (Hawk 1976)★★★, *Christmas Dreams* (Hawk 1976)★★★, *Leaves In The Wind* (Hawk 1977)★★★, *I'll Spend A Time With You* (Hawk 1978)★★★, with Gloria *Golden Duets* (Pickwick/Harp 1980)★★★, *Johnny McEvoy Goes Country* (Pickwick/Harp 1980)★★★, *My Favourite Irish Songs* (Pickwick/Harp 1981)★★★, *Since Maggie Went Away* (MCA 1985)★★★, *Songs Of Ireland* (MCA 1986)★★★, *Sings For You* (Play 1988)★★★, *The Original* (Play 1991)★★★.

● COMPILATIONS: *Golden Hour Of Johnny McEvoy* covers 70s (Polydor 1988)★★★, *20 Greatest Hits* (Dolphin 1988)★★★, *20 More Hits* (Dolphin 1988)★★★,

McFadden And Whitehead

Gene McFadden and John Whitehead (both b. 1948, Philadelphia, Pennsylvania, USA), were former members of the Epsilons, a group managed by **Otis Redding**, prior to joining the Philadelphia International label. Here they forged a career as producers, playing a major role in the development of the label's 'sound' and as songwriters, penning hits for **Harold Melvin And The Blue Notes** ('Bad Luck', 'Wake Up Everybody') and the **O'Jays** ('Back Stabbers'), ultimately being responsible for over 20 gold discs. As performers, MacFadden and Whitehead enjoyed an international smash with 'Ain't No Stoppin Us Now' (1979), a defiant, post-disco anthem, highlighted by the latter's magnificent, exhorting delivery. The duo's later releases, however, were less successful, and, after serving time in prison for tax evasion, Whitehead embarked on a solo career in 1988.

● ALBUMS: *McFadden And Whitehead* (Philadelphia International 1979)★★★, *I Heard It In A Love Song* (TSOP 1980)★★.

McFarland Twins

Formed in America in the late 30s, the McFarland Twins were two saxophone-playing brothers who decided to expand into the dance band arena. Whether or not they were truly representative of this genre is debatable. Their stylised sound was widely described as 'Mickey Mouse' by critics, with its accent on novelty and irreverent fun. Nevertheless they persevered, and in the 40s switched their style to a more polished, musical standpoint. Engagements in this period saw them include pianist Geoff Clarkson in their ranks, alongside singers Betty Engells, Dick Merrick and the Norton Sisters. They recorded regularly for **OKeh Records**, including their theme song, 'Darkness', and proved a popular if light-hearted attraction at various ballrooms throughout America. However, by the advent of World War II the novelty of their fraternal leadership had grown thin and they rarely performed again.

McFarland, Gary

b. 23 October 1933, Los Angeles, California, USA, d. 3 November 1971, New York City, New York, USA. McFarland was a vibraphonist, arranger and orchestra leader. He moved to Grants Pass in Oregon when he was 15 years old, and became interested in jazz while studying at the University of Oregon. He began to play the vibes during a stint in the US Army at Fort Sill, Oklahoma, in 1954, and, three years later, joined a group led by Santiago Gonzalez. Encouraged by musicians such as **John Lewis**, Buddy Montgomery and fellow vibes player **Cal Tjader**, McFarland won scholarships to the School of Jazz in Lennox and the **Berklee College Of Music** in Boston (1959). In the early 60s he blossomed into a fine young jazz writer, contributing arrangements and compositions to albums including those of the **Modern Jazz Quintet**, **Gerry Mulligan**, and John Lewis. He also wrote all the charts, and conducted the orchestra for **Anita O'Day**'s *All The Sad Young Men* - although, according to O'Day, she sang to pre-recorded tapes, and did not meet McFarland until four or five years after the record had been released! Presumably he did get personally involved when working on albums with **Stan Getz**, **Bill Evans** and other leading musicians. In 1961, he recorded his own jazz version of the **Frank Loesser**-Abe Burrows Broadway Musical, *How To Succeed In Business Without Really Trying*, and subsequent releases included *Soft Samba*, *Point Of Departure*, *Profiles*, *Simpatico*, *Tijuana Jazz* and *America the Beautiful* and *Does The Sun Real, Shine On The Moon?* for the Skye Label, of which he was the co-founder. During the mid-60s, McFarland toured with his own quintet, and, in 1966, wrote the score for the Deborah Kerr-David Niven thriller movie, *Eye Of The Devil*. His last film music was for another 'whodunnit', *Who Killed Mary What's'ername?* in 1971. He died in November of that year. The cause of death was given as a heart attack, although it is rumoured that methadone, a synthetic drug similar to morphine, was put in his drink by a 'joker'.

McFerrin, Bobby

b. 11 March 1950, New York City, New York, USA. To call Bobby McFerrin a jazz vocalist is hardly to do him justice, for when McFerrin performs - he usually appears solo in lengthy concerts - he uses his entire body as a sound-box, beating noises out of his slender frame while emitting a constant accompaniment of guttural noises, clicks and popping sounds. To all this he adds a vocal technique that owes a slight debt to the bop vocalist **Betty Carter** and her daring swoops and scat vocals. McFerrin was brought up in a musical family - both his parents are opera singers, his father performing on the film sound-track of ***Porgy And Bess*** in 1959 - but his main jazz influence came from Miles **Davis'** ***Bitches Brew*** album. Training as a pianist at the Juilliard School and later at Sacramento State College, he worked first as an accompanist, then as a pianist and singer during the 70s. He came to public notice in 1979, when he performed in New York with the singer **Jon Hendricks**, from whom he learned a great deal, but it was his unaccompanied appearance at the 1981 Kool Jazz Festival which brought him widespread acclaim. By 1983, he had perfected his solo style of wordless, vocal improvisations. His debut album contained a dramatic reworking of **Van Morrison**'s 'Moondance', while *The Voice* mixed his fondness for pop classics - this time, the **Beatles'** 'Blackbird' - with more adventurous pieces, notably the self-descriptive 'I'm My Own Walkman'. The 1988 album *Simple Pleasures* shows off his wide range with its mixture of pop classics and self-composed material. The highlight of the album was his idiosyncratic version of **Cream**'s 'Sunshine Of Your Love', complete with a vocal electric guitar. That recording also spawned a huge hit single 'Don't Worry Be Happy' which was featured in the popular movie *Cocktail.* It reached number 1 in the USA and number 2 in the UK. Further hit success came when Cadbury's chocolate used 'Thinkin' About Your Body' in a major advertising campaign (substituting the word chocolate for body). This moved him away from a jazz audience although *Paper Music* was an impressive venture with McFerrin attempting the music of Bach, Mozart and Mendelssohn. He moved back to his jazz roots when he joined forces with **Yellowjackets** on *Bang!Zoom*, arguably his finest album to date. McFerrin is a true original, blessed with a remarkable vocal ability that goes beyond the usual limitations of the human voice.

- ALBUMS: *Bobby McFerrin* (Elektra Musician 1982)★★★, *The Voice* (Elektra Musician 1984)★★★, *Spontaneous Inventions* (Blue Note 1986)★★★, *Simple Pleasures* (EMI Manhattan 1988)★★★, *Medicine Music* (EMI Manhattan 1990)★★★, with Chick Corea *Play* (Blue Note 1992)★★★, *Paper Music* (Sony 1995)★★★, *Bang!Zoom* (Blue Note 1996)★★★, *Circle Songs* (Sony 1997)★★★.

McGann, Bernie

b. 22 June 1937, Sydney, New South Wales, Australia. Arguably Australia's premier saxophonist, McGann began on drums, taking lessons from his father, who was a professional musician. He switched to alto saxophone in 1955, initially inspired by **Paul Desmond**, though later influences were **Sonny Rollins** and *avant garde* players such as **Ornette Coleman** and **Albert Ayler**. In the late 50s, McGann began a long association with drummer John Pochée, and in 1964, joined him in a group called the Heads which also featured pianist Dave MacRae. McGann played regularly at Sydney's El Roco club, but when it closed in 1969, he found jazz gigs extremely scarce and for a while worked as a postman. From 1975, he played in Pochée's group, the Last Straw, and also led his own trio into the 80s, recording with **Sonny Stitt** on the latter's 1981 Australian tour. He has worked with other visiting Americans, notably **Dewey Redman** and **Red Rodney**, continues to perform both with the Last Straw and Pochée's big band, Ten Part Invention, and still leads his own small groups, which usually feature Pochée and bassist Lloyd Swanton. Although active since the 50s and a striking soloist, whose lines have the gnarled beauty of a truly original talent, McGann has rarely recorded. *At Long Last*, on the Emanem label, was his first album as leader after 30 years on the scene and remains his best to date - a twisting, eloquent bebop spiced with modernity.

- ALBUMS: *With The Ted Vining Trio* 1983 recording (1986)★★★, *At Long Last* 1983 recording (1987)★★★, *Kindred Spirits* (1987)★★, *The Last Straw* 1987 recording (1991)★★★★, *Ten Part Invention* 1987 recording (1991)★★★, *Ugly Beauty* (1992)★★★.

McGarity, Lou

b. 22 July 1917, Athens, Georgia, USA, d. 28 August 1971. After playing in dancebands in and around Atlanta, Georgia, trombonist McGarity moved north. In 1938, he joined **Ben Bernie**'s popular recording unit and, two years later, became a member of the **Benny Goodman** band. After military service in World War II, McGarity again played with Goodman, then divided his time between west coast studio work and playing in small jazz groups, often those under the nominal leadership of **Eddie Condon**, **Yank Lawson** and **Bob Haggart**. In the 60s, he played with **Bob Crosby** And The Bobcats and was with Lawson and Haggart in the **World's Greatest Jazz Band**. His warm sound and sometimes aggressive style made McGarity a welcome member of any dixieland-orientated jazz band. He worked until the day of his death in August 1971.

- ALBUMS: with Lawson-Haggart *Jelly Roll's Jazz* (1951)★★★, with Eddie Condon *Jammin' At Condon's* (1954)★★★★, *Blue Lou* (1959)★★★, *Jazz Master* (1970)★★★, *In Celebration* (IAJRC 1989)★★★.

McGarrigle, Kate And Anna

Kate (b. 1944, St Sauveur, Montreal, Canada; keyboards, guitar, vocals), and her sister Anna (b. 1946, St. Sauveur, Montreal, Canada; keyboards, banjo, vocals), were brought up in the French quarter of Quebec. As a result they learned to sing and perform in both French and English. It was their father who first encouraged them in their musical pursuits, rewarding them with nickels when they learned harmonies from him. While still in Montreal, after mastering the guitar in their teens, the sisters became members of the Mountain City Four, before they went their separate ways, Anna to art college and Kate to McGill University to study engineering. As a duo, Kate and Anna came to public notice after other artists, including **Linda Ronstadt** and **Maria Muldaur**, recorded and performed their songs. Kate McGarrigle met Muldaur after moving to New York, and Muldaur recorded 'Work Song' as the final track on her debut album. When Ronstadt scored a hit with Anna's 'Heart Like A Wheel', record companies began to express an interest in the duo's talents. As a result, Muldaur's label, **Warner Brothers Records**, asked the McGarrigle sisters to record an album. ***Kate And Anna McGarrigle***, their first release, was produced by **Joe Boyd**, and contained their own take of 'Heart Like A Wheel'. The album's disparate musical styles spanned everything save rock, yet that did not prevent ***Melody Maker*** magazine naming it the 1976 Rock Record Of The Year. Apart from *Dancer With Bruised Knees*, which made the Top 40 in the UK, none of their subsequent releases has had any significant impact in the charts in either the USA or Britain. The long break after *Love Over And Over* was put down to the strong-minded duo fighting the promotional machine that was building around them: 'We just weren't prepared to be in that mould, of "Hey, now you're being professional". It took a lot of the fun out of it.' However, they have retained a strong following and their concerts, albeit on a smaller scale, consistently sell out. They first came to the UK to perform in 1976, with Kate then married to **Loudon Wainwright III**, and they toured consistently until they arrived to support the release of *Love Over And Over*. In the meantime they had raised four children between them, penned movie soundtracks and written songs. The McGarrigle sisters have an instantly recognizable sound, with a distinctive harmonic blend, and incisive lyrics which defy expectations. Their early promise has never been realized, but they still command respect and a loyal following. *Heartbeats Accelerating* and *Matapedia*, their two album releases in the 90s, were mature and seasoned song collections.

● ALBUMS: *Kate And Anna McGarrigle* (Warners 1975)★★★★, *Dancer With Bruised Knees* (Warners 1977)★★★★, *Pronto Monto* (Warners 1978)★★★, *French Record* (Hannibal 1980)★★★★, *Love Over And Over* (Polydor 1982)★★★★, *Heartbeats Accelerating* (Private Music 1990)★★★★, *Matapedia* (Hannibal 1996)★★★★.

McGear, Mike

b. Peter Michael McCartney, 7 January 1944, Liverpool, England. The younger brother of the **Beatles' Paul McCartney**, McGear adopted his tongue-in-cheek appellation in order to avoid unwarranted associations. In 1962, he joined John Gorman and Roger McGough in the **Scaffold**, a satirical revue which later enjoyed success as a pop group with 'Thank U Very Much' (1967) and the chart-topping 'Lily The Pink' (1968). With Gorman in absentia and Paul as producer, the remaining pair recorded *McGough And McGear* (1968), a mixture of songs and poetry which featured support from **Jimi Hendrix**, **Dave Mason**, **John Mayall** and **Graham Nash**. McGear later joined the multi-faceted troupe **Grimms**, many of whom appeared on the artist's solo debut *Woman*. A subsequent single, 'Sweet Baby', led to the recording of **McGear*. Paul not only produced this set, but wrote or co-wrote all but one of its songs, adding bass, guitar and backing vocals, before inviting Wings to provide further support. A critical success, the album failed commercially and McGear, who reverted to his McCartney surname, has since pursued an informal career, including work as a photographer.

● ALBUMS: *Woman* (Island 1972)★★, **McGear* (Warners 1974)★★.

● FURTHER READING: *Thank U Very Much: Mike McCartney's Family Album*, Mike McCartney.

McGee, Alan

b. 29 September 1960, Glasgow, Scotland. After leaving school at the age of 17, McGee became an electrician, then relocated to London where he worked as a clerk for British Rail. In his spare time, he promoted gigs for his nomadic club, the Living Room, booking acts such as the **Nightingales** and the **Television Personalities**. To his surprise, he found that he was making a profit, so elected to release records and formed the label **Creation**. During the early phase of the label's history, McGee issued singles by artists such as the **Loft**, the **Pastels**, **Primal Scream**, the Jasmine Minks and his own venture, **Biff Bang Pow**. After signing the **Jesus And Mary Chain** in 1984, McGee's credibility as a manager and label owner escalated dramatically. He stayed with the group for two, often stormy, years and along the way issued some fascinating product by Felt, the **Bodines** and the Weather Prophets. The ill-fated tie-up with **Warner Brothers**, Elevation Records, encouraged McGee to pursue the independent route with more vigour. During the latter half of the 80s, the Creation roster extended to include **Nikki Sudden**, **Momus**, Clive Langer and, most crucially, the **House Of Love**. After one album and two excellent singles, the latter signed to Phonogram. After 1988, McGee turned increasingly to the dance floor for inspiration. Initial releases by Love Corporation, Hynotone, JBC and DJ Danny Rampling were not commercial successes, but the new direction was sound. Ironically, it was former psychedelic outfit Primal Scream who embraced the dance culture most effectively, providing the label with hits such as 'Loaded'. Further success followed with the critically acclaimed and bestselling **My Bloody Valentine**, **Ride**, **Oasis**, **Teenage Fanclub**, and the **Boo Radleys**, as Creation entered its most productive phase during the mid-90s. McGee's genuine love of music and thrust for innovation has made him one of the most influential music business entrepreneurs to emerge in the UK over the past decade.

McGee, Sam And Kirk

Samuel Fleming McGee (b. 1 May 1894, d. 21 August 1975) and David Kirkland McGee (b. 4 November 1899, d. 24 October 1983) were both born and raised on the family farm near Franklin, Williamson County, Tennessee, USA. Their father was a noted fiddle player, and the brothers learned to play the banjo as children but changed their style in their teens. Sam worked as a blacksmith, but around 1910, he became interested in the guitar and learned to play from black street musicians. During his career he became so proficient that he has been a major influence on many musicians and was most likely the first white musician to use the guitar as a solo instrument, instead of a mere accompaniment for vocals or fiddle music. Kirk concentrated on the banjo, although he later played guitar, mandolin and fiddle, and also developed into a fine vocalist. In 1925, Sam first met and played with **Uncle Dave Macon**, and the following year, made his first appearance with Macon on the ***Grand Ole Opry***. Soon afterwards, they were joined by Kirk and both played with Macon, as well as performing as a duo. In 1927, together with fiddler Mazy Todd, they went to New York with Macon and recorded as Uncle Dave Macon And His Fruit Jar Drinkers. They recorded with Macon until the mid-30s, as well as recording as a duo, including their noted 1934 recording of 'Brown's Ferry Blues'. They were among the first members of the *Opry* ever to record, which later led to Sam stating, 'They recorded us because we were outstanding in the field and that's where they found us - outstanding in the field'. In 1930, they also teamed up with Fiddlin' **Arthur Smith** and both toured and played the *Opry* with him as the Dixieliners. They worked with Smith until 1938, when he left for Hollywood. Strangely, though recognized as one of the *Opry*'s most influential bands, they never actually recorded with Smith until years later in the 60s, when they were reunited by **Mike Seeger**. During the 40s, they toured with **Bill Monroe**, appeared occasionally with Macon and still played the *Opry*. It seems likely that Sam was the first member to play an electric guitar on the *Opry*, consisting of an amplified Spanish guitar and an early electric lap steel. However, this soon incurred the wrath of **George D. Hay**, who quickly told Sam to 'Keep it down to earth'. In the 50s and 60s, the folk revival found them touring and still on the *Opry*. In later years, Kirk went into the property business and Sam continued to work the farm until he died in a tractor accident in 1975, at the age of 82. After Sam's death, Kirk played the *Opry* as a member of the *Opry*'s own Fruit Jar Drinkers String Band, frequently playing fiddle rather than banjo. He died after a heart attack at his home in Franklin in 1983, having appeared on the *Opry* only a few days previously. It is interesting to note that, in 1924, Sam had learned to play the guitar-banjo, and his recordings using it, made with Macon in 1926 and 1927, are probably the only known examples of this difficult instrument being played by a white musician. The brothers' contribution to the history of country music, with their gospel, blues, instrumentals and old folk ballads, is considerable, and although they made many recordings during their long careers, few are now available.

● ALBUMS: with Arthur Smith *Fiddlin'* (1961)★★★, one side each act *Opry Old Timers Sam & Kirk McGee And The Crook Brothers* (Starday 1962)★★★, with Arthur Smith *Rare Old Fiddle Tunes (Fiddlin' Arthur Smith & His Dixieliners)* (Folkways 1962)★★★, with Smith *Old Timers Of The Grand Ole Opry* (1964)★★★, with Smith *Milk 'Em In The Evening Blues* (1965)★★★, *Opry Old Time Songs And Guitar Tunes, Volume One* (1985)★★★.

Solo: Sam McGee: *The Grandad Of The Country Guitar Pickers* (Arhoolie1963)★★★. Kirk McGee: *Mister Kirk* (1980)★★★.

They also appear on several album releases of Uncle Dave Macon and sundry individual tracks appear on various artists albums of old-time music.

McGhee, Brownie

b. Walter Brown McGhee, 30 November 1915, Knoxville, Tennessee, USA, d. 16 February 1996, Oakland, California, USA. McGhee learned guitar from his father, and started a musical career early on, playing in church before he was 10 years old, and on the road with medicine shows, carnivals and minstrel troupes in his early teens. His travels took him into the Carolinas, and his time there proved very influential in moulding his musical style. His younger brother was **Granville 'Sticks' McGhee**, also a singer and blues guitarist. He met **Sonny Terry** in 1939, and their partnership was to become one of the most enduring in blues. The following year, he made his first records, reminiscent of those of **Blind Boy Fuller**; indeed some of them bore the credit 'Blind Boy Fuller No.2'. Also around this time, he settled in New York, where his career took a rather different turn, as he took up with a group of black musicians - including Terry, **Lead Belly** and **Josh White** - favoured by the then small white audience for the blues. They also became part of the **Folkways Records** cognoscenti with **Pete Seeger** and **Woody Guthrie**. For a number of years, he catered very successfully both for this audience, playing acoustic blues in an older style, and for an entirely separate one. Throughout the late 40s and early 50s, he recorded electric blues and R&B aimed at black record buyers. In retrospect, it is this second type that stands up best, and indeed, some of his records from this period rank among the finest blues to come out of New York in the post-war years. He was also very prolific as an accompanist, playing superb lead guitar on records by other artists such as **Champion Jack Dupree**, **Big Chief Ellis** and Alonzo Scales, as well as his brother 'Sticks'. His partnership with Terry became more firmly established during this period, and, as the original market for blues and R&B faded, they carved a very strong niche for themselves, playing concerts, festivals and clubs, and making albums aimed at the growing audience for folk music. For many years, they travelled the world and made record after record, establishing their names among the best-known of all blues artists. However, critical opinion seems agreed that their music suffered to a large degree during this period, as it was diluted for such a wide international audience and successive recordings trod similar ground. After making many of their successful recordings for Vanguard Records, the duo then appeared widely in musical theatre productions, including *Cat On A Hot Tin Roof*, *Finian's Rainbow* and *Simply Heaven*. They also contributed to the soundtracks of films including *Book Of Numbers*, *Lead Belly*, *Buck And The Preacher* and *A Face In The Crowd*. McGhee's partnership with Terry eventually ended in the mid-70s after a build-up of internal tensions. While Terry continued to work until his death in 1986 McGhee retired to Oakland, California. He was in the process of making a live comeback when he was struck by cancer which resulted in his death early in 1996.

● COMPILATIONS: *Let's Have A Ball* (Magpie 1978)★★★, *Brownie McGhee 1944-1955* (Travellin' Man 1990)★★★, *The 1958 London Sessions* (1990)★★★, *Carolina Blues* (1992)★★★, *Rainy Day* recorded 1976 (Charly 1996)★★★.

● VIDEOS: *Born With The Blues 1966-1992* (Vetsapol 1997).

McGhee, Granville 'Sticks'

b. 23 March 1918, Knoxville, Tennessee, USA, d. 15 August 1961, New York City, New York, USA. Like his more famous brother, **Brownie McGhee**, Granville learned guitar from his father. After seeing action in World War II, he moved to New York in 1946. The following year, he made his first record, 'Drinkin' Wine Spo-Dee-O-Dee', under his own name. However, it was a later cut of the same song, made for **Atlantic** in 1949, with a group that included **Big Chief Ellis** as well as Brownie, that gave him his biggest success. Over the next few years, he made several more records, and appeared as accompanist on others, most notably to **Sonny Terry**. However, he did not manage to make the move to the new, young, white audience into which his brother tapped so successfully in the late 50s and onwards.

● COMPILATIONS: *Drinkin' Wine Spo-Dee-O-Dee* (1982)★★★, *Sticks McGhee & His Spo-Dee-O-Dee Buddies* (Ace 1995)★★★.

McGhee, Howard

b. 6 March 1918, Tulsa, Oklahoma, USA, d. 17 July 1987. During the late 30s, McGhee played trumpet in several **territory bands** in the Midwest before moving to Detroit, where he became well known in that city's lively jazz scene. He first enjoyed major success with **Lionel Hampton** in 1941; however, he quickly moved on, joining Andy **Kirk**, for whom he wrote arrangements and was featured soloist. Although he was to work in other big bands of the early 40s, including **Charlie Barnet**'s and **Georgie Auld**'s, McGhee soon became most closely associated with bebop. From the mid-40s he could be heard playing in clubs and on records with **Charlie Parker**, **Fats Navarro** and others. He was present on the notorious Parker recording date for Dial which produced 'Lover Man' and was, in fact, largely responsible for salvaging the session from potential disaster when Parker broke down. During the 50s, McGhee's career was damaged by drug addiction and his private life was blighted by some of the worst excesses of racism: his marriage to a white woman resulted in his wife being beaten up and he himself was framed on drugs-related charges. However, he survived and, in the early 60s, was making records with **Teddy Edwards**, **George Coleman** and others and later returned to regular playing. A big band he formed at this time and a 1969 appearance at the **Newport Jazz Festival** with **Buddy Tate** helped to prove that he still had talent to spare. One of the most melodic of bebop trumpeters, McGhee was an important influence on two major figures, Navarro and **Clifford Brown**, both of whom, ironically, were to die many years before him.

● ALBUMS: *The Howard McGhee Sextet With Milt Jackson* (Savoy 1948)★★★★, *The Howard McGhee All Stars* (1949)★★★★, *Maggie* (Savoy 1950)★★★, *The Howard McGhee Korean All Stars* (1951)★★★, *The Howard McGhee Sextet With Gigi Gryce* (1953)★★★, *That Bop Thing* (1955)★★★, *Howard McGhee And His Orchestra* (1960)★★★, *The Howard McGhee Quintet* (1960)★★★, *Dusty Blue* (Affinity 1960)★★★, with Teddy Edwards *Together Again!* (1961)★★★★, *The Bop Master* (Affinity 1961)★★★, *Maggie's Back In Town* (Original Jazz Classics 1961)★★★★, *Shades Of Blue/Sharp Edge* (Black Lion 1961)★★★, *House Warmin'* (1962)★★★, *Cookin' Time* (Hep Jazz 1966)★★★, *Here Comes Freddy* (Sonet 1976)★★★, with Charlie Rouse *Jazzbrothers* (1977)★★★, *Just Be There* (Steeplechase 1977)★★, *Home Run* (1978)★★★, *Live At Emerson's* (Zim 1978)★★, with Edwards *Young At Heart* (1979)★★★, *Trumpet At Tempo* (Spotlite 1983)★★★.

● COMPILATIONS: with Andy Kirk *Walkin' And Swingin'* (1942)★★, with Charlie Parker *The Legendary Dial Masters Vol. 1* (1946-47)★★★★, *Howard McGhee And His Band* (1945)★★★, *Trumpet At Tempo* (1946)★★★.

McGhee, Wes

b. 26 October, 1948, Lutterworth, Leicestershire, England. One of the very few British performers whose Texas-inspired country music is regarded as creditable in the USA, McGhee has suffered more than most from the British refusal to accept homegrown country music as genuine. He has worked with noted Texan artists including Ponty Bone and Freddie Krc (for both of whom he produced albums in the 80s), **Butch Hancock**, **Jimmie Dale Gilmore** and Kimmie Rhodes. As a promising teenage guitarist, McGhee was involved with the celebrated **Reg Calvert** (who worked as patron for a number of emergent musicians in the 60s from a large country house, where several groups, none of which became famous, lived communally). During the late 60s, McGhee worked in Hamburg as one of many musicians following the Merseybeat trail - his first wife was German. During the early 70s, he fronted an early pub/rock combo known as McGhee, but management problems, among other things, conspired to sabotage the recording contract he had been promised. By the mid-70s, McGhee had become friendly with Arthur Anderson, a musician he had met on the gig circuit, and they joined forces to record an album of McGhee's original material, with Anderson engineering and producing. The result, *Long Nights And Banjo Music*, was released on their own label, Terrapin Records, in 1978, with McGhee as lead vocalist and lead guitarist, plus assistance from, among others, Bob Loveday (violin, later with the **Penguin Cafe Orchestra** and the post-**Boomtown Rats Bob Geldof** band) and Rick Lloyd (later a member of the chart-topping **Flying Pickets**). The achievement of completing the album was of far greater significance than much of the self-conscious country rock it contained, and McGhee and Anderson scraped together enough finance - by renting out their home-made studio and by McGhee writing and recording radio commercials - to release a second album in 1980, *Airmail*, which gave notice that he was a considerable songwriting talent. Before *Landing Lights* was released in 1983, Anderson had left the partnership, although he worked on part of the album, some of which was recorded in Texas with local musicians including Krc (ex-**Jerry Jeff Walker**), Bone and Lloyd Maines (ex-**Joe Ely**), Gilmore and Rhodes. Probably McGhee's best original studio album to date in terms of original songs, it was released on his own TRP label, as was 1985's *Thanks For The Chicken*, a live double album made in Texas with a mixed British/Texan band, including Krc, Bone, Rhodes and Texan fiddler Alvin Crow, plus McGhee's long-time backing vocalist Ian Bartholomew (primarily an actor), Patti Vetta, and Irish multi-instrumentalist Dermot O'Conner. As well as numerous fine McGhee originals, the album included cover versions of **Richard Thompson**'s 'Tear Stained Letter', Joe 'King' Carrasco's 'Mexcal Road' and the sublime 'Contrabandistas', written by Rhodes' husband, record producer Joe Gracey, and his partner, Bobby Earl Smith. The album even included a song sung in Mexican - McGhee had developed a cult following in Mexico owing to his semi-successful attempts to cater for the Hispanic audience. Although he remained virtually unknown in Britain, his talent was recognized by pioneering American music publisher Bug Music, who signed him during the second half of the 80s as his fifth album, *Zacatecas*, was released in 1986. A much more measured collection, it was his first studio album made without cost-cutting, and included a remarkable epic titled 'Monterey', plus a cover version of the 60s hit by **Troy Shondell**, 'This Time'. As usual, there was little commercial interest in Britain, although McGhee began working frequently in Texas, both on his own account and as lead guitarist with Kimmie Rhodes, who had duetted with him on a track from *Thanks For The Chicken*, and on several of whose albums he had played. Finally, in 1991, a UK label, Minidoka, was interested enough in McGhee to release a compilation of remixed tracks from his previous studio albums titled *Neon And Dust*, although this did not achieve the commercial success its quality richly deserved. His acoustic album *Border Guitars* in 1995 featured Rhodes, Krc and Bone. His great ability to write in the same West Texas style as Joe Ely and Butch Hancock suggests that he was unfortunately born in the wrong country.

● ALBUMS: *Long Nights And Banjo Music* (Terrapin 1978)★★★★, *Airmail* (TRP 1980)★★★, *Landing Lights* (TRP 1983)★★★, *Thanks For The Chicken* (TRP 1985)★★★, *Zacatecas* (TRP 1986)★★★, *Border Guitars* (Road Goes On Forever 1995)★★★.

● COMPILATIONS: *Neon And Dust* (Minidoka 1991)★★★, *Heartache Avenue: Classic Recordings 1978-1992* (Road Goes On Forever 1997)★★★★, *Backbeat* (Road Goes On Forever 1997)★★★.

McGlohon, Loonis

b. 29 September 1921, Ayden, North Carolina, USA. After graduating from East Carolina University, he turned his piano-playing talents into a professional career, but was interrupted by military service between 1942 and 1945, during which time he worked as a pianist-arranger in the US Army Air Force. In 1949 he joined **Jimmy Dorsey**'s orchestra and was also briefly with Ray McKinley and **Jack Teagarden**, but from 1950 he was deeply involved in radio and television as a producer and presenter, although he continued to play frequently and also to write music. He formed his own trio for club and concert engagements and with the group has appeared all across the USA, including three appearances at Carnegie Hall, and also in Japan, China, Singapore, France, Italy and the UK. He has accompanied several singers including **Helen O'Connell**, **Judy Garland**, in 1964 and 1966, and was musical director for the legendary **Mabel Mercer**, 1978-80, and Eileen Farrell, 1981-96. His compositions include operas, musicals, revues, a children's cantata, *A Child's Christmas*, which was recorded and released in 1974, and numerous songs, among which are 'Blackberry Winter', in collaboration with **Alec Wilder**, which has been recorded by numerous singers including **Mark Murphy**, **Mike Campbell**, **Teddi King**, Vic Juris and **Marlene VerPlanck**, 'A Long Night' and 'South To A Warmer Place', both also with Wilder and which were recorded by **Frank Sinatra**, and 'Songbird', recorded more than 30 times by artists such as **George Shearing** and **Robert Farnon**, **Jackie Cain**, VerPlanck, Farrell and **Weslia Whitfield**. In addition to Wilder, his songwriting collaborators have included Billy VerPlanck, **Hugh Martin** and **Marian McPartland**. For several years, McGlohon served as Program Director for WBT Radio Station in Charlotte, North Carolina. On a regular radio show for National Public Radio he introduced many fine singers and instrumentalists and collaborated with Wilder on a series based on the latter's book, *The American Popular Song*, and a subsequent series, *American Popular Singers*, hosted by Eileen Farrell. This show featured artists such as **Carrie Smith**, Anita Ellis, **Johnny Hartman**, VerPlanck, **Barbara Lea**, King, Mercer, Hugh Shannon and **Thelma Carpenter.** Virtually the house pianist for Audiophile Records, he has accompanied many singers, including albums by **Dick Haymes**, **David Allyn**, **Margaret Whiting**, Smith, Lea, **Dardanelle**, **Maxine Sullivan**, Farrell, Campbell, **Joyce Breach**, **Daryle Ryce** and VerPlanck, and he has recorded with Farnon and the London Philharmonic Orchestra. With the latter, he recorded a particularly fine set of Wilder songs and also *You'd Better Love Me*, which featured music by **Hugh Martin** and **Ralph Blane**. In a liner note for this album, which was made in 1976, VerPlanck wrote of her first encounter with McGlohon the pianist, 'beautiful chords, beautiful technique, and lovely soulful playing.' McGlohon has founded a number of scholarships and a school of music and a theatre bear his name. Appreciation of McGlohon both inside and outside the world of popular music is evidenced by numerous honours, including four doctorates, nomination to the National Academy of Television and Science Hall of Fame, and the scheduling for August 1998 of a tribute at New York's Lincoln Center at which many of the artists who have played with him and sung his songs were eager to appear.

● ALBUMS: *Loonis And London* 1981 recordings (Audiophile 1996)★★★.

McGough And McGear

McGough And McGear comprised of **Scaffold** members Roger McGough and **Mike McGear**. In June 1967 they entered Abbey Road Studios with the aim of recording some demo discs. McGear's brother, **Paul McCartney**, assisted on the sessions which eventually included musical contributions from **Graham Nash**, **John Mayall**, **Spencer Davis**, **Dave Mason** and **Jimi Hendrix**, among others. The initial idea was then shelved and the results were issued as *McGough & McGear*. Sound effects, pop interludes and improvisation apart, it is McGough's poetry which lies at the heart of the set, notably on the lengthy 'Summer With Monica'. Here he is ably assisted by guitarist **Andy Roberts** (later of the **Liverpool Scene**) to create a sensitive celebration of past romances. ***Melody Maker*** declared *McGough & McGear* Album Of The Month upon its release and this captivating record has remained a highlight of its two creators' respective careers.

● ALBUMS: *McGough & McGear* (Parlophone 1967)★★★.

McGovern, Maureen

b. Maureen Therese McGovern, 27 July 1949, Youngstown, Ohio, USA. The possessor of 'one of the most technically proficient singing voices in all of pop', with a four-octave, coloratura range, as a young girl Maureen McGovern was influenced by **Barbra Streisand**. After graduating from high school in 1967, she worked as a typist, and perfomed folk songs in the evenings. She then embarked on a six-year tour of hotels and holiday camps in the Midwest of America, performing contemporary material with a rock band. She came to the attention of 20th Century-Fox Records, who signed her to a contract. Her first recording, in 1972, was Al Kasha and Joel Hirschhorn's 'The Morning After', which was used as the love theme for the 'disaster' film *The Poseidon Adventure*. It won an Academy Award for best song, and McGovern's version topped the US chart. In 1974, the media began calling her the 'disaster queen' after she sang the Oscar-winning 'We May Never Love Like This Again' (Kasha - Hirschhorn) on the soundtrack of *The Towering Inferno* (McGovern also played a cameo role in the picture), and 'Wherever Love Takes Me' (**Leslie Bricusse**-**Don Black**), the theme from *Gold*, a British film starring Roger Moore and Susannah York, in which a South African gold mine is destroyed. Given her recent career history, it was hardly surprising that McGovern was cast as the singing nun, Sister Angelina, in the 'disaster-spoof' movie *Airplane!* in 1980. By that time, she had begun to be known in Britain through her version of 'The Continental', and reached the US Top 10 with 'Different Worlds', the theme from the television series *Angie*. She had also recorded 'Can You Read My Mind' (Bricusse-**John Williams**), the love theme from *Superman*. In the early 80s, as well as appearing in regional productions of ***The Sound Of Music*** and ***South Pacific***, McGovern attracted much acclaim for her performance as the ingénue, Mabel, in Joseph Papp's revival of *The Pirates Of Penzanze* on Broadway. She replaced Karen Akers in the Tony Award-winning musical, ***Nine***, toured with ***Guys And Dolls***, and appeared in a revival of the two-hander musical, ***I Do! I Do!*** Around this time McGovern was beginning to establish herself as a classy nightclub performer, singing mainly a blend of jazz and beloved Broadway standards. In particular, she has come to be regarded by many as 'the quintessential interpreter of **Gershwin**', although her programmes also include songs by writers such as **Sergio Mendes**, **John Lennon** and **Paul McCartney**, and **Shelby Flint**. In 1989 McGovern made her solo debut at Carnegie Hall, and as Polly Peachum, with Sting as Macheath, in *3 Penny Opera* (a new production of ***The Threepenny Opera***) on Broadway. In the early 90s, she made her London concert debut at the Barbican theatre, and also played in cabaret at the Pizza On The Park and the Café Royal. Her honours include a Canadian Gold Leaf Award (1973), an Australian Gold Award (1975), and the Grand Prize in the 1975 Tokyo Music Festival for her performance of **Paul Williams**' 'Even Better Than I Know Myself'. She continues into the 90s firmly established as a top attraction on the US caberet circuit.

● ALBUMS: *The Morning After* (20th Century 1973)★★★, *Nice To Be Around* (20th Century 1974)★★★, *Academy Award Performance* (20th Century 1975)★★★, *Maureen McGovern* (Warners 1979)★★★, *Christmas With Maureen McGovern* (80s)★★★, with Sarah Vaughan, Placido Domingo, Mandy Patinkin *Love Songs* (80s)★★★, *Another Woman In Love* (1987)★★★, *State Of The Heart* (1988)★★★, *Naughty Baby-Sings Gershwin* (1988)★★★, *Greatest Hits* (Curb 1990)★★★, *Baby I'm Yours* (BMG 1992)★★★, *The Music Never Ends - The Lyrics Of Alan And Marilyn Bergman* (1997)★★★.

McGraw, Tim

b. 1 May 1967, Delhi, Louisiana, USA. He was raised in Start, Louisiana, and is the son of Frank Edwin 'Tug' McGraw, a noted left-handed relief pitcher for the New York Mets and Philadelphia Phillies, who retired in 1984 after a 19-year major league baseball career. Tim began his musical career singing in local clubs and also worked as a demo singer. He was signed to **Curb Records** in 1990 but did not achieve his first chart entry until 1992 with 'Welcome To The Club'. In 1993, he had two further minor hits with 'Memory Lane' and 'Two Steppin' Mind', all three of these songs taken from his debut album. He appeared on the Honky Tonk Attitude tour with **Joe Diffie**. McGraw's career took off with the release, early in 1994, of the single 'Indian Outlaw'. The song, written by **John D. Loudermilk**, caused considerable controversy in the USA, where some claimed that it degraded the accepted image of the American Indian. Controversy always helps sales, and the recording, with its war-dance, rhythmic drum beat, quickly gave McGraw his first country number 1 record. The song naturally appeared on his second album, from which he also gained further chart success with the recording of 'Down On The Farm' and the title track. The album, *Not A Moment Too Soon*, entered the *Billboard* country chart at number 1. The album sales topped four million and it remained in the Top 5 for over a year. The following album, *All I Want*, also amassed huge sales and McGraw topped the country singles chart with 'I Like It, I Love It' and just missed with 'Can't Be Really Gone'. Many see him as the successor to **Garth Brooks**, and although his records are not quite as distinctive, he does seem determined to remain a country artist (whatever that means today) with titles such as 'Don't Mention Memphis', 'Give It To Me Strait', 'It Doesn't Get Any Countrier Than This' and his 1996 US country number 1 'She Never Lets It Go To her Heart'. His run of success continued with *Everywhere* in 1997, and a CMA Award for Vocal Event Of The Year on 'It's Your Love' (with his wife **Faith Hill**).

● ALBUMS: *Tim McGraw* (Curb 1993)★★★, *Not A Moment Too Soon* (Curb 1994)★★★★, *All I Want* (Curb/Hit 1995)★★★★, *Everywhere* (Curb 1997)★★★★.

● VIDEOS: *Indian Outlaw* (Curb 1994), *Refried Dreams* (Curb 1995), *An Hour With Tim* (Curb 1995), *It's Your Love* (Curb 1997).

McGregor, Chris

b. 24 December 1936, Somerset West, South Africa, d. 27 May 1990. In his early years in the Transkei, McGregor studied classical piano music, but was more significantly affected by the hymns in his father's Church of Scotland mission and the music of the Xhosa people. At the 1962 Johannesburg Jazz Festival, he selected five of the best players (**Mongezi Feza**, **Dudu Pukwana**, Nick Moyake, **Johnny Dyani** and **Louis Moholo**) and invited them to join him in a new band. Thus, the legendary Blue Notes were created. Apartheid made it impossible for them, as a mixed-race band, to work legally in South Africa, and so, while touring Europe in 1964, they decided not to return home. After a year in Switzerland, they settled in London, where, evolving into the Chris McGregor Group (with Ronnie Beer replacing Moyake on tenor), they made a huge impact with their exhilarating mixture of free jazz and kwela, the South African Township dance music. During that period McGregor established a big band for gigs at **Ronnie Scott**'s Old Place and, in 1970, he formed a regular big band, the Brotherhood Of Breath. He moved to Aquitaine, France, in 1974, often playing solo gigs, although from time to time he revived the Brotherhood. McGregor was an exciting piano player whose style encompassed the power of **Cecil Taylor** and the gentleness of African folk melodies, but it was as leader of a series of joyful, powerful bands that he made his main reputation. He once told Valerie Wilmer, 'Real musical freedom is the ability to look inside your own personal experience and select from it at will.' He died of lung cancer in May 1990.

● ALBUMS: *The African Sound* (Gallojazz 1963)★★★, *Very Urgent* (Polydor 1968)★★★, *Brotherhood Of Breath* (RCA Neon 1971)★★★★, *Brotherhood* (RCA 1972)★★★★, *Live At Willisau* (1975)★★★, *Blue Notes For Mongezi* (1976)★★★, *Piano Song Volumes 1 & 2* (1977)★★★, *Procession* (Ogun 1977)★★★, *Blue Notes In Concert* (1978)★★★, *In His Good Time* (Ogun 1979)★★★, with Brian Abrahams *Yes Please* (1982)★★★, *Blue Notes For Johnny* (Ogun 1987)★★★, *Country Cooking* (Venture 1990)★★★, *Grandmother's Teaching* (ITM 1991)★★★.

McGregor, Freddie

b. *c.*1955, Clarendon, Jamaica, West Indies. McGregor entered the Jamaican music business at the precocious age of seven, singing backing vocals with ska duo the **Clarendonians** at **Coxsone Dodd**'s **Studio One**. He stayed with Dodd throughout the rest of the decade and into the early 70s, acting as a session drummer and backing singer as well as cutting sides such as 'Why Did You Do It', and 'Do Good' (*c.*1965) with Clarendonian Ernest 'Fitzroy' Wilson as Freddie And Fitzy, versions of **Johnny Ace**'s 'Pledging My Love' and **Junior Byles**' 'Beat Down Babylon' (*c.*1972), and his own compositions, 'Go Away Pretty Woman', 'What Difference Does It Make' and 'Why Is Tomorrow Like Today'. In 1975, after adopting the Rastafarian faith through the Twelve Tribes organization, he recorded two of his finest singles, 'I Man A Rasta' and 'Rastaman Camp', both heavyweight slices of roots Rasta reggae. In the early 70s he worked stage shows as lead singer with the Generation Gap and **Soul Syndicate** bands and maintained strong links with both sets of musicians throughout his career. The late 70s saw his star rise with excellent singles such as 'Jogging' for Tuff Gong, the herbsman anthem 'Natural Collie', based around the melody and arrangement of Norman Collins' soul opus, 'You Are My Starship', and 'Mark Of The Beast', 'Leave Yah', and a cover version of **George Benson**'s 'Love Ballad', all for Earl 'Chinna' Smith. **Winston 'Niney' Holness** produced his debut set, *Mr McGregor*, and there were further recordings for Studio One including 'Homeward Bound', 'Come Now Sister', 'Africa Here I Come', and the classic *Bobby Babylon*. In 1979 McGregor was also involved in the production of **Judy Mowatt**'s excellent *Black Woman*.

McGregor's reputation as one of the most vocally gifted singers in reggae, able to turn his hand to lovers or roots material with equal potency, had been increasing steadily when he recorded *Big Ship* for **Linval Thompson**. Released in the UK on **Greensleeves**, the album was a great success. He followed this up with *Love At First Sight* (1982) for **Joe Gibbs**. Coxsone capitalized on McGregor's popularity, which by that time was rivalling that of **Dennis Brown** and **Gregory Isaacs**, with the same year's *I Am Ready*, which, like its predecessor, was comprised mainly of singles and previously unreleased tracks from the singer's sojourn at Studio One in the early 70s. In 1984 McGregor inaugurated his own Big Ship label with *Across The Border*, and secured a licensing agreement with RAS Records in the USA for the release of *Come On Over*. In 1985 he recorded the duet 'Raggamuffin' with Dennis Brown for **Gussie Clarke**, and the **dancehall** hit 'Don't Hurt My Feelings' for George Phang's Powerhouse label. Throughout the 80s, McGregor enjoyed a position as one of reggae's most popular performers, touring the world with the Studio One Band, and enjoying a huge hit in Colombia with a version of the **Sandpipers**' 'Guantanamera', sung in Spanish, for RAS. He signed a contact with **Polydor Records** which resulted in the UK chart-nudging 'Push Come To Shove' (1987) and 'That Girl', finally achieving a UK hit with a cover version of **Main Ingredient**'s 'Just Don't Wanna Be Lonely', which reached number 9 in August 1987. Now established as a senior reggae statesman, McGregor completed a pair of albums, *Sings Jamaican Classics* and *Jamaican Classic Volume 2*, on which he offered his interpretations of reggae standards such as **Little Roy**'s 'Prophecy' and **Derrick Harriott**'s 'The Loser', retitled 'The Winner'. McGregor again narrowly missed the UK charts with his interpretation of **Justin Hinds** And The Dominoes' 'Carry Go Bring Come' (1993), but has since had huge success in the reggae charts with his production of **Luciano**'s 'Shake It Up Tonight', sung over the rhythm used for his own 'Seek And You Will Find', which also provided the vehicle for **Big Youth**'s excellent 'Jah Judgement'. Already a veteran in the business McGregor's future as a reggae superstar looks assured.

● ALBUMS: *Mr McGregor* (Observer 1979)★★★, *Bobby Babylon* (Studio One 1980)★★★★, *Lovers Rock Showcase JA Style* (Third World 1981)★★★, *Big Ship* (Greensleeves 1982)★★★, *Love At First Sight* (Intense/Vista Sounds 1982)★★★, *I Am Ready* (Studio One 1982)★★★, *Come On Over* (RAS 1983)★★★, *Freddie* (Vista Sounds 1983)★★★, *Across The Border* (Big Ship 1984)★★★, *All In The Same Boat* (RAS 1986)★★★, *Freddie McGregor* (Dynamic/Polydor 1987)★★★, *Rhythm So Nice* (Dynamic 1988)★★★, *Don't Want To Be Lonely* (Studio One 1988)★★★, *Now* (Steely & Clevie/VP 1991)★★★, *Sings Jamaican Classics* (Jetstar/VP 1991)★★★, *Hard To Get* (Greensleeves 1992)★★★, *Jamaican Classics Volume 2* (Jetstar/VP 1992)★★★, *Push On* (Big Ship 1994)★★★, *Rumours* (Greensleeves 1997)★★★.

● COMPILATIONS: *Reggae Rockers* (Rohit 1989)★★★.

● VIDEOS: *So I Wait* (PolyGram Music Video 1989).

McGriff, Jimmy

b. James Herrell, 3 April 1936, Philadelphia, Pennsylvania, USA. Encouraged by a musical home environment (both his parents were pianists), by the time he left school, McGriff played not only piano but bass, vibes, drums and saxophone. He played with **Archie Shepp**, **Reggie Workman**, Charles Earland and Donald Bailey in his youth, but after two years as an military policeman in the Korean War, he decided to take up law enforcement rather than music as a career. This did not satisfy him in the event, and he began moonlighting as a bassist, backing blues stars such as **Big Maybelle**. He left the police force and studied organ at Combe College, Philadelphia, and New York's Juilliard. He also took private lessons with **Jimmy Smith**, **Richard 'Groove' Holmes** and **Milt Buckner**, as well as from classical organist Sonny Gatewood. His career first took off with the single 'I Got A Woman' in 1962, and he had a string of hits released through the legendary Sue label. During this decade McGriff was arguably the crown prince of the soul jazz organ movement (the King being Jimmy Smith). His stabbing style and shrill tone was much copied, particularly in the UK with the rise of the beat R&B scene. **Georgie Fame** and **Brian Auger** were greatly influenced by McGriff. His memorable 'All About My Girl' remains one of his finest compositions, and has become a minor classic. In the late 80s he experienced a revival in his commercial success, collaborating with **Hank Crawford** on record and in concert. He tours for most of the year, still concentrating on Hammond organ, but also using synthesizers. A fine, bluesy player, he helped to popularize a jazz-flavoured style of R&B that is still gathering adherents and is influential in London clubland's 'acid jazz' circles.

● ALBUMS: *I've Got A Woman* (Sue 1962)★, *Jimmy McGriff At The Apollo* (Sue 1963)★★★, *Jimmy McGriff At The Organ* (Sue 1963)★★★★, *Gospel Time* (1963)★★★, *Topkapi* (Sue 1964)★★★, *One Of Mine* (Sue 1964)★★★, *Blues For Mister Jimmy* (Sue 1965)★★★★, *The Big Band Of Jimmy McGriff* (Solid State 1966)★★★, *A Bag Full Of Soul* (Solid State 1966)★★★★, *Cherry* (Solid State 1967)★★★, *Honey* (Solid State 1968)★★★, *The Worm* (Solid State 1968)★★★★, *A Thing To Come By* (Solid State 1969)★★★, *The Last Minute* (1983)★★★, *The Countdown* (Milestone 1983)★★★, *Skywalk* (1985)★★★, *Blues For Mr Jimmy* (Stateside 1986)★★★, *State Of The Art* (Milestone 1986)★★★, with Hank Crawford *Soul Survivors* (Milestone 1986)★★★★, *Fly Dude* (Unknown 1987)★★★, *The Starting Five* (Milestone 1987)★★★, *Jimmy McGriff Featuring Hank Crawford* (LRC 1990)★★★★, *Georgia*

On My Mind (LRC 1990)★★★★, *Tribute To Basie* (LRC 1991)★★★★, *Funkiest Little Band In The Land* (LRC 1992)★★★, *Electric Funk* (Blue Note 1993)★★★, with Hank Crawford *Blues Groove* (Telarc 1996)★★★.

● COMPILATIONS: *A Toast To Jimmy McGriff's Golden Classics* (Collectable 1989)★★★.

McGuffie, Bill

b. 11 December 1927, Carmyle, near Glasgow, Scotland, d. 22 March 1987, Chertsey, Surrey, England. A highly accomplished pianist, composer and arranger in the UK from the 40s through to the 80s. Although the third finger of his right hand was amputated following a playtime accident as a child, McGuffie persevered with his music studies, and at the age of 11 was awarded the Victoria Medal for his piano proficiency by the Victoria College, Glasgow. A year later he made his first broadcast on *Childrens' Hour*, and at the age of 14 was playing regularly with the BBC Scottish Variety Orchestra. For a while he studied to be a naval architect, before moving to Ayr to join the Miff Hobson Orchestra. Early in 1944, he moved to London and played with Teddy Foster at the Lyceum, and then spent four years with **Joe Loss**, before joining Maurice Winnick and **Sidney Lipton**. He also led his own ensemble at the Mayfair Club, but really came to prominence during a three-year spell as a featured soloist with **Cyril Stapleton**'s BBC Showband in the early 50s. When the band was taken off the air, McGuffie joined **Kenny Baker**'s Dozen, and then, in the early 60s, played with the orchestra of **Robert Farnon**, who, together with composer Phil Green, was one of McGuffie's main influences, particularly in the area of film music. Widening his field into composing and arranging, he is said to have worked on over 50 movies, including *The Boys* (1961), *The Leatherboys* (1963), *The Asphyx* (1972) and *The Small Miracle* (1973). He also assisted Farnon on many projects, such as ***Gentlemen Marry Brunettes*** (1955) and the final 'Road' film, *Road To Hong Kong*, in which **Frank Sinatra** joined the regular team of **Bing Crosby**, **Bob Hope** and **Dorothy Lamour**. In the early 70s he played with **Benny Goodman**'s British Band and American Sextet on their European tours, but a stroke in 1974 laid him low for a while. When he recovered, McGuiffie continued to work regularly until 1983, and the onset of cancer, from which he died four years later. During his wide- ranging career, he played jazz, both sweet and swinging, show music and concertos for films. He recorded as a solo pianist, and fronted a variety of ensembles including the Bill McGuffie Big Band, Trio, and Quintet. He broadcast regularly with his own show, and contributed to programmes such as *Breakfast (And Bedtime) With Braden*, *Round The Horne*, *King Of The Keyboard*, *Piano Playtime* and *Week Ending*. His compositions included 'Dear Dave', 'Up On the Hill', 'Gentle Gataa', 'It Zoot Sims' and 'Sweet September', for which he won an **Ivor Novello** Award in 1963. In 1980, the British Academy of Composers Songwriters and Authors awarded him its Gold Badge of Merit. He was also a founder member of the Niner Club, so called because of his missing finger. The organization raises substantial sums of money for autistic children.

● ALBUMS: *West End Mood* (1954)★★, *Bill McGuffie Solo* i (1959),★★★ *Bill McGuffie Solo* ii (1960)★★★, *McGuffie At The Mayfair* (60s)★★★, *Continental Tour* (60s)v, *Isn't It Romantic* (60s)★★★, *Film Themes* (60s)★★★★, *Playing for Pleasure* (60s)★★★, *Bill McGuffie And Big Band* (60s)★★★, *McGuffie And Big Band* (1975)★★★, *Playing Piano Greats* (1978)★★★.

McGuinn, Clark And Hillman

This aggregation of ex-**Byrds** came together at the end of 1977 and signed a major deal with **Capitol Records**. Their debut, *McGuinn, Clark & Hillman* had a distinctly late 70s production courtesy of Ron and Howard Albert, which contrasted markedly with their previous work in such outfits as the **Flying Burrito Brothers, Manassas** and **Dillard And Clark.** A catchy single, 'Don't You Write Her Off', written by **Roger McGuinn,** gave the trio its first ***Billboard*** hit since the Byrds days. After touring extensively, **Gene Clark** left his colleagues during the recording of their second album, *City*. McGuinn and Hillman soldiered on for one last album which did little to enhance their reputation. The experiment had clearly run its course and when **Chris Hillman** lashed out against a Capitol Records promotions person, the weary McGuinn announced that their latest partnership was at an end. Thereafter, they returned to various small-time solo ventures. It would be another decade before the two came together again for a brief series of shows with **David Crosby**.

● ALBUMS: *McGuinn, Clark & Hillman* (Capitol 1979)★★★, *City* (Capitol 1980)★★, *McGuinn/Hillman* (Capitol 1981)★★★,

● COMPILATIONS: *Return Flight* (Edsel 1992)★★★, *Return Flight 2* (Edsel 1993)★★.

● FURTHER READING: *Timeless Flight Revisited: The Sequel*, Johnny Rogan.

McGuinn, Roger

b. James Joseph McGuinn, 13 July 1942, Chicago, Illinois, USA. After a period playing at various folk clubs in Chicago, lead guitarist Jim McGuinn briefly joined the **Limeliters** before accepting a job as an accompanist in the **Chad Mitchell Trio** in 1960. He played on two of their albums, *Mighty Day On Campus* and *Live At The Bitter End*, but after a couple of years became frustrated with his limited role in the ensemble. **Bobby Darin**, having switched from pop to folk, also recruited McGuinn for a spell, and the guitarist continued to learn his craft by appearing on sessions for artists such as **Hoyt Axton**, **Judy Collins** and **Tom And Jerry** (alias **Simon And Garfunkel**). By 1964, McGuinn was playing regularly as a soloist at the Troubadour in Hollywood, and it was there that he formed the Jet Set with **Gene Clark** and **David Crosby**. Following the recruitment of bassist **Chris Hillman** and drummer Michael Clarke, the quintet emerged as the chart-topping **Byrds**. McGuinn was a focal point in the group from the outset, thanks largely to his distinctive 12-string **Rickenbacker** guitar playing, Dylanesque vocal style and rectangular glasses. The only Byrd actually to play an instrument on 'Mr Tambourine Man', McGuinn was often nominated 'leader' at recording sessions - though his authority was largely illusory during the early stages of the group's career. Never a prolific songwriter, McGuinn's importance to the Byrds lay largely in his playing and arranging skills. Always professing an interest in religion, he became involved in the sect Subud and changed his name to Roger before recording the celebrated *The Notorious Byrd Brothers*.

By 1968, he was the sole surviving, original Byrd and kept the group going until as late as 1973. That same year, he launched his solo career with a self-titled album which ably displayed his musical versatility - combining folk, surf and even space rock. The Rickenbacker twang was even more evident on his second album, *Peace On You* (1974), but he lost critical ground with a hastily produced third album. A starring spot in **Bob Dylan**'s Rolling Thunder Revue, in 1975, revitalized his career at a crucial time, laying the foundations for the excellent *Cardiff Rose* (1976), his most complete work as a soloist. The patchy *Thunderbyrd* (1977), which included McGuinn's version of **Tom Petty**'s 'American Girl', coincided with a UK tour which brought together three ex-Byrds in different groups on the same bill. Within a year, the trio united as **McGuinn, Clark And Hillman**, re-enacting the Byrds' stormy career in microcosm when Gene Clark again left after the second album, *City*. Meanwhile, McGuinn had undergone another religious conversion, this time emerging as a born-again Christian. For virtually the whole of the 80s he performed solo without a recording contract, and avoided any ill-advised Byrds reunions. A legal dispute with his former colleague Michael Clarke briefly saw McGuinn re-establish the Byrds with Chris Hillman and David Crosby. After losing the Byrds name at the injunction stage, a proposed world tour and live album failed to materialize. Instead, McGuinn won a major contract with **Arista Records** and set about recording his first album in over a decade. McGuinn's 'legendary' reputation as an innovative guitarist has grown to the extent that, during the late 80s, Rickenbacker manufactured a 'Roger McGuinn' production model. This guitar is preset to give a replica of his trademark 12-string sound. In 1990, McGuinn returned to the recording scene with the release of his first album in over a decade, *Back From Rio*. Critically acclaimed, the album charted on both sides of the Atlantic. McGuinn concentrated on solo performances for much of the early 80s, performing over 200 dates each year in the USA. His first live album was issued in 1996, containing reworkings of old favourites together with two new studio recordings.

● ALBUMS: *Roger McGuinn* (Columbia 1973)★★★★, *Peace On You* (Columbia 1974)★★★, *Roger McGuinn And Band* (Columbia 1975)★★★, *Cardiff Rose* (Columbia 1976)★★★★, *Thunderbyrd* (Columbia 1977)★★★, *Back From Rio* (Arista 1990)★★★, *Live From Mars* (Hollywood 1996)★★.

● COMPILATIONS: *Born To Rock 'n' Roll* (Columbia Legacy 1992)★★★★.

● VIDEOS: *The 12-String Guitar Of Roger McGuinn* (Homespun Video 1996).

● FURTHER READING: *Timeless Flight: The Definitive Biography of the Byrds*, Johnny Rogan. *Timeless Flight Revisited, The Sequel*, Johnny Rogan.

McGuinness Flint

Formed in 1969 by Tom McGuinness (b. 2 December 1941, London, England; bass, ex-**Manfred Mann**) and Hughie Flint (b. 15 March 1942; drums, ex-**John Mayall**). Dennis Coulson (keyboards), Benny Gallagher (b. Largs, Scotland; guitar/vocals), Graham Lyle (b. Largs, Scotland; guitar/vocals) and Paul Rutherford (saxophone) completed the original line-up, although the latter dropped out the following year. The group enjoyed immediate success with 'When I'm Dead And Gone' and 'Malt And Barley Blues', both of which reached the UK Top 5 and established their brand of light, folksy pop. Two excellent albums confirmed their undoubted promise, although a succession of disastrous live performances undermined progress. Further problems occurred in 1971, when principle songwriters **Gallagher And Lyle** left to pursue a career as a duo, but although Dixie Dean (bass/harmonica), John Bailey (guitar) and **Neil Innes** (piano, ex-**Bonzo Dog Doo-Dah Band**) replaced them, the group broke up at the end of the year. A resurrection of sorts occurred in 1972, when Coulson, Dean, McGuinness and Flint recorded *Lo And Behold*, a selection of **Bob Dylan** songs unavailable commercially. Coulson was then replaced by Lou Stonebridge, and with the addition of guitarist Jim Evans, a revamped McGuinness Flint re-emerged the following year. Two more albums were completed, but the unit was unable to recapture that first flush of success and broke up in 1975. Flint, Stonebridge and McGuinness later enjoyed fruitful periods with the **Blues Band**, albeit at different times.

● ALBUMS: *McGuinness Flint* (Capitol 1971)★★★, *Happy Birthday Ruthie Baby* (Capitol 1971)★★★, *Lo And Behold* (Capitol 1972)★★★, *Rainbow* (Capitol 1973)★★, *C'est La Vie* (Capitol 1974)★★.

● COMPILATIONS: *The Capitol Years* (EMI 1996)★★★.

McGuire Sisters

b. Middletown, Ohio, USA. This close-harmony vocal group, popular in the 50s and early 60s, consisted of three sisters, Chris (Christine) (b. 30 July 1929), Dorothy (Dotty) (b. 13 February 1930) and Phyllis (b. 14 February 1931). While in their teens the sisters sang with church choirs, and won an amateur talent contest at their local cinema for three consecutive weeks. After singing on their local radio station, the McGuires had their first big break, entertaining at army camps and hospitals during a nine-month tour in 1950-51. They then played club and radio dates in Cincinnati before moving to New York in 1952, and successfully auditioning for the *Arthur Godfrey Talent Scouts* contest. They subsequently became regulars on the show, and also appeared for eight weeks on singer **Kate Smith**'s top-rated radio programme. Signed to the Coral label, they had their first minor hit in 1954 with 'Pine Tree, Pine Over Me', in collaboration with **Johnny Desmond** and Eileen Barton. During the rest of that year they had further successes with their version of the **Spaniels**' R&B hit 'Goodnight Sweetheart, Goodnight', followed by 'Muskrat Ramble', 'Lonesome Polecat' and 'Christmas Alphabet'. In 1955 the sisters had their first million-seller with another cover version, 'Sincerely', originally recorded by the **Moonglows**. The McGuires' version stayed at number 1 in the USA for 10 weeks, and accelerated their breakthrough into the big time in clubs, theatres and on television. They sang on the *Red Skelton Show* and the *Phil Silvers Show* and appeared at the Waldorf Astoria, the Desert Inn, Las Vegas and the Coconut Grove in Los Angeles. They made their first visit to London in 1961, and played a season at the Talk Of The Town. Their other hits, up until 1961, included 'No More', 'It May Sound Silly', 'Something's Gotta Give', 'He', 'Moonglow And The Theme From *Picnic*', 'Delilah Jones'; 'Weary Blues' (with **Lawrence Welk**), 'Ev'ry Day Of My Life', 'Goodnight My Love, Pleasant Dreams', 'Sugartime', 'Ding Dong', 'May You Always' and 'Just For Old Times Sake'. When the McGuires' sweet style was overtaken by the harder sounds of the **Crystals**, **Shirelles** and **Supremes** during the 60s, they turned to cabaret, and eventually disbanded. Phyllis continued solo, appearing regularly in Las Vegas and other cities. In 1985 the McGuire Sisters re-formed and, in the following year, undertook a national tour, stopping off at Bally's Reno to headline in Donn Arden's lavish revue *Hello, Hollywood, Hello*. Their well-received act continued into the 90s, leaning heavily on their old catalogue, along with more contemporary material from ***Cats*** and ***Les Miserables***, and an **a cappella** version of 'Danny Boy'. In January 1986, Murray Kane, their personal manager and arranger since 1952, died in Las Vegas. He was responsible for writing the arrangements that won the sisters a spot on the *Arthur Godfrey Show*, their first break in New York. Prior to that, Kane had worked with **Fred Waring**, and had been a member of the Crew Chiefs, **Glenn Miller**'s vocal group during World War II.

● ALBUMS: *By Request* (Coral 1955)★★★★, *Children's Holiday* (Coral 1956)★★★, *Do You Remember When?* (Coral 1956)★★★, *He* (Coral 1956)★★★, *Sincerely* (Coral 1956)★★★, *Teenage Party* (Coral 1957)★★★, *When The Lights Are Low* (Coral 1958) *Musical Magic* (Coral 1957)★★★, *Sugartime* (Coral 1958)★★★★, *Greetings From The McGuire Sisters* (Coral 1958)★★★, *May You Always* (Coral 1959)★★★, *In Harmony With Him* (Coral 1959)★★★, *His And Her's* (Coral 1960)★★★, *Just For Old Times Sake* (Coral 1961)★★★, *Our Golden Favourites* (Coral 1961)★★★, *Subways Are For Sleeping* (Coral 1962)★★★, *Songs Everybody Knows* (1962)★★★, *Showcase* (1963)★★★, *The McGuire Sisters Today* (1966)★★★.

● COMPILATIONS: *The Best Of The McGuire Sisters* (MCA 1982)★★★, *Greatest Hits* (MCA 1989)★★★.

McGuire, Barry

b. 15 October 1935, Oklahoma City, Oklahoma, USA. McGuire first came to prominence as a minor actor in *Route 66* before teaming up with singer Barry Kane as Barry And Barry. In 1962, he joined the **New Christy Minstrels** and appeared as lead singer on several of their hits, most notably, 'Green Green' and 'Saturday Night'. He also sang the lead on their comic but catchy 'Three Wheels On My Wagon'. While still a Minstrel, he composed the hit 'Greenback Dollar' for the **Kingston Trio**. After leaving the New Christy Minstrels, McGuire signed to **Lou Adler**'s Dunhill Records and was assigned to staff writers **P.F. Sloan** and **Steve Barri**. At the peak of the folk-rock boom, they wrote the rabble-rousing protest 'Eve Of Destruction', which McGuire took to number 1 in the USA, surviving a blanket radio ban in the process.The anti-establishment nature of the lyric even provoked an answer record, 'Dawn Of Correction', written by John Madara and Dave White under the pseudonym the Spokesmen. Ironically, 'Eve Of Destruction' had originally been conceived as a flip-side and at one stage was offered to the **Byrds**, who turned it down. Coincidentally, both Barry McGuire and Byrds leader Jim (later **Roger) McGuinn** received a flattering namecheck on the **Mamas And The Papas**' hit 'Creeque Alley' ('McGuinn and McGuire were just a-getting higher in LA, you know where that's at'). McGuire, in fact, played a significant part in bringing the million-selling vocal quartet to Adler and they later offered their services as his backing singers. McGuire unsuccessfully attempted to follow up his worldwide hit with other Sloan material, including the excellent 'Upon A Painted Ocean'. He continued to pursue the protest route on the albums *Eve Of Destruction* and *This Precious Time*, but by 1967 he was branching out into acting. A part in *The President's Analyst* led to a Broadway appearance in the musical ***Hair***. After the meagre sales of *The World's Last Private Citizen*, McGuire ceased recording until 1971, when he returned with former Mamas And The Papas sideman Eric Hord on *Barry McGuire And The Doctor*. The work featured backing from the cream of the 1965 school of folk rock, including the Byrds' **Chris Hillman** and Michael Clarke. Soon afterwards, McGuire became a Christian evangelist and thereafter specialized in gospel albums.

● ALBUMS: *The Barry McGuire Album* (Horizon 1963)★★★, *Star Folk With Barry McGuire* (Surrey 1965)★★, *Eve Of Destruction* (1965)★★★, *This Precious Time* (Dunhill 1966)★★★, *Star Folk With Barry McGuire Vol. 2* (Surrey 1966)★★, *Star Folk With Barry McGuire Vol. 3* (Surrey 1966)★★, *Star Folk With Barry McGuire Vol. 4* (Surrey

1966)★★, *Barry McGuire Featuring Eve of Destruction* (Dunhill 1966)★★★, *The Eve Of Destruction Man* (Ember 1966)★, *The World's Last Private Citizen* (Dunhill 1968)★★, *Barry McGuire And The Doctor* (A&M 1971)★★, *Seeds* (1973)★★, *Finer Than Gold* (1981)★★, *Inside Out* (1982)★★, *To The Bride* (1982)★★, *Best Of Barry* (1982)★★.

McHargue, Rosy

b. James Eugene McHargue, 6 April 1902, Danville, Illinois, USA. After being taught music by his mother, McHargue began playing clarinet and C melody saxophone, settling on the former as his principal instrument largely through the inspiration of Larry Shields. He first played professionally in 1917 with the Novelty Syncopaters where he was featured as vocalist on the song 'When Rosie Riccoola Do The Hoola Ma Boola', which led to his nickname. In 1924 he hoped to join the Wolverines but when the job went to Jimmy Lord, he took Lord's empty chair in the Sig Meyer band in Chicago. Later, he played with the Seattle Harmony Kings in Atlantic City and recorded with them on alto and baritone saxophones. During the 30s and early 40s McHargue played in the bands of **Kay Kayser**, **Ted Weems** and **Benny Goodman** and was also with **Eddie Miller**. In the mid-40s he played in several Dixieland bands including those led by **Pete Daily**, **Red Nichols** and **Pee Wee Hunt**. With the latter he played on '12th Street Rag', his burlesqued clarinet solo helping greatly in the record's startling success with the fringe and non-jazz audience. McHargue eventually settled on the west coast where he continued to play and frequently lead his own bands through succeeding decades. In April 1992 he celebrated his 90th birthday at a West Hollywood club, playing and singing with all his old verve and enthusiasm. Despite being little known even within the jazz community, McHargue has consistently set an example to all through his ability, dedication and demeanour.

● ALBUMS: *Memphis Five* (Jump 1947)★★★, *Ragtimers* (Jump 1952)★★, *Oh, How He Can Sing!* (Stomp Off 1992)★★★.

McHugh, Jimmy

b. James Francis McHugh, 10 July 1894, Boston, Massachusetts, USA, d. 23 May 1969, Beverly Hills, California, USA. A prolific composer for films and the Broadway stage, McHugh was educated at St. John's Preparatory School and Holy Cross College, where he graduated with an honours degree in music. After receiving professional tuition, he worked as a rehearsal pianist at the Boston Opera House, and later as a song-plugger for the Boston office of **Irving Berlin** Music. Moving to New York, he wrote for Harlem's Cotton Club revues, and had some success with 'When My Sugar Walks Down The Street' (lyric by **Irving Mills** and Gene Austin) and 'I Can't Believe That You're In Love With Me' (lyric by Clarence Gaskill). His first Broadway success came with the score for the all-black revue, ***Blackbirds Of 1928***, in collaboration with **Dorothy Fields**, who became his first main lyricist. The songs included 'I Can't Give You Anything But Love', 'Diga Diga Doo', 'I Must Have That Man', 'Doin' The New Low-Down' and 'Porgy'. The original stars, **Adelaide Hall** and **Bill 'Bojangles' Robinson** were joined by the **Mills Brothers**, **Ethel Waters**, and the orchestras of **Cab Calloway**, **Duke Ellington**, and **Don Redman** on a rare reissue album. The McHugh/Fields team wrote the scores for two more Broadway shows, *Hello Daddy* (1929, 'In A Great Big Way' and 'Let's Sit And Talk About You'), and *International Revue* (1930), which starred **Gertrude Lawrence** and **Harry Richman**, and featured two important McHugh numbers, 'On The Sunny Side Of The Street' and 'Exactly Like You'. McHugh and Fields also contributed songs to the Chicago revue *Clowns In Clover* (1933), in which Jeanette Leff introduced the lovely ballad 'Don't Blame Me'. During the 30s and 40s McHugh is said to have written songs for over 50 films, initially with Fields. These included *The Cuban Love Song* and *Dinner At Eight* (title songs), *Singin' The Blues* (title song, 'Its The Darndest Thing'), *Have A Heart*, ('Lost In A Fog'), *Every Night At Eight*, starring **Alice Faye** ('I'm In The Mood For Love', 'I Feel A Song Coming On'), ***Dancing Lady*** (title song), and ***Roberta*** ('Lovely To Look At', 'I Won't Dance', with **Jerome Kern**). McHugh's other chief collaborator was **Harold Adamson.** Together they wrote numerous songs for films such as *Banjo On My Knee* ('There's Something In The Air'), *You're A Sweetheart*, starring **Alice Faye** and George Murphy (title song, 'My Fine Feathered Friend'). *That Certain Age* ('My Own'), ***Mad About Music***, starring **Deanna Durbin** ('A Serenade To The Stars', 'I Love To Whistle'), *Four Jills In A Jeep*, starring **Dick Haymes**, Alice Faye, and **Betty Grable** ('How Blue The Night'), ***Higher And Higher***, an early **Frank Sinatra** film ('The Music Stopped', 'I Couldn't Sleep A Wink Last Night', 'A Lovely Way To Spend An Evening', 'I Saw You First'), *Calendar Girl* ('Have I Told You Lately That I Love You', 'A Lovely Night To Go Dreaming'), *Smash Up* ('Red Hot And Beautiful', 'Hushabye Island'), *Something For The Boys* ('In The Middle Of Nowhere', 'Wouldn't It Be Nice?'). Two other well-known McHugh/Adamson songs were 'Comin' In On A Wing And A Prayer', and 'Love Me As Though There Were No Tomorrow'. In 1939, McHugh collaborated with **Al Dubin** on 'South American Way', which was introduced by **Carmen Miranda**, Ramon Vinay, Della Lind, and the Hylton Sisters in the Broadway revue *Streets Of Paris*. Miranda gave it the full treatment again in the 1940 movie ***Down Argentine Way***. In the same year, McHugh and Dubin worked with **Howard Dietz** on the score for the stage musical *Keep Off the Grass*, which included 'Clear Out Of This World' and 'A Latin Tune, A Manhattan Moon, And You'. Other popular McHugh songs include 'I'm Shooting High', 'Let's Get Lost', I'd Know You Anywhere', 'You've Got Me This Way', 'Sing A Tropical Song, "Murder' She Says', 'Say A Prayer For The Boys Over There', 'Can't Get Out Of

This Mood', 'In A Moment Of Madness', 'Blue Again', 'Goodbye Blues', 'I've Just Found Out About Love And I Like It', 'Warm and Willing', 'The Star You Wished Upon Last Night', 'Where The Hot Wind Blows' and 'Massachusetts'. McHugh's collaborators during his long career included **Ted Koehler**, **Frank Loesser**, **Johnny Mercer**, **Herb Magidson**, Ralph Freed, **Ned Washington** and Arnold Johnson.

During World War II, McHugh wrote several US Government-commissioned 'War Savings Bond' songs such as 'Buy, Buy, Buy A Bond' and 'We've Got Another Bond To Buy'. For his work during the war he was awarded the Presidential Certificate Of Merit. He continued writing well into the 50s, and in 1955 had a hit with 'Too Young To Go Steady' (with Adamson), which was recorded by **Patti Page** and **Nat 'King' Cole**.

Mchunu, Moses

b. 1953, Transvaal, South Africa. During the mid-70s and early 80s, Mchunu was one of the leading vocalists in the raucous Zulu 'jive' style which gave way to mbaqanga. Mchunu's band typified its appeal, featuring driving rhythms and instruments such as guitar, violin and concertinas, together with powerful blues-based vocals. He has released a number of albums which have sold strongly throughout South Africa, but none have managed to sustain an international reputation.

● ALBUMS: *Inkunzi Emnyama* (BL 1975),★★★ *Baningi Abangithandayo* (BL 1975)★★★, *Qhwayilhale* (BL 1982)★★★★, *Awukho Umuzi Wempholo* (BL 1983)★★★, *Umshado* (BL 1984)★★★, *Wena Ntombi Ungailile* (Tel 1986)★★★.

Mchunu, Sipho

(see **Clegg, Johnny**)

McIntyre, 'Kalaparush' Maurice

b. 24 March 1936, Clarksville, Arkansas, USA. McIntyre's family moved to Chicago when he was six weeks old, and he grew up on the city's south side. He began to play drums at the age of seven, and clarinet two years later, but he did not really study music seriously until his mid-teens, when he concentrated on tenor saxophone. After a drugs problems in the early 60s, he worked on the Chicago blues scene - performing with **Little Milton**, recording with **J.B. Hutto** - and also joined **Muhal Richard Abrams**'s Experimental Band, becoming one of the first members of the **AACM** in 1965. He played with **Roscoe Mitchell**'s sextet (*Sound*) and with Abrams (*Levels And Degrees Of Light*) before forming his own group, the Light, and recording his first session as leader in 1969 (*Humility In The Light Of The Creator*). That same year he underwent a form of spiritual conversion and changed his name to Kalaparush (or Kalaparusha) Ahrah Difda (or Defda), though subsequent recordings have usually been credited to Kalaparush(a) Maurice McIntyre. He later spent time in New York, recording there for the *Wildflower* series of compilations (volume 1); but he was mostly based in Chicago throughout the 70s and 80s, during which time he played with a variety of artists, including Abrams again, **Julius Hemphill**, Jerome Cooper, Warren Smith, Roland Alexander, Sonelius Smith and Wilbur Morris. In 1982, he replaced 'Light' Henry Huff in the **Ethnic Heritage Ensemble**, recording with them on *Welcome* (but did not play on the later *Ancestral Song*). A robust, inventive tenor saxophonist, McIntyre cites his chief influences as **Sonny Rollins**, **Charlie Parker**, **John Coltrane** and **Sam Rivers**, but he has evolved a personal, rhythmically assured style, bristling with authority on his own *Ram's Run*, waxing more tenderly on *Welcome*. Regrettably, he is one of several AACM stalwarts who has not been recorded as frequently as their talent deserves.

● ALBUMS: *Humility In The Light Of The Creator* (1969)★★★★, *Forces And Feelings* (1972)★★★, *Peace And Blessings* (1979)★★★, *Ram's Run* (1982)★★★, with the Ethnic Heritage Ensemble *Welcome* (1983)★★★.

McIntyre, Hal

b. 29 November 1914, Cromwell, Connecticut, USA, d. 5 May 1959, Los Angeles, California, USA. After playing alto saxophone and clarinet in several groups, McIntyre formed his own big band in 1935. Although fairly popular on the one-night-stand dancehall circuit, the band folded, and in 1937, McIntyre joined **Glenn Miller**. He remained with Miller until 1941, when he reformed his own band. This time he enjoyed considerably more success, making records and playing on the radio. Although still orientated towards dance music, McIntyre's was always a very sophisticated outfit and the employment of leading jazz players such as **Eddie Safranski** and **Allen Eager** ensured that the band swung. Arrangements were largely the responsibility of tenor saxophonist Dave Matthews, whose love of **Duke Ellington**'s music was apparent in much of his work. In the mid-40s McIntyre took his band on overseas trips to entertain US servicemen. He managed to keep the group together into the 50s, but he died in a fire at his home in May 1959.

● COMPILATIONS: *One Night Stand With Hal McIntyre* (1943)★★, *Broadcasts 1943-1946* (1943-46)★★★★, *Hal McIntyre And His Orchestra* I (1943-47)★★★★, *Hal McIntyre And His Orchestra* II (1944-45)★★★, *Hal McIntyre And His Orchestra* iii (1945)★★★, *Hal McIntyre At The Hotel Commodore* (1946)★★★, *Hal McIntyre At Frank Dailey's Meadowbrook* (1946)★★★.

McIntyre, Ken

b. 7 September 1931, Boston, Massachusetts, USA. McIntyre was born into a musical family (his father played mandolin) and took lessons in classical piano between 1940 and 1945. At the age of 19 he began alto saxophone lessons with Andrew McGhee, **Gigi Gryce** and **Charlie Mariano**. In 1954, he attended the Boston Conservatory, and after graduating with an MA in composition, he studied at Brandeis University for two years. He formed his own group in Boston and recorded his debut, *Stone Blues*, for the Prestige label in 1959. In 1960, he moved to New York and met **Eric Dolphy**, who played on his *Looking Ahead* in June of that year. Discouraged by the poor financial returns of the jazz life, McIntyre decided to make teaching his full-time profession. However, he continued to record, releasing *The Years Of The Iron Sheep* and *Way, Way Out* (the latter featuring his own flute, oboe, bass-clarinet and alto sax plus his arrangements for strings). In 1964, McIntyre recorded with the **Bill Dixon** Septet, and in 1965, he played with the Jazz Composers Guild Orchestra. He was also in the **Cecil Taylor** group that recorded *Unit Structures* in 1966, a monumental work of intricate jazz modernism. Having taught in schools in New York, he obtained a post at Wilberforce University in Ohio between 1967 and 1969, and taught at the Wesleyan University for two years after that. Since 1971, he has been director of the African-American Music and Dance Department at Old Westbury. The Danish label Steeplechase documented his playing and compositions on a series of five albums in the 70s, since when he has played with **Charlie Haden**'s Liberation Music Orchestra, but made only one more recording under his own name (taken from a 1990 tribute concert to Dolphy, with French reeds player Thierry Bruneau). Although a less innovative talent than Eric Dolphy or **Ornette Coleman**, McIntyre's work represents an equally valid extension of the music of **Charlie Parker** and often includes elements of African-Caribbean musics in recognition of the West Indian cultural heritage.

● ALBUMS: *Stone Blues* (Original Jazz Classics 1959)★★★★, *Looking Ahead* (Original Jazz Classics 1960)★★★★, *The Years Of The Iron Sheep* (1962)★★, *Way, Way Out* (1963)★★★, *Hindsight* (1974)★★, *Home* (1975)★★, *Open Horizon* (1976)★★★, *Introducing The Vibrations* (Steeplechase 1977)★★★, *Chasing The Sun* (1979)★★★, with Thierry Bruneau *Tribute* (Serene 1991)★★★.

McKagan, Duff

b. Michael McKagan, 5 February 1964, Seattle, Washington, USA. **Guns N'Roses**' bass player, McKagan has served time in more *ad hoc* bands than anybody can care to remember. It was once said of McKagan that there were few punk/hard rock outfits in Seattle with whom he had not played at some point, with bands including the Fartz, Ten Minute Warning, Thankless Dogs, Silly Killers and Wandering Bandeleros. However, in 1993 McKagan decided to take the big step towards a solo career. Writing and playing most of the instruments, his debut included guest appearances by a fine array of rock's glitterati, **Jeff Beck**, **Lenny Kravitz**, Sebastian Bach (**Skid Row**) among them. There were also appearances from his Guns N'Roses workmates Matt Sorum, Gilby Clarke and Slash, just to prove there were no bad feelings about his foray. Despite the strength of the largely power-pop musical backing, McKagan's lyrics revealed only faint flashes of insight, notably on 'Man In The Meadow', dedicated to his former best friend, Todd Crew, who died of an overdose in 1987. It also disappointed those expecting him to return to his punk roots (he sang half of the tracks on Guns N'Roses punk tribute album, *The Spaghetti Incident*).

● ALBUMS: *Believe In Me* (Geffen 1993)★★★.

McKay, Freddie

b. 1947, St. Catherine, Jamaica, West Indies. McKay recorded for producer **Prince Buster** in 1967 and gained his first hit, 'Love Is A Treasure', for **Duke Reid** in that same year. Later he moved from Treasure Isle to **Coxsone Dodd**'s **Studio One** to record a number of popular titles in the early reggae idiom, including 'High School Dance', 'Sweet You Sour You', 'Drunken Sailor' and 'Picture On The Wall'. The latter was also the title of his debut album, which remains McKay's most consistent set. Never in the major league of Jamaican singers, McKay nevertheless commanded a faithful following and continued to make excellent records right up to his untimely death in the mid-80s.

● ALBUMS: *Picture On The Wall* (Studio One 1971)★★★, *Lonely Man* (Dragon 1974)★★★, *The Best Of Freddie McKay* (GG's 1977)★★★, *Creation* (Plant 1979)★★★, *Tribal In A Yard* (Move/Charly 1983)★★.

● COMPILATIONS: with Jah Stone *The Right Time* 1977-78 recordings (GG's 1997)★★★★.

McKay, Kris

b. *c.*1963, Austin, Texas, USA. Singer-songwriter Kris McKay spent much of the early 90s touring America to establish an audience for her melancholic yet biting folk songs. Originally she had been a member of the popular Texas groups Wild Seeds and Hundredth Monkey. She made her solo debut in 1990 with a collection of songs titled *What Love Endures* for **Arista Records**, which provoked a favourable critical reaction but few concurrent sales. She waited six years before pursuing a follow-up collection. 1996's *Things That Show* included an excellent duet with **Matthew Sweet**, 'Too Cool', as well as cover versions of the **Beat**'s 'Save It For Later' and Jo Carol Pierce's 'Loose Diamond'. However, the best song was arguably 'Testing 1-2', described as a rebuff to relentless romantic opportunists. McKay justified her artistic growth thus: 'I've become a better self-editor, but that's not really a conscious decision; it's just happened. I know I have to communicate in a way people will get, instead of just expressing everything I possibly can. But I try to come close to that. It's a calculated risk, like pretty much everything in my life seems to be.' *Things That Show* was part-produced at **Willie Nelson**'s Pedernales Studio and revealed an artist standing on the threshold of a major recording career.

● ALBUMS: *What Love Endures* (Arista 1990),★★★ *Things That Show* (Shanachie 1996)★★★★.

McKay, Marion

b. USA. Banjo player McKay formed his dance band, the Marion McKay Orchestra, in Richmond, Indiana, USA, in the early 20s. The sidemen included Ambrose Barringer, Le Roy Morris, Doc Marshall, Russell Mock, Ernie McKay, Henry Lang, George Agonost, Paul Weirick, Izzy George, Terry George, Skinny Budd, Harry Bason, Ed Johns, Jack Tillson, Roger Beals, Clem Johnson, Red Ginslar, Ernie Weaver, Marlin Kiles and Eddie Page. These musicians were usually ordered in a three brass, three reed, piano, bass and drum format. The featured vocalists were Jack Tillson and Fred Stuart. Their performing territory covered a significant proportion of the Midwest, particularly Cincinnati and Cleveland. There were also rarer bookings in New York. Signed to Gennett Records, they were among the first bands to attempt to negotiate that organisation's new electronic recording system, located in its Richmond studios. However, teething troubles ensured that none of these recordings were ever issued. The orchestra was disbanded in the mid-30s when McKay retired as its leader.

McKechnie, Donna

b. November 1940, Pontiac, Michigan, USA. An outstanding dancer, singer, and actress, McKechnie grew up in Detroit and decided she wanted to be a dancer after seeing the classic 1948 British film ***The Red Shoes***. Her parents were opposed to the idea, but when she was 15 she moved to New York to try out for the American Ballet Theatre, but was turned down. There followed a brief and unhappy spell at Radio City Music Hall, before she discovered the world of the musical theatre. After touring in ***West Side Story*** in which she played one of the 'Cool girls', and various other productions, she made her Broadway debut as a dancer in ***How To Succeed In Business Without Really Trying*** in 1961. This was her first meeting with choreographer **Bob Fosse**, and **Gwen Verdon** who was the dance captain. McKechnie was involved in several numbers, including 'A Secretary Is Not A Toy' and 'Coffee Break'. She subsequently toured as Philia in ***A Funny Thing Happened On The Way To The Forum***, before becoming one of the six gyrating girl dancers on the popular television programme *Hullabaloo*. Also in the show was **Michael Bennett**, who was to become an immensely influential figure in her life. In April 1968, McKechnie was back on Broadway as Kathy McKenna in the short-lived musical version of Leo Rosent's collections of short stories *The Education Of H*Y*M*A*N K*A*P*L*A*N*, and in December of that year she played Vivien Della Hoya in **Burt Bacharach** and **Hal David**'s ***Promises, Promises***, performing the Act One closer, 'Turkey Lurkey Time'. This was followed by a spell as the Princess in the touring company of ***Call Me Madam*** which was headed by the legendary **Ethel Merman**. Michael Bennett had done the choreography for *Promises, Promises*, and he showcased McKechnie again in the acclaimed 'Tick Tock' number in **Stephen Sondheim**'s innovative ***Company*** which opened in 1970. She was also a member of the girl trio that sang the ingenious 'You Could Drive A Person Crazy'. After leaving the New York show, McKechnie reprised her role in Los Angeles and London, and also toured as Ivy in a 1971 revival of ***On The Town***. In March 1973 she choreographed and performed in the renowned one night only concert *Sondheim: A Musical Tribute* at the Shubert Theatre, and in the following year appeared in the New York City Center revue *Music! Music!*, as well as joining **Richard Kiley** and Bob Fosse in the movie *The Little Prince*.

In 1975 McKechnie created her most memorable role to date, that of Cassie in ***A Chorus Line***, which Michael Bennett conceived, directed and choreographed. Her big number was 'The Music And The Mirror', and she won the **Tony Award** for Best Actress in a Musical. She married Bennett in 1976, but the marriage broke up after a only few months. After appearing in further productions of *A Chorus Line*, in 1980 McKechnie was diagnosed as suffering from arthritis and told she would never dance again. She pursued various physical and psychological healing remedies, and returned to the Broadway company of *A Chorus Line* in 1986. During the remainder of the 80s she toured in ***Sweet Charity*** and ***Annie Get Your Gun***, and appeared in the 1988 London revival of ***Can-Can***. In the early 90s she was Off-Broadway, firstly with Georgia Engel and Barbara Feldon in the revue *Cut The Ribbons*, and then as Mrs. Kelly, 'one of the romantic interests' in ***Annie Warbucks***. In 1993 she, and all of the original 1970 New York cast of *Company*, except one, assembled for three special nostalgic concert performances. Three years later she played Emily Arden, a 'city-slicker singer', in a Broadway adaptation of **Richard Rodgers** and **Oscar Hammerstein II**'s much-loved film ***State Fair***. Later in 1996 she took her one-woman show, *Inside The Music*, to London, and while there recreated her part of Cassie for a BBC Radio 2 production of *A Chorus Line*.

● FURTHER READING: *A Chorus Line And The Musicals Of Michael Bennett*, Ken Mandelbaum.

McKee, Maria

b. Maria Louise McKee, 17 August 1964, Los Angeles, California, USA. Before her solo career McKee was the singer with **Lone Justice**, a band formed by her half-brother, Bryan Maclean, the former **Love** guitarist and vocalist. Both Lone Justice albums, *Lone Justice* and *Shelter*, were critically acclaimed. After the break-up of the band McKee took time to compose herself, and her debut solo album provided a good platform for her powerful voice and distinctive register (similar to a more cultured **Janis Joplin**) with more pop-orientated hooks. Predominantly concerned with romance and heartbreak, it included an unrepresentative UK number 1 single, 'Show Me Heaven', taken from the soundtrack to the Tom Cruise motor racing film *Days Of Thunder*. Touring extensively in support of the album, McKee eventually decided to move to Ireland. This period also saw McKee collaborate with a variety of Irish musicians, including **Gavin Friday**, at a series of gigs for the

Dublin A.I.D.S. Alliance. She also recorded the UK club hit 'Sweetest Child', with the help of noted producer Youth (**Killing Joke**, **Brilliant**). She eventually returned to Los Angeles in 1992 to begin work on a follow-up set. This time she recruited producer George Drakoulias, veteran of successful albums by **Black Crowes** and the Jayhawks, both of whom sounded similar to Lone Justice. *You Gotta Sin To Get Saved* reunited three-quarters of the original line-up of that band: Marvin Etzioni (bass), Don Heffington (drums) and Bruce Brody (keyboards), alongside Gary Louris and Mark Olsen (guitar, vocals) of the Jayhawks. As McKee noted, 'We had everything in common musically so it just happened.' Bob Fisher provided guitar on live dates, with McKee seemingly much more comfortable with the return to rootsy material as highlighted on *Life Is Sweet*.

● ALBUMS: *Maria McKee* (Geffen 1989)★★★, *You Gotta Sin To Get Saved* (Geffen 1993)★★★, *Life Is Sweet* (Geffen 1996)★★★★.

McKellar, Kenneth

b. 1927, Paisley, Renfrewshire, Scotland. An accomplished tenor, McKellar first achieved fame as an interpreter of Scottish songs, notably those by poet Robert Burns. Although later work encompassed light opera, sacred songs and popular material, he remained associated with the heritage of his homeland and was an endemic part of the country's entertainment industry. Despite a plethora of contemporaneous pop acts, McKellar was surprisingly nominated as Britain's representative in the 1966 Eurovision Song Contest. His entry, 'A Man Without Love', fared poorly and at a time such records invariably sold well domestically, the ensuing single struggled to reach the Top 30. This aberration apart, the singer has continued to enjoy a successful international career, particularly in countries boasting expatriate Scots.

● ALBUMS: *A Tribute To Robert Burns* (1959),★★★ *Kenneth McKellar, Roamin' In The Gloamin'* (1959)★★★★, *The Songs Of Robert Burns, The Songs Of Ireland* (1960)★★★★, *The Tartan* (1960)★★★, *Famous Handel Songs And Arias* (1961)★★★, *Songs Of The Hebrides* (1961)★★★, *The Songs Of John McCormack* (1962)★★★★, *Scottish Saturday Night* (1962)★★★, *Favourite Ballads And Songs* (1963)★★★★, *Scotland's Heritage* (1964)★★★, *Concert Classics* (1965)★★★, *Songs Of The British Isles* (Decca 1965)★★★, *Great Love Songs* (Decca 1965)★★★, *Kenneth McKellar's Scotland* (1967)★★★★, *Sacred Songs, Lollipops And Roses, Kenneth McKellar's People* (1969)★★, *'Eco Di Napoli* (1970)★★, with Patricia Cahill *Great Duets* (1971)★★★, *A Dream O Hame* (1971),★★ *Famous Sacred Songs* (1972)★★★, *Great Serenades* (1973)★★★, *Willie McCulloch: A Tribute* (1973)★★, *On Wings Of Song* (1975)★★★, with Patsy Gilland *Among Your Souvenirs* (1977)★★★, *I Belong To Scotland* (1978)★★★, *Hosanna* (1979)★★, *McKellar In Scotland* (1984)★★★, *Highland Journey* (1985)★★★, *The Road To The Isles* (1985)★★★, *Sacred Songs Of Scotland* (1985)★★, *Scotland The Brave* (1986)★★★, *To Robert Burns: A Tribute* (1987)★★★, *Kenneth McKellar Today* (1988)★★★.

● COMPILATIONS: *The World Of Kenneth McKellar* (Decca 1969)★★★★, *The World Of Kenneth McKellar Volume 2* (Decca 1970)★★★★, *The Evergreen World Of Kenneth McKellar* (1971)★★★★, with Vera Lynn *The World Of Nursery Rhymes* (1976)★, *Focus On Kenneth McKellar* (1976)★★★, *Kenneth McKellar Sings Robert Burns* (1978)★★★, *The Operatic World Of Kenneth McKellar* (1980)★★★.

McKendrick, 'Big Mike'

b. Reuben Michael McKendrick, 1901, Paris, Tennessee, USA, d. 22 March 1965. In the 20s he played banjo and guitar with various bands including one of those led by **Edgar Hayes** and also with Dave Peyton. In the early 30s he was on the road with **Louis Armstrong**, in a playing and managerial capacity, led his own band and also played with **Erskine Tate** and others. He regularly accompanied singer-pianist **Cleo Brown**. Through the 40s and 50s he continued playing in bands including Franz Jackson's Original Jass All Stars. A solid, if occasionally erratic, player with an agreeable singing voice, McKendrick's career ran parallel to and sometimes intersected with that of his younger brother, **'Little Mike' McKendrick**, with whom he is sometimes confused.

McKendrick, 'Little Mike'

b. Gilbert Michael McKendrick, *c.*1903, Paris, Tennessee, USA, d. 1961. McKendrick was born into a very musical family; his father and four brothers were all musicians. In the 20s he played guitar and banjo and also sometimes sang with various bands including **Doc Cook**'s. In the late 20s he worked with **Eddie South**, visiting Europe where he remained for several years, mostly leading his own band. He returned to the USA shortly before the outbreak of World War II, playing in several bands in New York and Chicago and also leading his own trio, activities he kept up through the 40s and 50s. A good accompanist with a fine sense of rhythm, McKendrick's long years in Europe kept him from wider appreciation in his homeland. One of his brothers played similar instruments and worked as **'Big Mike' McKendrick**.

McKenna, Dave

b. 30 May 1930, Woonsocket, Rhode Island, USA. By his late teens, McKenna was active in and around Boston, playing piano with Boots Mussulli's band. In 1949, he joined **Charlie Ventura**, then worked with **Woody Herman** until drafted during the Korean War. From 1953 until well into the 60s he was mostly engaged in small group work, playing with Ventura again and with several major artists, including **Gene Krupa**, **Stan Getz** and **Zoot Sims**. From the late 60s until the end of the 70s, he played long residencies at bars and restaurants in the Boston and Cape Cod areas of Massachusetts. His return to the national and international scene happened on several fronts, with record dates, tours and festival appearances with **Bob Wilber**, **Scott Hamilton**, **Warren Vaché** and many other musicians associated with Concord Records. An exceptionally accomplished pianist whether playing solo, as accompanist or in an ensemble role, McKenna's range is wide - although he is clearly happiest playing ballads to which he brings a delightfully melodic touch. Chuck berg, writing in Jazz Times accurately stated that 'If Bach had played jazz, he just might have sounded like Dave McKenna', meaning he makes every single note and space count.

● ALBUMS: *Dave McKenna* i (1955)★★★, *The Dave McKenna Trio* (1958)★★★★, with Hal Overton *Dual Piano Jazz* (1960)★★★, *Dave McKenna* ii (1963)★★★, *Cookin' At Michael's Pub* (1973)★★, *Solo Piano* (1973)★★★, *Both Sides Of Dave McKenna* (1973)★★★, *The Dave McKenna Quartet Featuring Zoot Sims* (1974)★★★, *By Myself* (1976)★★★, *Dave 'Fingers' McKenna* (1977)★★, *No Holds Barred* (1977)★★★, *McKenna* (1977)★★★, with Joe Venuti *Alone At The Palace* (1977)★★★, *This Is New* (1977)★★★, *One Bass Hit* (Concord 1979)★★★, *Giant Strides* (1979)★★★★, *Oil And Viegar* (Honeydew 1979)★★★, *Left Handed Compliment* (Concord 1979)★★★, *Piano Mover* (1980)★★★, *Dave McKenna Plays The Music Of Harry Warren* (1981)★★★, *A Celebration Of Hoagy Carmichael* (Concord 1983)★★★★, *The Keyman* (1984)★★★, *The Key Man* (Concord 1985)★★★, *Dancing In The Dark And Other Music Of Arthur Schwarz* (Concord 1985)★★★, *My Friend The Piano* (Concord 1986)★★★, *No More Ouzo For Puzo* (Concord 1988)★★, *Live At Maybeck Recital Hall Vol 2* (Concord 1989)★★, *Shadows 'N' Dreams* (Concord 1990)★★★, *Hanging Out* (Concord 1992)★★★, with Gary Sargeant *Concord Duo Series Vol. 2* (1993)★★, *Easy Street* (Concord 1995)★★★, with Joe Temperley *Sunbeam And Thundercloud* (Concord 1996)★★★.

McKenna, Mae

A contemporary Scottish vocalist who contributed an impressive performance on Contraband's sole album in 1973. Shortly after they disbanded, Transatlantic launched McKenna as a singer-songwriter. She recorded a series of competent, but undistinguished albums before spending most of the 80s as a session singer with pop artists such **Rick Astley**, and **Ultravox**. In 1988 she surprisingly reappeared on **Virgin**'s Venture offshoot with the Celtic, new age *Nightfallers*. The ensuing album, *Mirage & Reality*, displayed her **Enya**-like qualities and while not as strong as its predecessor, included a stunning interpretation of the Gaelic 'St. Columbia's Hymn'.

● ALBUMS: *Mae McKenna* (1975)★★★, *Everything That Touches Me* (1976)★★, *Walk On Water* (1977)★★★★, *Nightfallers* (1988)★★★, *Mirage & Reality* (1991)★★★.

McKennitt, Loreena

b. c. 1965, Morden, Canada. Celtic harpist, keyboardist and singer Loreena McKennitt rose to prominence in her native Canada in the mid-80s with a series of independently released albums. The daughter of a livestock dealer, McKennitt's earliest ambition was to become a veterinary surgeon, though she abandoned her studies soon after she discovered Celtic music. While busking in Toronto, she recorded two cassette-only albums which were sold independently - an independence of spirit which can still be seen in the fact that, despite her worldwide success, she continues to be self-managed. *Elemental* included readings of W.B. Yeats and William Blake poems, plus beautifully performed versions of traditional material such as 'She Moved Through The Fair' and 'Carrickfergus'. *Parallel Dreams* explored Celtic influences in addition to the music of America's indigenous peoples. **Warner Brothers Records** saw the commercial potential of her work, despite the fact that a lot of her lyrics were taken from classical poetry and drama. *The Visit* was compared with the music of **Kate Bush** and **Enya**, and went on to sell half a million copies. *Mask And Mirror* continued her exploration of world religion, a theme also tackled in her 'traveller's diary' which accompanied the release. Songs such as 'The Mystic's Dream' attempted to meld the links between Judaic, Celtic and Christian mysticism. The elegant Palau De La Música Catalona in Barcelona, Spain, was chosen as one of the venues to promote the album, with her band now featuring Steve Lucas (double bass), Rick Lazar (percussion), Kiki Misumi (cello), Brian Hughes (guitar) and Hugh Marsh (violin).

● ALBUMS: *Elemental* (Quinlan Road 1985)★★, *Parallel Dreams* (Quinlan Road 1988)★★★, *The Visit* (Quinlan Road/Warners 1992)★★, *The Mask And Mirror* (Quinlan Road/Warners 1994)★★★, *The Book Of Secrets* (Quinlan Road/Warners 1997)★★★★.

McKenzie, Bob And Doug

Bob and Doug McKenzie were actually pseudonyms for comedians Dave Thomas and Rick Moranis, two Canadians who gained fame on the popular *SCTV* television programme in the USA. They left their mark in the music world with the 1982 single 'Take Off', which reached the Top 20 in the US, and *Great White North*, which made the Top 10. Thomas, a former scriptwriter for the Canadian Broadcasting Company, and Moranis, a comedy writer, actor, stand-up comic, included a routine on the television show in which they parodied Canadians. In 1982, they recorded the *Great White North* based on their characters, and it became a hit. The single featured Geddy Lee of **Rush** on vocals; the pair never charted again after their initial success. However, Moranis went on to greater success, as an actor who starred in films including *Ghostbusters*, *Parenthood*, and *Honey I Shrunk The Kids*.

● ALBUMS: *Great White North* (1982)★★★.

McKenzie, Julia

b. 17 February 1941, Enfield, Middlesex, England. An actress, singer, and director, Julia McKenzie is one of the most accomplished leading ladies in the British (and occasionally Broadway) musical theatre. She started to perform at an early age, and attended the

Sylvia Spriggs Dancing School. She was about to begin training to become a French teacher when she was offered a scholarship to study opera. After spending four years at the Guildhall School Of Music, she performed in provincial theatres and toured in operettas and musical comedies for a good number of years before coming to prominence in 1969 in the London production of ***Mame***, which starred **Ginger Rogers**. In the early 70s she had her first introduction to **Stephen Sondheim**'s work - with which she has since become indelibly associated - when she took over one of the leading roles in ***Company***. She also replaced Patricia Routledge in *Cowardy Custard*, and, in 1974, appeared in *Cole*, another of the Mermaid Theatre's excellent anthology productions. McKenzie's biggest break came two years later when she co-starred with Millicent Martin, David Kernan, and Ned Sherrin in yet another celebratory revue - *Side By Side By Sondheim* . A surprise hit in London, the show was also well-received in New York where it ran for 384 performances. During the 80s, McKenzie gave a 'dazzling performance' as Lily Garland in ***On The Twentieth Century***, won Variety Club and **Laurence Olivier** Awards for her portrayal of Miss Adelaide in ***Guys And Dolls*** at the National Theatre, and resumed her association with Sondheim in ***Follies*** and ***Into The Woods***. The 90s could well be another Sondheim decade for McKenzie. In 1993 she played Mrs. Lovett in the Royal National Theatre's highly acclaimed production of ***Sweeney Todd***, a performance which won her another Olivier Award. And in the same year she directed the New York premiere of *Putting It Together*, a revue based on the composer's songs, which tempted **Julie Andrews** back to the New York musical stage for the first time since ***Camelot*** (1960). Julia McKenzie has also worked extensively in the straight theatre, and on television where she was voted 'Favourite Comedy Performer' three times in the 80s for her appearances in sitcoms such as *Maggie And Her*, *Fresh Fields*, and *French Fields*. In 1994, she devised (with Kit Hesketh-Harvey) and directed the well-received *Mercury Workshop Musical Revue* at London's Jermyn Street Theatre.

● ALBUMS: *Show Stoppers* (Telstar 1993)★★★, and Original Cast recordings.

McKenzie, Red

b. William McKenzie, 14 October 1899, St. Louis, Missouri, USA, d. 7 February 1948. Very much a Jazz Age figure, McKenzie was an ordinary singer and something of a hustler. His principal contribution to jazz lay in his associations with several leading jazzmen of his day for whom he worked tirelessly, promoting record dates and gigs often against reluctance and indifference. In the early 20s, he formed the **Mound City Blue Blowers**, a group which became enormously popular with the fringe audience. McKenzie's singing and playing of an improvised comb-and-paper instrument, together with other instrumentation such as the kazoo, sometimes militated against a true jazz feel, but among the musicians he hired to augment the band for record dates were some of the best available. The results included two tracks featuring **Coleman Hawkins**, 'Hello Lola' and 'If I Could Be With You One Hour Tonight', which became classics. A later band, the Rhythm Kings, featured **Bunny Berigan**. A close associate of McKenzie's was **Eddie Condon**, for whom he arranged a record date, Condon's first, which helped show the outside world what was happening in the white jazz scene in Chicago. By the early 30s, McKenzie's star had waned, but he returned to limited prominence in the mid-40s, playing at Condon's club and making a handful of records.

● COMPILATIONS: with the Rhythm Kings *Bunny And Red* (1935-36)★★★, with Eddie Condon *Chicagoans* (Jazzology 1988)★★★★.

McKenzie, Scott

b. Philip Blondheim, 1 October 1944, Arlington, Virginia, USA. McKenzie began his professional career in the **Journeymen**, a clean-cut folk group. He later recorded some undistinguished solo material before fellow ex-member **John Phillips**, then enjoying success with the **Mamas And The Papas**, invited the singer to join him in Los Angeles. Although the folk rock-inspired 'No No No No No' failed to sell, the pairing flourished spectacularly on 'San Francisco (Be Sure To Wear Some Flowers In Your Hair)'. This altruistic hippie anthem, penned by Phillips, encapsulated the innocent wonderment felt by many onlookers of the era and the single, buoyed by an irresistible melody, reached number 4 in the US chart, but climbed to the dizzy heights of number 1 in the UK and throughout Europe. Meritorious follow-ups, 'Like An Old Time Movie' and 'Holy Man', failed to emulate such success, and although McKenzie briefly re-emerged with the low-key, country-influenced *Stained Glass Morning*, he remained out of the public eye until the 80s, when he joined Phillips in a rejuvenated Mamas And Papas.

● ALBUMS: *The Voice Of Scott McKenzie* (Ode/Columbia 1967)★★, *Stained Glass Morning* (1970)★★.

McKibbon, Al

b. Alfred Benjamin McKibbon, 1 January 1919, Chicago, Illinois, USA. After playing bass in various mid-west bands in the late 30s and early 40s, McKibbon moved to New York where he established a solid reputation with leaders of large and small bands, such as **Lucky Millinder** and **Coleman Hawkins**. His musical interests were, however, moving away from such late swing era stylists and from the late 40s he became a prominent member of important bop groups including **Dizzy Gillespie**'s big band and the studio band assembled for the **Miles Davis**-**Gil Evans** ***Birth Of The Cool*** sessions. He also worked with **Thelonious Monk** but maintained his connection with the mainstream and in 1951 joined **George Shearing**'s quintet for a seven-year stint. Throughout the 60s and succeeding decades, McKibbon played and recorded with leading jazzmen, including Monk, **Benny Carter** and Gillespie. A meticulous sense of time, allied to a robust style has made McKibbon a much sought-after session musician, able to adapt readily to mainstream and bop demands.

McKinlay, Bob

b. 13 May 1942, Ashton-in-Makerfield, near Wigan, Lancashire, England. Like many others, McKinlay learned guitar from **Bert Weedon**'s *Play In A Day.* He was a member of the north-west beat group The Long And The Short, which made the UK Top 30 in 1964 with 'The Letter', featuring session musician **Jimmy Page** on lead guitar. They appeared in the film *Gonks Go Beat*, and then McKinlay was offered a place in the **Mojos**. He soon, however, returned to Wigan and a job in a printing works. He became a mature student and gained a degree in sociology and a teaching diploma. He visited Nashville in 1977, and on his return, formed a country group. He decided to become a full-time professional and toured the UK country clubs with American singer-songwriter **Steve Young**. McKinley is enormously popular around country clubs and manages to support a band. His songs include his personal credo, 'English Born - Dixie Fried', and this Wigan peer has made several cassettes to sell at his shows. He has emulated Bert Weedon by issuing his own guitar tutor.

● ALBUMS: *English Born - Dixie Fried* (1979)★★★, *Country Good And Rollin'* (1982)★★★, *My Songbird* (1984)★★★, *Country Tapestry* (1985)★★★, *Roots And Offshoots* (1987)★★★, *Once More* (1989)★★★, *Singer-Songwriter* (1990)★★★.

McKinley, L.C.

b. between 1914 and 1920, Winona, Mississippi, USA, d. 19 January 1970. McKinley is one of the mystery figures of the post-war Chicago blues. He had a much smoother style than most of his contemporaries and was obviously influenced by **T-Bone Walker**. McKinley was playing in Chicago in the 40s, and recorded as an accompanist to **Tampa Red** in 1953 and then, under his own name, for States the following year, for **Vee Jay Records** in 1955, and finally for Bea And Baby in 1959, before he dropped out of the music scene. **Willie Dixon** reputedly attempted to revive his musical career in the 60s, but to little avail.

● COMPILATIONS: *Chicago Bluesmasters Volume Four* (1985)★★★, two Bea And Baby tracks *Meat And Gravy From Cadillac Baby Volume Three: Trying To Make A Living* (1978)★★.

McKinley, Ray

b. 18 June 1910, Fort Worth, Texas, USA, d. 7 May 1995, Largo, Florida, USA. After drumming in the danceband led by fellow Texan, singer **Smith Ballew**, McKinley joined the Dorsey Brothers orchestra in 1934. When the band became **Jimmy Dorsey**'s, after his brother **Tommy** walked out, McKinley remained in the drum chair until 1939. In the autumn of that year he formed a band which he co-led with **Will Bradley**. A string of successful novelty songs, and the use of orchestral arrangements which capitalized on the current boogie-woogie craze, helped the band to become very popular. In 1942, he briefly led a band on his own but was then drafted into the US Army Air Force. He became a key member of **Glenn Miller**'s USAAF band and, following Miller's death, took over leadership of the danceband unit. After the war, McKinley led his own outfit for a number of years, then formed a Miller-style unit which he led until 1966. Thereafter he continued to lead bands, large and small, often geared to Miller's music, until the late 70s. He was still active, playing at Miller reunion sessions, into the mid-80s. A fine, swinging drummer, equally at home in big bands and small groups, playing four-beat or two-beat with consummate ease, and an engaging singer, McKinley made a substantial contribution to American dance music.

● ALBUMS: *One Night Stand With Ray McKinley* (1948-49)★★★, *The Swingin' 30s* (1955)★★★★, *Ray McKinley's Greatest Hits* (1956)★★★, *Glenn Miller Time* (1965)★★★★.

● COMPILATIONS: The *Will Bradley-Ray McKinley Orchestra* (1940-41)★★★, *Howdy Friends* (1946)★★, *Ray McKinley And His Musicians 1946-1949* (1946-49)★★★★, *Blue Skies* (1948)★★★, *Ray McKinley And His Orchestra Play The Arrangements And Compositions Of Eddie Sauter* (1949)★★★★, *Ray McKinley And His Orchestra* (1949)★★★, *A Legend* (1949)★★★.

McKinleys

Sisters Sheila and Jeanette McKinley began their singing careers in the 60s in Edinburgh, Scotland. Their parents were both professional musicians and the duo often featured at local dancehalls. They secured a recording deal when a demo tape reached the production/songwriting team **Carter And Lewis**. The McKinleys made their debut in March 1965 with 'Someone Cares For Me' which, although influenced by the **Phil Spector** sound, comes to life thanks to the duo's earthy voices and the song's cavernous arrangement. The follow-up, 'When He Comes Along', written and produced by Geoff Stephens, was slightly disappointing, but the McKinley's reached an artistic peak with 'Sweet And Tender Romance'. This urgent, vibrant Carter/Lewis recording was spurred on by sterling guitar work from **Jimmy Page**. A haunting ballad, 'Give Him My Love', temporarily closed the McKinleys' recording career in 1965, after which the pair moved to Hamburg where they held a residency at a declining Star Club. Several disappointing records ensued for Dutch **Philips** and in 1971 Sheila McKinley began a solo career in Germany with her version of **Bob Dylan**'s 'If Not For You'. Both sisters subsequently retired from music.

McKinney's Cotton Pickers

Originally formed shortly after the end of World War I by drummer Bill McKinney (b. 17 September 1895, d. 14 October 1969), the band adopted their name in

1926. By this time McKinney was manager, having hired **Cuba Austin** to replace himself on the drums. Although geared towards harmless hokum, novelty songs and other aspects of currently popular entertainment, the arrival in 1927 of arranger **Don Redman** turned the band onto a jazz course. Among the many fine musicians who played in the band in its earlier years were **Joe Smith**, **Doc Cheatham**, **Claude Jones** and **Fats Waller**. Resident for several years at Detroit's Graystone Ballroom, promoter **Jean Goldkette**'s flagship venue, the unit made a huge impression upon other bands and their arrangers. In 1931, Redman left, forming his own outfit from a nucleus of McKinney musicians. This was a blow from which the band never fully recovered. Even though several important jazzmen played in later editions, among them **Benny Carter**, who became its musical director, the glory days were over. Indeed, the band made no more records even though it stayed in existence for a few more years. McKinney managed to continue leading a band into the early 40s, but by then it was a shadow of what had gone before. During the four years of its supremacy, the Cotton Pickers established new standards towards which all later big bands would strive. Although history would later credit the period Don Redman spent with the **Fletcher Henderson** Orchestra as being the start of big band music as it is known today, the arranger's work with this earlier band should not be overlooked. In particular, the lively, skilful manner in which they played Redman's arrangements suggest a band well ahead of its time and place in the story of big band jazz. McKinney himself remained only sporadically active in music for the rest of his life. A year or two after his death in 1969, a number of musicians from Detroit formed the New McKinney's Cotton Pickers, using Redman's and Carter's old scores for successful engagements at jazz festivals in America and Europe.

- COMPILATIONS: *The Complete McKinney's Cotton Pickers Volumes 1/2, 3/4, 5* recorded 1928-31 (RCA 1983)★★★★, *The Band Don Redman Built* recorded 1928-30 (Bluebird 1990)★★★★, *McKinney's Cotton Pickers* (Zeta 1991)★★★.
- FURTHER READING: *McKinney's Music: A Bio-discography Of McKinney's Cotton Pickers*, John Chilton.

McKinnie, La Velle

(see La Velle)

McKnight, Brian

b. *c.*1974, USA. R&B singer Brian McKnight began his musical career at the age of 18, recording a self-titled debut set for **Mercury Records** which reached the Top 20 of the US R&B album chart, although its sales returns were modest. Much more successful was his second effort, *I Remember You*, which sold more than half a million copies and included five Top 20 R&B singles. With his reputation and image established, Mercury decided to pull out all the stops for his third album, the immaculately produced *Anytime*. Involved in its creation were star names such as **Sean 'Puffy' Combs** (production), Mase (rapping) and **Mary J. Blige** and **Diane Warren** (songwriting). The first single to be taken from the album, 'You Should Be Mine', featured Mase, in an attempt to convert sections of the hip-hop audience to McKnight's work and expand his growing fanbase. However, the single was hardly representative of the mature R&B and romantic balladry that comprised much of the album's contents, which is where McKnight's true talent lies.

- ALBUMS: *Brian McKnight* (Mercury 1992)★★, *I Remember You* (Mercury 1995)★★★★, *Anytime* (Mercury 1997)★★★.

McKuen, Rod

b. Rodney Marvin McKuen, 29 April 1933, Oakland, California, USA. One of the revered poets of the late 60s love generation, Rod McKuen took a slow route to the top. He performed various manual jobs as a young man and embarked on both a pop career ('Happy Is A Boy Named Me' was released in the UK in 1957) and an attempted acting career, combining both by appearing as a musician in the rock 'n' roll exploitation movie *Rock Pretty Baby* in 1957. He also spent a spell as a disc jockey before heading to Paris in the 60s. It was here, in the company of **Jacques Brel** and **Charles Aznavour**, that he began writing poetry in a free verse form very typical of the times. Described by *Newsweek* as 'the king of kitsch', McKuen became one of the few poets able to sell his work in large volumes, and he became a wealthy man. His 60s books included *Lonesome Cities*, *Stanyan Street And Other Sorrows* and *Listen To The Warm*. His musical career continued when he wrote the score for the movie *The Prime Of Miss Jean Brodie* including the title song 'Jean' and contributed six songs to the soundtrack of *A Boy Named Charlie Brown*. The most interesting of his albums is *McKuen Country*, on which he enlists the aid of **Glenn Campbell**, **Big Jim Sullivan** and **Barry McGuire** in a perfectly acceptable stab at country rock. Among his best remembered compositions are 'Seasons In The Sun' (music by Brel and a hit for the **Kingston Trio** and **Terry Jacks**), 'If You Go Away', 'Love's Been Good To Me' (recorded by **Frank Sinatra** on an album of McKuen songs, *A Man Alone*), 'I Think Of You (music by Francis Lai and a hit for **Perry Como**), 'Soldiers Who Want To Be Heros', 'Doesn't Anybody Know My Name', and 'The Importance Of The Rose'.

- ALBUMS: *Through European Windows* (RCA Victor 1967)★★★, *Lonesome Cities* (Warners 1969)★★★, *Joanna* film soundtrack (Stateside 1969)★★, *The Prime Of Miss Jean Brodie* (Stateside 1969)★★, *The Earth* (Warners 1969)★★★, *The Sky* (Warners 1970)★★★, *Home To The Sea* (Warners 1970)★★★, *New Ballads* (Warners 1970)★★★, *Rod McKuen Live In London!* (Warners 1970)★★, *The Rod McKuen Show* (Warners 1971)★★★★, *The Boy Named Charlie Brown* (Columbia 1971)★★★, *At Carnegie Hall* (Warners 1974)★★★, *McKuen Country* (1976)★★, *Rod McKuen 77* (1977)★★, *McKuen* (1982)★★.
- COMPILATIONS: *Greatest Hits* (1973)★★★.
- FURTHER READING: *Listen To The Warm. Stanyan Street*

And Other Sorrows. In Someone's Shadow. Lonesome Cities. Fields Of Wonder. Twelve Years Of Christmas. Caught In The Quiet. Moment To Moment. Come To Me In Silence. Seasons In The Sun. Alone. The Sea Around Me: The Hills Above. Coming Close To Earth. Finding My Father: One Man's Search For Identity. We Touch The Sky. Beyond The Boardwalk, all by Rod McKuen.

McLachlan, Craig

b. Australia. Craig McLachlan initially rose to prominence for his acting skills in Australian television soap opera *Neighbours*. However, after both **Kylie Minogue** and **Jason Donovan** had converted their thespian fame into a singing career, the same move seemed an obvious next step for McLachlan - particularly as he could actually play an instrument, the guitar. His debut single, a cover version of 'Mona', became an instant UK hit, peaking at number 2 in June 1990. Subsequent singles 'Amanda', 'I Almost Felt Like Crying', 'One Reason Why' and 'On My Own' were more moderately successful. A version of 'You're The One That I Want', drawn from his appearances in the stage musical ***Grease***, returned him to the UK Top 20 and reached number 13 in July 1993. Afterwards he concentrated on resurrecting his acting career. Having played a soldier in the 1991 Australian mini-series *Heroes II* he joined the cast of BBC Television's science fiction series, *Bugs*, in 1994.

● ALBUMS: *Craig McLachlan And Check 1-2* (Epic 1990)★★.

McLachlan, Sarah

b. 28 January 1968, Bedford, Halifax, Nova Scotia, Canada. Singer-songwriter Sarah McLachlan has featured on the Canadian folk scene since she was a 20-year-old, and through a series of well-received albums and tours has blossomed into a well-rounded folk-rock artist and a confident live performer. *Fumbling Towards Ecstasy* was produced by **Daniel Lanois**' protégé Pierre Marchand and was inspired partly by a disturbing trip the singer undertook with the World Vision charity to Cambodia and Thailand. The album blends her pastoral and reflective mood with a high-tech production that gives her sound a sophisticated edginess. As on all her releases her earthy voice is the perfect vehicle for her songs about the deeper, darker aspects of the human condition. In 1997, McLachlan inaugurated the **Lilith Fair** touring festival, a hugely successful showcase for female artists.

● ALBUMS: *Touch* (Arista 1988)★★★, *Solace* (Arista 1992)★★★, *Fumbling Towards Ecstasy* (Arista 1994)★★★★, *The Freedom Sessions* (Nettwerk/Arista 1995)★★, *Surfacing* (Arista 1997)★★★★.

McLagan, Ian

b. 12 May 1945, London, England. The organist in the Muleskinners and Boz And The Boz People, McLagan was an established musician prior to joining the **Small Faces** in 1965. His distinctive style, redolent of **Jimmy Smith**, quickly became an integral part of the group's overall sound, and he remained an influential figure on their mutation into the **Faces**. When the latter group split in 1975, McLagan was tempted into the ill-fated Small Faces reunion before embarking on a solo album. *Troublemaker* featured assistance from several star names, including **Keith Richards**, **Ron Wood** and **Stanley Clarke**, but was a largely disappointing collection. The organist's distinguished work as part of the **Rolling Stones**' touring ensemble enabled him to relocate to the USA in the late 70s, where he carved out a highly successful career as a session musician playing alongside countless names such as **Jackson Browne**, **Bonnie Raitt**, the **Everly Brothers**, **Bob Dylan** and more recently, **Georgia Satellites**, **Dogs D'Amour**, **Stray Cats** and **Bruce Springsteen**.

● ALBUMS: *Troublemaker* (1979)★, *Bump In The Night* (1980)★★.

McLain, Tommy

b. 15 March 1940, Jonesville, Louisiana, USA. McLain was a practitioner of a musical style briefly popular in that state during the 50s and 60s called 'swamp pop'. He is best known for his 1966 hit 'Sweet Dreams', written by country singer **Don Gibson** and previously a hit for **Patsy Cline**. It peaked at number 15 in the US charts. McLain first came to notice as bassist for Clint West And The Boogie Kings, a popular Louisiana 'blue-eyed soul' band. He recorded 'Sweet Dreams' on his own, and news of its modest sales was brought to the attention of producer Floyd Soileau, who re-recorded the song for his Jin label. The subsequent national success forced the distribution of the disc onto the newly formed MSL Records, and it eventually sold a million copies. McLain released six further singles on Soileau's Jin Records label and Soileau later released two albums of his material but none charted. He was still performing in Louisiana in the early 90s.

● ALBUMS: *Tommy McLain* (Jin 1973)★★★.

● COMPILATIONS: *The Best of Tommy McLain* (Jin 1977)★★★.

McLaren, Malcolm

b. 22 January 1946, London, England. After a tempestuous childhood, during which he was reared by his eccentric grandmother, McLaren spent the mid to late 60s at various art colleges. In 1969 he became romantically involved with fashion designer Vivienne Westwood and they subsequently had a son together, Joseph. Malcolm was fascinated by the work of the Internationale Situationist, a Marxist/Dadaist group which espoused its doctrines through sharp political slogans such as 'be reasonable - demand the impossible'. Their use of staged 'situations', designed to gain the attention of and ultimately enlighten the proletariat, impressed McLaren, and would significantly influence his entrepreneurial career. In 1971 he opened the shop Let It Rock in Chelsea's Kings Road, which catered for Teddy Boy fashions. Among the shop's many visitors were several members of the **New York**

Dolls, whose management McLaren took over in late 1974. It was to prove an ill-fated venture, but McLaren did spend some time with them in New York and organized their 'Better Dead Than Red' tour. After returning to the UK, he decided to find a new, young group whose power, presence and rebelliousness equalled that of the Dolls. The result was the **Sex Pistols**, whose brief spell of public notoriety ushered in the era of punk. McLaren was at the peak of his powers during this period, riding the wave of self-inflicted chaos that the Pistols spewed forth. The highlights included McLaren taking sizeable cheques from both **EMI** and **A&M Records**, who signed then fired the group in quick succession. The creation of the tragic caricature **Sid Vicious**, the conflict with Johnny Rotten, the involvement with Great Train Robber Ronnie Biggs and, finally, a self-glorifying film *The Great Rock 'n' Roll Swindle*, were all part of the saga. Following the Sex Pistols' demise, McLaren launched **Bow Wow Wow**, heavily promoting the 14-year-old singer Annabella Lu Win. Although their recordings were highly original for the period, the dividends proved unimpressive and the group split. In the meantime, McLaren had served as 'advisor' to and let slip through his hands 80s stars such as **Adam Ant** and **Boy George** (**Culture Club**). Eventually, he decided to transform himself into a recording star, despite the fact that he could not sing (ample evidence of which had appeared on his *Great Rock 'n' Roll Swindle* out-take, 'You Need Hands'). His singular ability to predict trends saw him assimilating various styles of music, from the Zulu tribes in Africa to the ethnic sounds of the Appalachian Mountains. The arduous sessions finally came to fruition with *Duck Rock*, which featured two UK Top 10 singles, 'Buffalo Girls' and 'Double Dutch'. The work pre-empted rock's interest in world music, as exemplified on *Graceland* by **Paul Simon**. McLaren next persisted with the music of urban New York and was particularly interested in the 'scratching' sounds of street hip-hop disc jockeys. *Would Ya Like More Scratchin'* again anticipated the strong dance culture that would envelop the UK pop scene in the late 80s. Ever restless, McLaren moved on to a strange fusion of pop and opera with *Fans*, which featured a startling version of 'Madam Butterfly' that became a UK Top 20 hit. Following his experimental forays in the music business, McLaren relocated to Hollywood for a relatively unsuccessful period in the film industry. Nothing substantial emerged from that sojourn, but McLaren remains as unpredictable and innovative as ever. *Paris*, and the subsequent ambient remix album, proved more popular in Europe than the UK.

● ALBUMS: *Duck Rock* (Island 1983)★★, *D'Ya Like Scratchin'?* (Island 1984)★★, *Fans* (Island 1984)★★★, *Swamp Thing* (Island 1985)★, as Malcom McLaren And The Bootzilla Orchestra *Waltz Darling* (Epic 1989)★★, as Malcolm McLaren Presents The World Famous Supreme Team Show *Round The Outside! Round The Outside!* (Virgin 1990)★★, *Paris* (Disques Vogue 1994)★★★, *The Largest Movie Houses In Paris (The Ambient Remixes)* (World Attractions 1996)★★, *Back To Skool* (Virgin 1998)★★★.

● FURTHER READING: *Starmakers & Svengalis: The History Of British Pop Management*, Johnny Rogan. *The Wicked Ways Of Malcolm McLaren*, Craig Bromberg.

McLaughlin, John

b. 4 January 1942, Yorkshire, England. Born into a musical family - his mother played violin - McLaughlin studied piano from the age of nine. He then took up the guitar because, like so many of his generation, he was inspired by the blues. By the time he was 14 years old, he had developed an interest in flamenco - the technical guitarist's most testing genre - and later started listening to jazz. He moved to London and his first professional gigs were as part of the early 60s blues boom, playing with **Alexis Korner**, **Georgie Fame** and **Graham Bond**. As the 60s progressed, McLaughlin became interested in more abstract forms, working and recording with **John Surman** and **Dave Holland**. He also spent some time in Germany playing free jazz with **Gunter Hampel**. His *Extrapolation*, recorded in 1969, with Surman and drummer **Tony Oxley**, was a landmark in British music. McLaughlin's clean, razor-sharp delivery wowed a public for whom guitars had become an obsession. The rock music of the **Beatles** and the **Rolling Stones** seemed to be adding something to R&B that the Americans had not considered, so when **Tony Williams** - the drummer who had played on **Eric Dolphy**'s ***Out To Lunch*** - formed his own band, Lifetime, it seemed natural to invite the young English guitarist aboard. McLaughlin flew to New York in 1969, but left the band the following year. His own *My Goal's Beyond* (1970) flanked his guitar with the bass of **Charlie Haden** and the percussion of **Airto Moreira**. Meanwhile, ever conscious of new directions, **Miles Davis** had used McLaughlin on *In A Silent Way*, music to a rock beat that loosened rhythmic integration (a nod towards what Dolphy and **Ornette Coleman** were doing). However, it was McLaughlin's playing on the seminal ***Bitches Brew*** (1970) that set the jazz world alight: it seemed to be the ideal mixture of jazz chops and rock excitement. Nearly everyone involved went off to form fusion outfits, and McLaughlin was no exception. His **Mahavishnu Orchestra** broke new boundaries in jazz in terms of volume, brash virtuosity and multi-faceted complexity. The colossal drums of **Billy Cobham** steered McLaughlin, ex-**Flock** violinist Jerry Goodman and keyboard player **Jan Hammer** into an explosive creativity bordering on chaos. The creation of rock superstars had found its equivalent for jazz instrumentalists. McLaughlin sported a custom-built electric guitar with two fretboards. By this time, too, his early interest in Theosophy had developed into a serious fascination with Eastern mysticism: McLaughlin announced his allegiance to guru Snr i Chinmoy and started wearing white clothes. When Cobham and Hammer left to form their own bands, a second Mahavishnu Orchestra formed, with ex-**Frank Zappa** violinist **Jean-Luc Ponty** and drummer Narada Michael Walden. This group never quite recaptured the over-the-top glory of the first Orchestra, and compositional coherence proved a problem. In the mid-70s, McLaughlin renounced electricity and formed **Shakti** with Indian violinist **L. Shankar** and tabla-player **Zakir Hussain**. This time McLaughlin's customized guitar had raised frets, allowing him to approximate sitar-like drone sounds. In 1978, McLaughlin made another foray into the world of electricity with the One Truth Band, but punk had made the excesses of jazz-rock seem old-fashioned and the band did not last long. In 1978, he teamed up with **Larry Coryell** and Paco De Lucia as a virtuosic guitar trio. Guitar experts were astonished, but critics noted a rather dry precision in his acoustic playing: McLaughlin seemed to need electricity and volume to really spark him. After two solo albums (*Belo Horizonte*, *Music Spoken Here*), he played on Miles Davis's *You're Under Arrest* in 1984. In November 1985, he performed a guitar concerto written for him and the LA Philharmonic by **Mike Gibbs**. The same year he joined forces with Cobham again to create a violin-less Mahavishnu that featured saxophonist **Bill Evans** as an alternate solo voice. In 1986, they were joined by keyboardist Jim Beard. Two years later, McLaughlin toured with **Trilok Gurtu**, a percussionist trained in Indian classical music, and was again playing acoustic guitar; a 1989 trio concert (with Gurtu) at London's Royal Festival Hall was later released on record. McLaughlin was back in the UK in 1990, premiering his *Mediterranean Concerto* with the Scottish National Orchestra at the Glasgow Jazz Festival. *After The Rain* proved to be his most successful album for many years in 1995.

● ALBUMS: *Extrapolation* (Polydor/Marmalade 1969)★★★★, *Devotion* (Douglas 1970)★★★★, *My Goal's Beyond* (Douglas 1971)★★★, *Where Fortune Smiles* (Dawn 1971)★★★★, with the Mahavishnu Orchestra *The Inner Mounting Flame* (Columbia 1972)★★★★, with the Mahavishnu Orchestra *Birds Of Fire* (Columbia 1973)★★★★, with the Mahavishnu Orchestra *Between Nothingness And Eternity* (Columbia 1973)★★★, with Devadip Carlos Santana *Love, Devotion, Surrender* (Columbia 1973)★★★, with the Mahavishnu Orchestra *Apocalypse* (Columiba 1974)★★, with the Mahavishnu Orchestra *Visions Of The Emerald Beyond* (Columbia 1975)★★★, *Shakti With John McLaughlin* (Columbia 1975)★★★, with the Mahavishnu Orchestra *Inner Worlds* (Columbia 1976)★★★, *A Handful Of Beauty* (Columbia 1976)★★★, with Shakti *Natural Elements* (Columbia 1977)★★★, *Johnny McLaughlin, Electric Guitarist* (Columbia 1978)★★★★, with Al Di Meola, Paco De Lucia *Friday Night In San Francisco* (Columbia 1978)★★★, *Electric Dreams Electric Sighs* (Columbia 1979)★★★, *Belo Horizonte* (Warners 1982), *Music Spoken Here* (Warners 1982)★★★, with DiMeola, De Lucia *Passion Grace And Fire* (Mercury 1983)★★★, *Mahavishnu* (Warners 1985)★★★, *Inner Worlds* (Columbia 1987)★★★, with the Mahavishnu Orchestra *Adventures In Radioland* (Polygram 1987)★★★, *Mediterranean Concert/Duos For Guitar And Piano* (Columbia 1990)★★★, *Live At The Royal Festival Hall* (Mercury 1990)★★★, *Que Alegria* (Verve 1992)★★★, *Time Remembered: John McLaughlin Plays Bill Evans* (1993)★★★, *Tokyo Live* (Verve 1994)★★★, *After The Rain* (Verve 1995)★★★, *The Promise* (Verve 1995), *Paco De Lucia, Al DiMeola, John McLaughlin* (Verve 1996)★★★.

● COMPILATIONS: *The Best Of* (Columbia 1981)★★★★, *Compact Jazz* (Verve 1989)★★★, *The Collection* (Castle 1991)★★★, *Greatest Hits* (Columbia 1991)★★★, *Where Fortune Smiles* (Beat Goes On 1993)★★★.

● FURTHER READING: *John McLaughlin And The Mahavishnu Orchestra*, John McLaughlin.

McLaughlin, Ollie

b. 24 March 1925, Carthage, Mississippi, USA, d. 19 February 1984. McLaughlin was a record producer whose list of credits included artists such as **Del Shannon**, the **Capitols**, **Deon Jackson** and jazz great **Chet Baker**. McLaughlin moved to Michigan in his youth and, upon graduating high school and spending time in the army, he moved to Chicago, where he became a disc jockey. With his brother Maxie, he began promoting concerts. A move to Ann Arbor, Michigan, found him promoting some of the area's hottest jazz and R&B concerts. He produced an album by the Chet Baker Quartet, *Jazz At Ann Arbor*, for the Pacific Jazz label. **Dave Brubeck**'s *Jazz Goes To College* was recorded at a McLaughlin-produced concert. By 1958, he had given up promotion, but in 1960 he heard a country band led by Charles Westover, better known as Del Shannon, and convinced the artist to allow McLaughlin to produce him. 'Runaway' was McLaughlin's first major production and drew him into the business full-time. He produced other hits for Shannon, as well as 'Hello Stranger' by **Barbara Lewis**, Deon Jackson's 'Love Makes The World Go Round', the Capitols' 'Cool Jerk' and others. He remained active until his death in 1984, but had no other major hits after the 60s.

McLawler, Sarah

b. *c.*1928, Louisville, Kentucky, USA. McLawler began playing piano by ear at the age of seven, quickly graduating to playing at the church of which her father was minister. She then took lessons and later won a scholarship to a music conservatory where she studied pipe organ and developed her wide musical knowledge. In the early 40s she was living in Chicago and her interest in jazz, already aroused by hearing touring bands elsewhere, was accelerated thanks to hearing **Earl 'Fatha' Hines** at a hotel where her brother-in-law was working. McLawler continued to study, this time at Fisk University, and was also starting to play in public. Her first important engagements were in Chicago clubs where she played piano as a single and also teamed up with two other young female musicians to form a trio. She continued to work in small female groups and also as a single, sometimes leading a small band, such as the Syncoettes which she led for five years in the late 40s and early 50s. During this period McLawler would also sometimes sing and had a minor hit record. Eventually, the band reached New York but finally McLawler folded the group. Around this time she was encouraged by **Wild Bill Davis** to take up the organ and, equipped with a Hammond B3, she formed a trio which played a residency in Brooklyn. The engagement quickly became noticed in jazz circles and many leading musicians dropped in and sometimes sat in. While there, McLawler was introduced to violinist Richard Ott and they teamed up musically and then matrimonially. With the addition of a drummer the group became very popular, playing the **Apollo** Theatre in Harlem and also making records. As McLawler told Sally Placksin, 'I reached a new plateau when I met Richard Ott. The organ and the violin was a very unusual thing . . . We were always experimenting with sound'. Mostly in duo with Ott but sometimes with drums, McLawler played throughout the 60s and into the 70s. Ott died in 1979 but McLawler played on, appearing at jazz festivals, mostly in and around New York, and appearing with the Big Apple Jazzwomen. An exceptionally gifted musician, McLawler's organ playing is perhaps her most popular form but her piano playing has a controlled flair while her singing accords her genuine labelling as an all-round entertainer.

● ALBUMS: *We Bring You Love* (1954)★★★, *We Bring You Swing* (1956)★★★.

McLean, Don

b. 2 October 1945, New Rochelle, New York, USA. McLean began his recording career performing in New York clubs during the early 60s. A peripatetic singer for much of his career, he was singing at elementary schools in Massachusetts when he wrote a musical tribute to Van Gogh in 1970. After receiving rejection slips from countless labels, his debut *Tapestry* was issued by Mediarts that same year, but failed to sell. United Artists next picked up his contract and issued an eight-minutes plus version of 'American Pie'. A paean to **Buddy Holly**, full of symbolic references to other performers such as **Elvis Presley** and **Bob Dylan**, the song topped the US chart and reached number 2 in the UK. The album of the same name was also an enormous success. In the UK, 'Vincent' fared even better than in his home country, reaching number 1. By 1971, McLean was acclaimed as one of the most talented and commercial of the burgeoning singer-songwriter school emerging from the USA. According to music business legend, the song 'Killing Me Softly With His Song' was written as a tribute to McLean, and was subsequently recorded by Lori Lieberman and **Roberta Flack**. McLean's affection for Buddy Holly was reiterated in 1973, with a successful cover of 'Everyday'. Meanwhile, his song catalogue was attracting attention, and **Perry Como** registered a surprise international hit with a cover version of McLean's 'And I Love You So'. Despite his promising start, McLean's career foundered during the mid-70s, but his penchant as a strong cover artist held him in good stead. In 1980, he returned to the charts with a revival of **Roy Orbison**'s 'Crying' (UK number 1/US number 2). Thereafter, his old hits were repackaged and he toured extensively. As the 80s progressed, he moved into the country market, but remained popular in the pop mainstream. In 1991, his 20-year-old version of 'American Pie' unexpectedly returned to the UK Top 20, once again reviving interest in his back catalogue.

● ALBUMS: *Tapestry* (Mediarts 1970)★★, *American Pie* (United Artists 1971)★★★★, *Don McLean* (United Artists 1972)★★★, *Playin' Favorites* (United Artists 1974)★★, *Homeless Brother* (United Artists 1974)★★, *Solo* (United Artists 1976)★★, *Prime Time* (Arista 1977)★★, *Chain Lightning* (Millenium 1981)★★, *Believers* (Millenium 1981)★★, *Love Tracks* (1987)★★, *The River Of Love* (Curb 1996)★★.

● COMPILATIONS: *The Very Best Of Don McLean* (United Artists 1980)★★, *Don McLean's Greatest Hits - Then And Now* (EMI 1987)★★★, *The Best Of Don McLean* (EMI 1991)★★★.

McLean, Jackie

b. 17 May 1932, New York City, New York, USA. Coming as he did from a musical background (McLean's father played guitar with the **Tiny Bradshaw** band), Jackie was encouraged by family friends who included **Bud Powell**. It was through Powell that alto saxophonist McLean came to the attention of **Miles Davis**, with whom he played in 1951, having previously gigged with **Sonny Rollins**. Throughout the 50s McLean performed and recorded with numerous leading jazzmen, among them **Charles Mingus** and **Art Blakey**. He also led his own groups, touring internationally, and from the early 70s became active in musical education. In the late 70s, he had a surprising entry in the UK pop charts with his 'Dr Jackyll And Mr Funk', a disco favourite, which reached number 53. Strongly influenced by **Charlie Parker** and **Ornette Coleman**, McLean's forceful and highly personal playing style reflects his interest in several schools of modern jazz. McLean's son, Rene, is a jazz saxophonist. A fresh wave of albums in the early 90s gave Mclean an indian summer after a number of years of recording inactivity. The recent crop easily matches the best of his work during his vintage Blue Note period in the 60s.

● ALBUMS: *The Jackie McLean Quintet* (Adlib 1955)★★★, *Lights Out* (Prestige 1956)★★★, *Jackie McLean 4, 5 & 6* (Prestige 1956)★★★, with Bill Hardman *Jackie's Pal* (Prestige 1956)★★★, *McLean's Scene* (New Jazz 1956)★★★, *Jackie McLean & Co* (New Jazz 1957)★★★, *Alto Madness* (Prestige 1957)★★★, *Makin' The Changes* (New Jazz 1957)★★★, *A Long Drink Of The Blues* (New Jazz 1957)★★★, *Strange Blues* (New Jazz 1957)★★★, *New Soil* (Blue Note 1959)★★★★, *Swing, Swang, Swingin'* (Blue Note 1959)★★★, *Jackie's Bag* (Blue Note 1960)★★★★, *Capuchin Swing* (Blue Note 1960)★★★, *Bluesnik* (Blue Note 1961)★★★★, *A Fickle Sonance* (Blue Note 1961)★★★, *Let Freedom Ring* (Blue Note 1962)★★★★, *Tippin' The Scales* (Blue Note 1962)★★★, *Hipnosis* (1962-67)★★★, *Sextet* (Josie 1963)★★★, *Vertigo*

(1963)★★★, *One Step Beyond* (Blue Note 1963)★★★, *Destination Out* (Blue Note 1963)★★★, *It's Time* (Blue Note 1964)★★★★, *Action* (Blue Note 1964)★★★, *Right Now!* (Blue Note 1965)★★★★, *Consequence* (Liberty 1965)★★★, *High Frequency* (Blue Note 1966)★★★★, *Dr Jackle* (Steeplechase 1966)★★★★, with others *Charlie Parker Memorial* (1967)★★★, *New And Old Gospel* (Blue Note 1967)★★★, *'Bout Soul* (Blue Note 1967)★★★★, *Demon's Dance* (Blue Note 1967)★★★, *Live At Montmartre* (Steeplechase 1972)★★★★, with Gary Bartz *Ode To Super* (Steeplechase 1973)★★★★, *A Ghetto Lullaby* (1973)★★★, with Dexter Gordon *The Meeting* (Steeplechase 1974) with Gordon *The Source* (Steeplechase 1974)★★★, *New York Calling* (Steeplechase 1975)★★★, *Antiquity* (1975)★★★, *New Wine, Old Bottles* (1978)★★★, *Monuments* (1979)★★★, *Contour* (Prestige 1980)★★★, with others *One Night With Blue Note* (1985)★★★, with Mal Waldron *Left Alone '86* (1986)★★★, *Fat Jazz* (Fresh Sounds 1988)★★★, *Rites Of Passage* (Triloka 1992)★★★★, *Dynasty* (Triloka 1992)★★★★, *Rhythm Of The Earth* (Birdology 1992)★★★★, *The Jackie Mac Attack* (Birdology 1993)★★★★, *Hat Trick* (Blue Note 1996)★★★.

McLean, Nana

b. *c.*1960, Jamaica, West Indies. McLean began singing in her childhood, and won various local carnival contests. A notable success came at the Donkey Carnival in Linstead Market, where her performance led to her singing for the Soul Defenders, and she made her debut recording sessions at **Studio One** in 1977. **Coxsone Dodd** released her interpretation of 'Til I Kissed You', which announced McLean's arrival and showcased her characteristic style. She continued to maintain a high profile within the industry through to 1979, when she was commissioned to record *Dream Of Life*, released through **A&M Records**. As with many major label signings, the relationship was brief and she returned to an independent recording career. In 1987 she was recording with **King Jammy** ('Single Girl') and for the Youth & Youth co-operative ('Take Me Higher'). By the early 90s she had gained prominence for her work with **Donovan Germain** and **Dave 'Rude Boy' Kelly**. 'Take Me I'm Yours' was followed by the retrospective 'Nana's Medley', which featured 50s doo-wop over the popular 'Love I Can Feel' rhythm. A popular medley including versions of 'Daddy's Home', 'Eddie My Love' and 'Sincerely' led to a series of hits, such as 'Let Me Cover You' and 'I Will Follow You', which cemented her association with the duo. Although McLean relocated to Canada, she remained loyal to the producer's Penthouse organization, and in 1997 she earned a Juno award for her release *Collectors Series*.

● ALBUMS: *Dream Of Life* (A&M 1979)★★, *Modern Day Romance* (Paradise 1996)★★★, *Collectors Series* (Penthouse 1997)★★★★.

McLeod, Enos

b. 1946, Trenchtown, Kingston, Jamaica, West Indies. Prior to his involvement in music McLeod served an apprenticeship as a cabinetmaker and trained as a boxer. His early work surfaced in the mid-60s with the debut 'Mackie', produced by Sid Bucknor, the resident engineer at **Studio One**. Bucknor coached McLeod in record production and this led to his initial success as a producer, with the release of 'Young Love' by Lloyd Clarke. The single surfaced on a UK release in the mid-60s through **Blue Beat Records**. McLeod followed this achievement by working with many of Jamaica's top performers, including **Gregory Isaacs**, **Ken Boothe** and the **Gaylads**, as well as the debut release from **Prince Far I**, who had until this session recorded under the name of King Cry Cry. In addition to production work, McLeod continued to voice his own hits, including 'Tel Aviv', 'Hello Carol', 'Bad Times', 'Hi-Jacking', 'Come Running Back' and 'If You Love Jah', while in combination he released 'Jestering' (with Shorty The President) and 'Jericho' (alongside the **Mighty Diamonds**). In the mid-70s McLeod was approached by **Joe Gibbs**, mindful of his boxing skills, to act as the bouncer at the producer's Retirement Crescent studio. While keeping out gatecrashers he also worked on recording sessions with the resident engineer, **Errol Thompson**, resulting in the scarcely available 'Money Worries' and, by contrast, his biggest hit, 'By The Look', released in the UK through Hawkeye. McLeod's intermittent output is eagerly consumed by his faithful followers and he continued recording through to the 90s, latterly in Europe, where he maintained flourishing business ventures.

● ALBUMS: *By The Look In Your Eyes* (Soul Beat 1978)★★★, *Goodies Best* (White Label 1995)★★★, *Ram Jam Party* (President 1996)★★★, *Enos In Dub* (Grapevine 1996)★★★.

● COMPILATIONS: *The Genius Of Enos* (Pressure Sounds 1996)★★★★.

McLin, Jimmy

b. James A. McLin, 27 June 1908, Brookesville, Florida, USA, d. 15 December 1983. After learning piano as a small child he began playing banjo, then guitar. On the latter instruments he played with several bands throughout the 20s, then moved to New York where he played with **James P. Johnson** and others during the 30s. In the early 40s he was with **Claude Hopkins**. Throughout his New York years he was frequently on call for recording sessions, including dates with **Willie 'The Lion' Smith** and **Billie Holiday**. He was in the US Navy during World II, playing in a service band. After the war he returned to Hopkins, playing with the band into the early 50s although he undertook extensive musical studies during these years. Always in demand for recording dates, McLin continued to work through succeeding decades, spending many years with the **Ink Spots** vocal group. Essentially a rhythm section player, rather than a soloist of note, McLin supplied discreet and subtly encouraging accompaniment to numerous artists on countless recording dates.

● COMPILATIONS: *The Chronological Willie 'The Lion' Smith* (Classics 1937-38)★★★★.

MCM

b. England. A former member of the well-regarded British hip-hop group Caveman, rapper MCM left that band due to internal friction and problems with their record company, **Profile Records**. MCM was the first of the former members to secure a solo contract, this time through BMG Records. He made his debut with the 1994 single, 'I Got Soul', produced by **DJ Biznizz**, which was stylistically familiar to the work of Caveman and their largely imported US style, but with a rawer, funkier edge. However, delays in the release of his debut album ensured he was unable to convert the positive reviews for 'I Got Soul' into artistic momentum.

McMahon, Andrew 'Blueblood'

b. 12 April 1926, Delhi, Louisiana, USA, d. 17 February 1984, Monroe, Louisiana, USA. McMahon played blues and hillbilly music in Mississippi and worked with **Bukka White** in Memphis, Tennessee, before moving to Chicago in 1949. During the 50s he worked with **J.B. Hutto** and **Jimmy Dawkins**, and played bass guitar for **Howlin' Wolf** and recorded during 1960-73. McMahon recorded under his own name for the Bea And Baby label in 1971, and as 'Blueblood' for Dharma Records in 1973. After leaving Wolf, he led a band around the Chicago clubs and recorded a live album for MCM in 1976, following which he returned to his home state and left music. Although he was a limited singer, McMahon always seemed to attract all-star line-ups for his recording sessions.

● ALBUMS: *Blueblood* (Dharma 1973)★★★, *Go Get My Baby* (MCM 1976)★★.

McMillan, Terry

b. Terry Lee McMillan, 12 October 1953, Lexington, North Carolina, USA. The son of alcoholic parents, he suffered a miserable childhood owing to his parents being continually forced to move. In 1960, he began to play drums but soon turned to piano and harmonica. In 1973, he joined **Eddy Raven**'s band in Nashville until 1975, when **Chet Atkins** hired him to play harmonica with his touring show. Afterwards, he had spells with both **Jerry Reed** and **Jeannie C. Riley** before deciding to concentrate more on session work. In the late 70s, he played on various albums including those by **Steve Young**, **Mickey Newbury** and **Gary Stewart**. He made solo recordings, including vocals, for **RCA** in the early 80s, and gained a single minor ***Billboard*** hit 'Love Is A Full Time Thing', in 1982, but soon returned to being a session musician. Sometimes playing percussion as well as harmonica, he has played on countless recordings by major artists including **Ray Charles**, **Elvis Presley**, **Dolly Parton**, **Garth Brooks** and too many others to mention. He visited the UK in the 80s and appeared at the Wembley Festival. In 1993, as a member of the band that played at President Clinton's inaugural ball, he created a great impression with his harmonica version of 'Amazing Grace'. After a house fire in 1992, which almost cost him and his family their lives, he became a born-again Christian. He recorded an album for Step One, in 1993, with Nashville's Christchurch Choir. McMillan has become one of country music's most sought after session musicians on both harmonica and percussion.

● ALBUMS: *I've Got A Feeling* (Step One 1993)★★, *Somebody's Comin'* (Giant 1997)★★★.

McMorland, Alison

b. 12 November 1940, Clarkston, Renfrewshire, Scotland. When McMorland was aged four, her family moved to Strathaven, where she spent most of her school days. Later, when living in Helston, Cornwall, during the 60s, she became involved in the folk revival. In 1967, McMorland produced a teaching manual for the Smithsonian Institute in Washington DC, USA, to accompany a video made a year earlier, *British Traditional Singing Games*. It was not until 1970, however, that she first performed at a Scottish festival in Irvine. The following year, she won the women's traditional singing trophy at the Kinross folk festival. During the early 70s, McMorland worked on a project for the York Museum, producing a sound tape of songs and memories of old York called *These Times Be Good Times*. She also spent a great deal of time researching Scottish folk song tradition, as well as collecting songs on children's games and stories. In 1974, McMorland made a film on this particular subject, *Pass It On*, and was later invited by the Smithsonian Institute to appear in the Festival of American Folk Life. She also initiated workshops for children at festivals, specializing in songs and games. With **Frankie Armstrong**, she ran voice workshops, very innovative in the 70s, but now regarded as normal. For seven years, until the series ended, she presented *Listen With Mother* for BBC radio. For the series, she chose all the music, and always made a point of including folk material in the programme. McMorland sang with the **Albion Band** at the National Theatre debut of *Lark Rise To Candleford*, and later went on a European tour with *The Passion And Creation*, produced by Bill Bryden. *Belt Wi' Colours Three*, an album of Scottish traditional songs, included **Aly Bain** on fiddle, and Rab Wallace on pipes. *My Song Is My Own* featured songs from a women's perspective, ranging from the traditional 'John Anderson, My Jo' to the 1977 composition 'Lady Bus Driver'. Both McMorland and **Peta Webb** were the subject of one of a series of a films, made in 1980, by Phillip Donnelly, called *Pioneers Of The Folk Revival*. Others featured in the series were **Martin Carthy**, **Peggy Seeger**, **Leon Rosselson** and **Roy Bailey**, Frankie Armstrong and **Ewan MacColl**. McMorland also contributed to *That'd Be Telling-Tales Of Britain*, in 1985, a multi-cultural collection compiled by Mike Rosen and John Griffiths for the Cambridge University Press.

One of McMorland's more recent projects, resulted in the book *Memories*, a reminiscence project on Humberside of old people's musical memories, which were also recorded. In 1986, sheheaded another project called *Threads*, featuring Grand Union, a group of exiled musicians from different ethnic communities, who fused Scottish and Asian musical styles. The project told the story of the cotton trade and slavery in music. In 1990, McMorland took up the post of Traditional Folk Arts Lecturer for the Strathclyde Region.

- ALBUMS: with various artists *Scots Songs And Music-Live From Kinross* (1975)★★★, *Songs And Rhymes From Listen With Mother* (1977)★, *Belt Wi' Clours Three* (1977)★★★, *Alison McMorland Presents The Funny Family* (songs, rhymes and games for children 1977)★, with various artists *Freedom Come All Ye-Poems And Songs Of Hamish Henderson* (1977)★★★, with various artists *The Good Old Way-The Best Of British Folk* (1980)★★★, *Alison McMorland And Peta Webb* (1980)★★★, with Frankie Armstrong, Kathy Henderson, Sandra Kerr *My Song Is My Own-Songs From Women* (1980)★★★, with various artists *Nuclear Power No Thanks!* (1981)★★★, with various artists *Glasgow Horizons* (1990)★★★.
- FURTHER READING: *British Traditional Singing Games* (1967), *The Funny Family* (1978), *Brown Bread And Butter* (1982), *Memories* (1987), *The Herd Laddie O' The Glen-Songs And Stories Of Willie Scott, A Border Shepherd* (1988).

McMullen, Fred

A shadowy figure, McMullen recorded for ARC in New York in January 1933, playing immaculate bottleneck blues guitar, whether behind his own vocals or with one or other of the Atlanta guitarists **Curley Weaver** and **Buddy Moss**. They also recorded as a trio, with Moss on harmonica. McMullen was listed only once in the 1932 Atlanta City Directory, and Moss maintained that he had returned to his home-town of Macon, Georgia, after the session. The intensity of 'De Kalb Chain Gang' ('They whipped me and they slashed me, forty-five all in my side') suggests that it was autobiographical, and that he may have been on his way home following release from prison when he encountered the Atlanta musicians.

- COMPILATIONS: *Georgia Blues Guitars* (1988)★★, *Buddy Moss* (Travellin' Man 1990)★★.

McNabb, Ian

b. 3 November 1960, Liverpool, Merseyside, England. Former **Icicle Works** guitarist, singer and songwriter Ian McNabb never earned the commercial rewards he deserved first time round with his highly individual, underrated band. The Liverpool group's back-catalogue reputedly continues to sell better since their demise than it ever did while active, but more pertinent compensation for McNabb has arrived in a highly visible solo career. Though he has steered closer to the mainstream since the Icicle Works dissolved, he remains essentially the same prolific and acute songwriting commentator that many critics adored in the previous decade. His debut album, *Truth And Beauty*, was recorded on a small budget (allegedly via a loan secured by the artist's own mortgage) in Oldham, Lancashire. Andrew Lauder of This Way Up Records was the only one to express any interest, and the record was eventually released early in 1993. It housed one notable single, 'If Love Was Like Guitars'. His breakthrough album, *Head Like A Rock*, was afforded a much grander platform. It was recorded over three weeks in Los Angeles, California, USA, with expert help from **Meters**' drummer Joseph Modeliste, pedal steel guitar player Greg Leisz (of **k.d. lang** fame), plus Hutch Hutchings (rhythm guitar), Ralph Molina (drums) and Billy Talbot (bass) of **Neil Young**'s **Crazy Horse** band. Amazingly, nobody had ever asked Crazy Horse to play on anybody else's record before, but they were happy to oblige, despite the almost 20-year age gap. The album, with sonic similarities to Neil Young that proved inescapable, earned rave critical reviews, ensuring a Mercury Prize nomination for a man whose career looked unlikely to be sustainable just a few months previously. *Merseybeast* continued the run of excellent quality pop with lyrical maturity and hair-raising melody, but sadly this album did not build on the critical success of *Head Like A Rock*.

- ALBUMS: *Truth And Beauty* (This Way Up 1993)★★★, *Head Like A Rock* (This Way Up 1994)★★★★, *Merseybeast* (This Way Up 1996)★★★.

McNamara, Robin

McNamara was an original member of the cast of the Broadway musical ***Hair*** in the 60s, before placing two singles on the charts in 1970. The same year, he signed with the New York-based Steed Records, owned by songwriter **Jeff Barry**, and recorded 'Lay A Little Lovin' On Me', written by the two of them plus Jim Cretecos. It reached number 11 in the US that summer, and was followed by 'Got To Believe In Love', which featured other singers from ***Hair*** on backing vocals. The second single did not reach number 80, however, and McNamara's recording career ended.

- ALBUMS: *Lay A Little Lovin' On Me* (1970)★★

McNamara, Tim

b. Timothy Edmund McNamara, 10 October 1922, Lucknow, near Orange, New South Wales, Australia, d. 16 April 1983, Sydney, Australia. A pioneer of Australian country music, not only by his own performances but by the help he gave fellow performers. The youngest of 11 children, he worked as a boundary rider on a sheep station when he was 12. The following year, when the family relocated to Sydney, he refused to accompany them. Instead, having quit school, he spent the next four or five years working on dairy farms. He learned to play guitar, sing and yodel the hillbilly songs that he heard on the radio by such singers as **Tex Morton**. In 1940, he married Daphne Ford, a top horse rider and she encouraged him to pursue a singing career. He saw service with the Air Force during World War II, some of it overseas but sang whenever the opportunity arose. Returning to civilian life in 1945, writing much of his own material, he resumed the life of an entertainer, sometimes working as a duo with his brother Tommy Mack. By 1948, he was a well-established artist and appeared in the film *Into The Straight*. He sang two of his own songs, 'Riding Along' and 'We're Going To The Rodeo Today', both of which he later recorded, with four other songs, at his first recording session in August that year. In 1949, he joined 2SM Sydney as the presenter of their country show. Here he played records, sang a few songs and interviewed any available guests. Both **Slim Dusty** and **Gordon Parsons** gained initial career boosts through their appearances on the programme. In August 1950, McNamara persuaded 2SM and Rodeo Records to sponsor a national talent show, with a recording contract as the prize to be won at the grand final in Sydney's Town Hall. The first show attracted massive interest, eventually being won by **Reg Lindsay** with **Shorty Ranger** in second place. The process was repeated in other years and many artists achieved a breakthrough following appearances on McNamara's show. In 1950, McNamara had joined Rodeo Records and during the 50s, he recorded around 52 sides for the label, with many being self-penned numbers. In 1952, he became more active in production and with his wife, promoted shows in many areas that featured most of the top Australian artists. He recorded six sides for Festival in 1956 but made no further recordings until the 70s, when he recorded albums for EMI and Picture before returning to EMI. He maintained regular appearances around the Australian country circuit and even played the ***Grand Ole Opry*** in 1959 during an American visit. In 1981, his dedicated commitment to the Australian country music scene saw him become only the sixth person elected to the Country Music Roll Of Renown (Australia's equivalent to Nashville's Country Music Hall Of Fame). McNamara remained active promoting shows and helping fellow artists, until he finally lost his battle against cancer and with his wife, son Tim and old friend **Smoky Dawson** at his bedside, died in a Sydney hospital on 16 April 1983.

● ALBUMS: *Relaxin'* (EMI 1971)★★★, *Campfire Of Dreams* (Picture 1974)★★★.

McNeely, Big Jay

b. Cecil James McNeely, 29 April 1927, Los Angeles, California, USA. As a tenor saxophonist McNeely was one of the pioneers of the wild, honking style that emerged in the dancehalls during the late 40s. The definitive tune of this style was 'Deacon's Hop', which reached number 1 R&B in 1949. His 'Wild Wig', which went to number 12 R&B the same year, was McNeely's only other chart record in this style. He returned to the charts in 1959 with the classic 'There Is Something On Your Mind' (number 5 R&B/number 44 pop), but vocalist Sonny Warner was the focus rather than McNeely. During the 80s McNeely revived his career with a series of reissue albums. His new recordings were mainly released in Europe only.

● ALBUMS: *Big Jay McNeely* (Federal 1954)★★★★, *A Rhythm And Blues Concert* (Savoy 1955)★★★, *Big Jay McNeely In 3-D* (Federal 1956)★★★, *Big Jay McNeely* (Warners1963)★★, *People Will Be People* (Big J 1996)★.

● COMPILATIONS: *Road House Boogie* (Saxophonograph 1985)★★★, *Best Of Big Jay McNeely* (Saxophonograph 1986)★★★, *From Harlem To Camden* (Ace 1987)★★★, *Golden Classics* (1989)★★★, *Live At Birdland 1957* (Big J 1989)★★★, *Welcome To California* (1990)★★★, *Live And Rare* (Earth Angel 1991)★★, *Blow The Wall Down* (1991)★★★.

McNeil, Rita

b. Big Pond, Cape Breton Island, Nova Scotia, Canada. McNeil appeared on the music scene in Britain almost overnight, and has had a degree of success in the field of country and folk music. In 1985, she went to Tokyo to perform at the Canada Expo pavilion, and in 1987, *Flying On Your Own* was released. The title track was also recorded by fellow Canadian **Anne Murray**. That same year, McNeil sang at the Edinburgh Folk Festival, and won a Canadian Juno award as Most Promising Female Vocalist. She first appeared in London, England, in September 1990, and **Polydor** released three of her albums, *Flying On Your Own, Reason To Believe* and *Rita*. In the same year, McNeil's *Reason To Believe* toppled **Madonna** from the top of the Australian album charts. Mixing country, folk and elements of Gaelic drawn from the fact that her family originally came from Scotland, McNeil has had less success in Britain than on her home ground, but still charted with 'Working Man', which reached the UK Top 20. Her albums have achieved platinum sales in Canada and she was the subject of a 1991 documentary, *Home I'll Be*.

● ALBUMS: *Flying On Your Own* (Polydor 1987)★★★, *Reason To Believe* (Polydor 1990)★★★, *Home I'll Be* (Polydor 1991)★★★.

McNulty, Chris

b. 23 December 1953, Melbourne, Victoria, Australia. Starting to sing professionally when she was aged 15, McNulty quickly developed a reputation in and around Melbourne. In the early 70s, while still singing in clubs and hotels, she studied musical theory. Tours of Australia and South-east Asia extended her experience and popularity and in 1975 she helped form a jazz group which performed in the jazz-funk idiom. Simultaneously, McNulty was also in growing demand as a studio singer, working on radio and television. In 1980 she moved to Sydney where she formed a new jazz group which was highly successful during the next few years. In 1985 she visited New York where she sang at the Bluenote club. By the late 80s McNulty was back in New York, this time picking up a contract to record for Trend/Discovery. She has continued to sing in the New York area, working with such leading musicians as Peter Leitch, Cecil McBee, **George Mraz** and Kenny Washington. McNulty's repertoire ranges over the great standards and modern jazz classics. She has also written lyrics for various songs including **Miles Davis**'s 'A Kind Of Blue'. Singing in a rich contralto with a pleasing hint of toughness, McNulty ably interprets the lyrics she sings while giving full rein to her ability to phrase imaginatively in the jazz idiom.

● ALBUMS: *Waltz For Debby* (1990)★★★★.

McPartland, Jimmy

b. 15 March 1907, Chicago, Illinois, USA, d. 13 March 1991. McPartland began playing cornet while still at Austin High School in Chicago, and became a founding member of both the Austin High School Gang (not all of whom were pupils there) and the Blue Friars. At the age of 17, he replaced **Bix Beiderbecke** in the **Wolverines**, and two years later was with Art Kassell's Castles In The Air band. In 1927, he joined **Ben Pollack** for a two-year stint, then freelanced with numerous bands, small and large, playing on many record dates, until World War II. While still on active service, he married British pianist Marian Turner (see **Marian McPartland**). After the war he returned to playing in small dixieland-orientated bands, toured many countries, and was still entertaining audiences in the mid-80s with appearances at prestigious events such as the Nice Jazz Festival. A fiery, exuberant player, McPartland was also capable of playing with a wistful elegance that recalled his earliest and greatest influence, Bix Beiderbecke.

● ALBUMS: *Shades Of Bix* (1953)★★★, *Jimmy McPartland's Dixieland* (1957)★★★★, *Meet Me In Chicago* (1959)★★★★, with Marian McPartland *The McPartlands Live At The Monticello* (1972)★★★.

● COMPILATIONS: *One Night Stand* (Jazzology 1987)★★★★, *On Stage* (Jazzology 1990)★★★.

McPartland, Marian

b. Marian Margaret Turner, 20 March 1920, Windsor, Berkshire, England. Prior to World War II, McPartland played British music halls as a member of a four-piano group led by Billy Mayer. While touring with ENSA (the British equivalent of America's USO), she met and married **Jimmy McPartland**. At the end of the war she went to the USA with her husband, quickly establishing a reputation in her own right. During the late 40s and throughout the following decade, she worked steadily, usually leading a trio, holding down several long residencies, notably an eight-year spell at the Hickory House. During the 60s and 70s she developed a long-lasting interest in education, established her own recording company, Halcyon Records, performed extensively in clubs and at festivals and also began parallel careers as a writer and broadcaster on jazz. A very gifted pianist, rhythmically near-perfect and with a seemingly endless capacity for intelligent improvising, her long-running radio show, *Piano Jazz*, has helped establish her as one of the best-known jazz artists in America. Although divorced from her husband Jimmy, she has latterly made occasional concert appearances with him. McPartland has also worked successfully in duos with **Joe Venuti**, and with fellow pianists **Teddy Wilson** and **George Shearing**. In addition to her other many activities, she has also made a successful crossover into classical music, performing such works as the Grieg Piano Concerto, **George Gershwin**'s 'Rhapsody in Blue', and a series of popular songs arranged for piano and orchestra by **Robert Farnon**. Although relatively little known in the country of her birth, McPartland continues to prove herself to be one of the outstanding pianists in jazz. A collection of her articles on jazz, *All In Good Time*, was published in 1987.

● ALBUMS: *Jazz At Storyville* (1951)★★★★, *Moods Vol. 2* (1952)★★★, *The Magnificent Marian McPartland At The Piano* (1952)★★★★, *Great Britons* one side only (1952)★★, *Lullaby Of Birdland* (1953)★★★★, *Jazz At The Hickory House* i (Savoy 1953)★★★, *Jazz At The Hickory House* ii (Savoy 1954)★★★, *The Marian McPartland Trio* i (1955)★★★, *The Marian McPartland Trio* ii (1956)★★★, *With You In My Mind* (1957)★★★, *At The London House* (1958)★★★, *The Music Of Leonard Bernstein* (1960)★★★★, *The Marian McPartland Quintet* (1963)★★★, *Marian McPartland And Her Orchestra/Marian McPartland January 6th & 8th 1964* (1964)★★, *The Marian McPartland Trio* iii (1968)★★★, *Interplay* (1969)★★, *Ambiance* (1970),★★ *A Delicate Balance* (1972)★★★, with Teddy Wilson *Elegant Piano* (1972)★★★, with Jimmy McPartland *The McPartlands Live At The Monticello* (1972)★★★, *Marian McPartland Plays The Music Of Alec Wilder* (Jazz Alliance 1973)★★★, *Marian Remembers Teddi* (1973)★★, *Swingin'* (1973)★★★, *Solo Concert At Haverford* (1974)★★★, *Concert In Argentina* one side only (1974)★★, *Joe Venuti & Marian McPartland* (1974)★★★, *Send In The Clowns* (1976)★★, *Wanted!* (1977)★★, *Make Magnificent Music* (1977)★★, *Now's The Time* (1977)★★, *From This Moment On* (Concord 1978)★★★, *Portrait Of Marian McPartland* (Concord 1979)★★★★, *At The Festival* (1979)★★★, *Live At The Carlyle* (1979)★★★, *Alone Together* (1981)★★★, *Personal Choice* (Concord 1982)★★★, *Willow Creek And Other Ballads* (Concord 1985)★★, *Marian McPartland Plays The Music Of Billy Strayhorn* (Concord 1987)★★★★, *Marian McPartland Plays The Benny Carter Songbook* (Concord 1990)★★★, *Live At Maybeck Recital Hall* (Concord 1991)★★★, *Piano Jazz With Guest Dave Brubeck* (Bellaphon 1993)★★★, *With Rosemary Clooney* (Jazz Alliance 1993)★★★★, *In My Life* (Concord 1993)★★★, *Marian McPartland's Piano Jazz With Henry Mancini* (Jazz Alliance 1995)★★★, *Marian McPartland's Piano Jazz With Roy Eldridge* (Jazz Alliance 1995)★★★, *Piano Jazz With Joe Williams* (Concord 1996)★★★, *Live At Yoshi's Nightspot* (Concord 1996)★★★, *Marian McPartland's Piano Jazz With Guest Charles Brown* (The Jazz Alliance 1996)★★★.

● FURTHER READING: *All In Good Time*, Marian McPartland.

McPeak Brothers

A bluegrass band which comprises Dewey McPeak (b. 12 August 1941, Wytheville, Virginia, USA; banjo/guitar/vocals), Larry McPeak (b. Larry James

McPeak, 13 July 1947, Wytheville, Virginia, USA; bass/guitar/vocals) and Mike McPeak (b. Michael Eugene McPeak, 4 May 1949, Wytheville, Virginia, USA; guitar/lead vocals). An elder brother, Udell (b. Udell Marion McPeak, 12 June 1935, Wytheville, Virginia, USA; guitar), had been playing in bluegrass music from the mid-50s and worked with the **Lonesome Pine Fiddlers**, when he joined brothers Dewey and Larry to form the first McPeak Brothers in 1963. He left to join **Red Smiley** in 1966 and his younger brother, Mike, took his place. They played a weekly show on local radio and at local venues, usually appearing with Ernest Atkins (fiddle) and Gus Ingo (mandolin) (Ingo was later replaced by Mickey Connor). They appeared on television in Bluefield and Roanoke and in the early 70s, they recorded albums for Dominion and Major. They appeared with **Mel Tillis** and, in 1974, recorded for **RCA**, before moving on to record for County and Rebel. Among their most popular recordings are 'Simon Crutchfield's Grave', 'Shelly's Winter Love' and a poignant Civil War ballad 'The Last Time'. They have never totally operated as a full-time band and, during the 80s, they appeared less and less outside their local area. In 1992, they recorded again on the Commonwealth label, which came at a time when Rebel chose to release a CD of some earlier material. Larry McPeak has written many songs both for his own and other acts. In 1995, no less than eight were included on their gospel orientated *Pathway To Heaven* for Copper Creek, on which they were joined by multi-instrumentalist Rick Allred (ex-**Country Gentlemen**) and fiddler Tim Smith (ex-**Bluegrass Cardinals**).

● ALBUMS: *Virginia* (Dominion 1972)★★★, *Bluegrass At Its Peak* i (Major 1973)★★★, *Bluegrass At Its Peak* ii (RCA 1974)★★★, *The McPeak Brothers* (County 1977)★★★★, *The Bend In The River* (County 1978)★★★, *Makin' Tracks* (Rebel 1983)★★★, *Classic Bluegrass* (Rebel 1992)★★★★, *You Won't Ever Forget Me* (Commonwealth 1992)★★★, *Pathway To Heaven* (Copper Creek 1995)★★★.

McPeake Family

b. Ireland. The McPeake Family's history spans several decades of popular music, during which time they helped to bring traditional Irish music to a much wider audience, inspiring both **Planxty** and the **Bothy Band** as well as more mainstream artists including **Van Morrison**, U2 and **Bob Dylan**. They were founded by uillean piper Francis McPeake I at the beginning of the century, having learnt the instrument from blind Galway piper John O'Reilly. Immediately he possessed one distinctive trait that has been passed down the family's generations, the ability to combine piping with singing. He formed the band with his two sons and brother James. They toured widely, including performances in Russia during the 60s. He passed on not only his expertise but also his name to successive leaders of the band; Francis McPeake II, Francis McPeake III and the band's leader and spokesman in the 90s, Francis McPeake IV (b. 1971). The 60s line-up featured Francis McPeake II, his son Francis McPeake III, his daughter Kathleen and cousin Tommy McCrudden. It was this formation of the group that so influenced the 60s singer-songwriter and traditional music generation. Francis McPeake IV, studying a social psychology degree at the University of Ulster in Coleraine, decided to take the family band out on the road again in 1994 after a break of over two decades, following the death of Francis I in 1971. He was joined by his father, who had once taught **John Lennon** the essentials of the pipes, whistle player Paula Meaney (later a McPeake by dint of marriage to Francis IV) and younger brother Eugene (bouzouki; replacing guitarist Paul Burns). They toured throughout the UK in the autumn of 1994 and their legendary, near mythical status, ensured full houses.

McPhatter, Clyde

b. Clyde Lensley McPhatter, 15 November 1932, Durham, North Carolina, USA, d. 13 June 1972, New York City, New York, USA. For three years, McPhatter was the lead singer in the seminal R&B vocal group **Billy Ward And His Dominoes**. He left in 1953 to form the **Drifters**, whose early releases were enhanced by the singer's emotional, gospel-drenched delivery. In 1954 McPhatter was drafted into the US Army, where he entertained fellow servicemen. Such work prompted a solo career, and the vibrant 'Seven Days' (1956) was followed by several other superb performances, many of which, including 'Treasure Of Love', 'Without Love (There Is Nothing)' and 'A Lover's Question', became R&B standards. A hugely influential figure, McPhatter inspired a generation of singers. His work was covered by **Elvis Presley**, **Ry Cooder** and **Otis Redding**, but his departure from the **Atlantic** label to MGM in 1959 precipitated an artistic decline. Although he had several minor hits during the early 60s, arguably his finest work was the US Top 10 hit 'Lover Please' in 1962. The follow-up, 'Little Bitty Pretty One', became standard fodder for many UK beat groups in the early 60s (recorded by the **Paramounts**). The singer became increasingly overshadowed by new performers and his career started to wane in the mid-60s. Beset by personal problems, he came to Britain in 1968, but left two years later without an appreciable change in his fortunes. A 1970 album on **Decca**, *Welcome Home*, was his last recording. McPhatter, one of R&B's finest voices, died from a heart attack as a result of alcohol abuse in 1972.

● ALBUMS: *Clyde McPhatter And The Drifters* (Atlantic 1958)★★★★, *Love Ballads* (Atlantic 1958)★★★★, *Clyde* (Atlantic 1959)★★★, *Let's Start Over Again* (MGM 1959)★★★, *Ta Ta* (Mercury 1960)★★★, *Golden Blues Hits* (1962)★★★, *Lover Please* (Mercury 1962)★★★★, *May I Sing For You* (Wing 1962)★★★, *Rhythm And Soul* (Mercury 1963)★★★, *Songs Of The Big City* (Mercury 1964)★★, *Live At The Apollo* (Mercury 1964)★★, *Welcome Home* (Decca 1970)★★.

● COMPILATIONS: *Greatest Hits* (MGM 1960)★★★, *The Best Of Clyde McPhatter* (Atlantic 1963)★★★, *Greatest Recordings* (1972)★★★, *A Tribute To Clyde McPhatter*

(1973)★★★, *Rock And Cry* (Charly 1984)★★★, *Rhythm And Soul* 8-LP box set of MGM/Mercury recordings (Bear Family 1987)★★★★, *Deep Sea Ball - The Best Of Clyde McPhatter* (Atlantic 1991)★★★★, *Love Ballads* (Sequel 1997)★★★.

McPhee, Joe

b. 3 January 1939, Miami, Florida, USA. McPhee played the trumpet in his school band and studied music theory and harmony in his Division Band while he was with the army in Germany (1964-65). His first recording was with fellow trumpeter **Clifford Thornton** in 1967. While he was playing with the Matt Jordan Orchestra in the late 60s, he took up the saxophone as he became interested in free jazz. He gave a lecture course entitled 'The Revolution In Sound' when he taught at Vassar College (1969-71). McPhee has sought to extend the tonal range of the saxophone, introducing grainy effects into his playing and extending his phrasing by using circular breathing. The freedom he seeks is often clearly tied to melody. Though his first recording on saxophone was with Shakey Jake (vocal/harmonica) in 1972, he soon moved to New York to work with trumpeter **Don Cherry**, Thornton and the **Jazz Composers Orchestra**. In the mid-70s he worked in Europe with **Steve Lacy**, among others.

● ALBUMS: *Black Magic Man* (1970)★★★, *Graphics 3/4* (1977)★★★, *Topology* (1981)★★★, *Oleo & A Future Retrospective* (1993)★★★, with André Jaume, Raymond Boni *Impressions Of Jimmy Giuffre* (1993)★★, with Lisle Ellis, Paul Plimley *Sweet Freedom - Now What?* (Hat Art 1995)★★, *The October Revolution* (Evidence 1997)★★★.

McPherson, Charles

b. 24 July 1939, Joplin, Missouri, USA. Often dismissed as a **Charlie Parker** copyist, McPherson is in fact more than a simple revivalist. While the style in which he plays, bebop, is now outmoded, it is one with which he grew up, and he plays it with fire and conviction. His family moved to Detroit when he was aged nine, and it was at high school, a few years later, that he started playing trumpet and flügelhorn. McPherson took up alto saxophone in his early teens (although he had wanted to play tenor), but his vocation for alto was confirmed, however, when he heard Parker. While in Detroit he spent some time studying with Barry Harris, and then, after moving to New York, he worked in Greenwich Village with Lonnie Hillyer in the early 60s. Fellow Detroit saxophonist **Yusef Lateef** suggested to **Charles Mingus** that he should hear McPherson when he was looking for a replacement for **Eric Dolphy**, and thus McPherson began the first of his stints with Mingus's band, garnering some critical plaudits for his work with one of the more adventurous bop-based leaders. Almost a forgotten man until the late 80s, he deservedly came back into the limelight as a result of a couple of successful European tours. He also played on part of the soundtrack for Clint Eastwood's bio-pic of Parker, ***Bird***.

● ALBUMS: *Be-Bop Revisited* (Original Jazz Classics 1964)★★★★, *Con Alma* (1965)★★★, *The Quintet Live!* (Original Jazz Classics 1966)★★★★, *Live At The Five Spot* (Prestige 1966)★★★, *From This Moment On* (1968)★★★, *Horizons* (1968)★★★, *McPherson's Mood* (1969)★★★, *Beautiful* (Xanadu 1975)★★, *Live In Tokyo* (Xanadu 1976)★★, *Siku Ya Bibi* (Mainstream 1976)★★★.*New Horizons* (Xanadu 1977)★★★, *Free Bop!* (1978)★★, *The Prophet* (Discovery 1983)★★★.

McQuater, Tommy

b. Thomas Mossie, 4 September 1914, Maybole, Ayrshire, Scotland. A self-taught trumpeter, he gained wide professional experience in the mid-30s playing in many leading British dancebands. These included **Jack Payne**, **Lew Stone** and **Ambrose**. During World War II he was in the Royal Force's noted danceband, the **Squadronaires**. In the late 40s and on for the next four decades, he worked extensively in theatre, radio and television bands. A highly accomplished lead trumpeter, McQuater's solo work in a jazz context was fiery and exhilarating and he played and recorded with many notable leaders including **George Chisholm**, **John Dankworth** and visiting Americans such as **Benny Carter** in the 30s and **Benny Goodman** in the 60s. In 1995 he was still enjoying life and helping fellow octogenarian Chisholm celebrate his birthday. McQuater's enthusiasm and skills as a teacher brought him the respect of many younger musicians and his pupils include distinguished trumpeters such as **Ian Carr** and **Digby Fairweather**.

● COMPILATIONS: *Swing' Britain: The Thirties* (Deccas 1935-38)★★★.

McRae, Carmen

b. 8 April 1920, New York City, New York, USA, d. 10 November 1994, Beverly Hills, California, USA. One of the best American jazz singers, McRae was also an accomplished pianist and songwriter. Early in her career she sang with bands led by **Benny Carter**, **Mercer Ellington**, **Charlie Barnet** and **Count Basie** (sometimes under the name of Carmen Clarke, from her brief marriage to **Kenny Clarke**). Although a familiar figure on the New York jazz club scene, including a spell in the early 50s as intermission pianist at Minton's Playhouse, her reputation did not spread far outside the jazz community. In the 60s and 70s she toured internationally and continued to record - usually accompanied by a small group - but she was joined on one occasion by the **Clarke-Boland Big Band**. By the 80s, she was one of only a tiny handful of major jazz singers whose work had not been diluted by commercial pressures. One of her early songs, 'Dream Of Life', written when she was just 16 years old, was recorded in 1939 by **Billie Holiday**. Although very much her own woman, McRae occasionally demonstrated the influence of Holiday through her ability to project a lyric with bittersweet intimacy. She also sang with remarkable rhythmic ease and her deft turns-of-phrase helped to conceal a relatively limited range, while her ballad singing revealed enormous emotional depths. Her repertoire included many popular items from the Great American Songbook, but her jazz background ensured that she rarely strayed outside the idiom. Relaxed and unpretentious in performance and dedicated to her craft, McRae secured a place in the history of jazz singing.

● ALBUMS: *Carmen McRae i* 10-inch album (Bethlehem 1954)★★★, *By Special Request* (Decca 1955)★★★, *Torchy!* (Decca 1956)★★★, *Blue Moon* (Decca 1956)★★★, *After Glow* (Decca 1957)★★★, *Carmen For Cool Ones* (Decca 1957)★★★★, *Mad About The Man* (Decca 1957)★★★★, with Sammy Davis Jnr. *Boy Meets Girl* (1957)★★★, *Book Of Ballads* (Kapp 1958)★★★★, *Birds Of A Feather* (Decca 1958)★★★, *When You're Away* (Kapp 1958)★★★, *Something To Swing About* (Kapp 1959)★★★★, *Carmen McRae Live At Sugar Hill* (Time 1960)★★★, *Carmen McRae Sings Lover Man And Other Billie Holiday Classics* (Columbia 1961)★★★★, *Carmen McRae Live At The Flamingo Club, London* (1961)★★★, *Carmen McRae* iii (Vocalion 1962)★★★, *Something Wonderful* (Columbia 1962)★★★, *Carmen McRae* ii (Vocalion 1963)★★★, *In Person* (1963)★★★, *Bittersweet* (Focus 1964)★★★, *Woman Talk: Carmen McRae Live At The Village Gate* (Mainstream 1965)★★★★, *Second to None* (Mainstream 1965)★★★, *Live And Doin' It* (1965)★★★, *Haven't We Met?* (Mainstream 1965)★★★, *Alfie* (Mainstream 1966)★★★, *Portrait Of Carmen* (Atlantic 1967)★★★, *This Is Carmen McRae* (Kapp 1967)★★★★, *For Once In My Life* (Atlantic 1967)★★★, *Yesterday* (Harmony 1968)★★★, with Kenny Clarke, Francy Boland *November Girl* (1970)★★★, *Just A Little Lovin'* (1970)★★★, *The Great American Songbook* (1971)★★★, *As Time Goes By* (1973)★★★, *It Takes A Whole Lot Of Human Feeling* (1973)★★★, *Carmen McRae And Zoot Sims* (1973)★★★, *I Am Music* (1975)★★★, *Can't Hide Love* (Blue Note 1976)★★, *Carmen McRae At The Great American Music Hall* (1976)★★★, *Live At The Roxy* (1976)★★★, *Ronnie Scott Presents Carmen McRae 'Live'* (Pye/Ronnie Scott 1977)★★★, *For Carmen McRae* (1977)★★★, *I'm Coming Home Again* (1978)★★★, with George Shearing *Two For The Road* (Concord Jazz 1980)★★★, *Recorded Live At Bubba's* (1981)★★★, *Heat Wave* (Concord Jazz 1982)★★★, *You're Lookin' At Me (A Collection Of Nat 'King' Cole Songs)* (Concord Jazz 1983)★★★, *Any Old Time* (Denon 1986)★★★, *Fine And Mellow: Live At Birdland West* (Concord Jazz 1987)★★★, *Velvet Soul* 1973 recording (Denon 1988)★★★, *Carmen Sings Monk* (Novus 1989)★★★, *Sarah Dedicated To You* (Novus 1991)★★★.

● COMPILATIONS: *The Ultimate Carmen McRae* (Mainstream 1991)★★★★, *Sings Great American Songwriters* 1955-59 recordings (GRP 1994)★★★★

● VIDEOS: Live (Verve Video 1990).

McRae, Teddy

b. Theodore McRae, 22 January 1908, Philadelphia, Pennsylvania, USA. He first played in a family band which included his brothers Bobby and Dave. Playing tenor saxophone, he worked with various bands in the 20s and also led his own. **John Chilton** records that he also studied medicine before settling on music as his career. In New York in the early 30s, he played with **Chick Webb**, **Elmer Snowden**, **Benny Morton**, **Stuff Smith** and others, then rejoined Webb, remaining in the band after it was taken over by **Ella Fitzgerald** who was its nominal leader, McRae being the straw boss. During the 40s he played in several big bands including those led by **Cab Calloway**, **Jimmie Lunceford** and **Lionel Hampton**. By this time, McRae was also established as an arranger and he worked in this capacity for **Artie Shaw**, arranging for the band his own compositions 'Traffic Jam' and 'Back Bay Shuffle', among others. In 1944 he became musical director of the last big band **Louis Armstrong** led. Thereafter, McRae concentrated on writing and also ran his own record company in partnership with pianist Eddie Wilcox. A robust-toned player in the **Coleman Hawkins** tradition, McRae's playing often reveals great imagination and a subtle understanding of the chiaroscuro effects possible with his instruments (he also sometimes played alto). His abilities as a composer and arranger were also extremely good although the sometimes derivative sounds of the swing era big bands offered little scope for free flights of imagination.

● COMPILATIONS: as arranger *The Indispensable Artie Shaw Vols. 1 & 2* (RCA 1938-39)★★★★, *The Chronological Chick Webb* (Classics 1935-38)★★★★.

McShann, Jay 'Hootie'

b. 12 January 1909, Muskogee, Oklahoma, USA. After playing in many **territory bands** in the southwest and midwest, pianist McShann settled in Kansas City in the mid-30s, playing in **Buster Smith**'s band, which also included **Charlie Parker**, in 1937. The following year, McShann formed his own unit which included **Gene Ramey** and **Gus Johnson** as well as Parker. By 1941, with the departure from Kansas City of **Harlan Leonard**, McShann's became the city's top band, **Count Basie** having moved on to greater things a few years earlier. The most popular member of the band was singer **Walter Brown**, who was featured on a handful of hit records, although McShann was himself an above-average blues shouter. In retrospect, the 1941 band is regarded as the most interesting of those McShann led because the saxophone section included the fast-developing and revolutionary talent of Parker. In fact, all McShann's bands had the virtues common to most Kansas City bands, those of lithely swinging, blues-based, exciting jazz. In 1944, McShann folded the band to enter the armed forces, reforming in 1945 on the west coast. Once again he showed himself to have a good ear for singers by hiring **Jimmy Witherspoon**. During the 50s and 60s, McShann was active, sometimes leading small groups, sometimes working as a solo act, but the jazz world was largely indifferent. By the 70s, however, he had become a popular figure on the international festival circuit, playing piano and singing the blues with flair and vigour. His recording career was also revitalized, and the 70s and 80s saw a steady stream of fine recordings, many of which were in the authentic tradition of the blues. The remarkable

McShann was still performing at Blues Festivals in the mid-90s.

- ALBUMS: *McShann's Piano* (1966)★★★, *Confessin' The Blues* (1969)★★★, *Live In France* (1969)★★★, *Roll 'Em* (1969-77)★★★, *With Kansas City In Mind* (Swaggie 1969-72 recordings)★★★, *Jumpin' The Blues* (1970)★★★, *The Man From Muskogee* (1972)★★★★, *Going To Kansas City* (1972)★★★, *Kansas City Memories* (Black And Blue 1973)★★★, *Vine Street Boogie* (1974)★★★, *Kansas City Joys* (1976)★★, *Crazy Legs And Friday Strut* (1976)★★★, *Live At Istres* (1977)★★, *Kansas City On My Mind* (1977)★★★, *After Hours* (1977)v, *The Last Of The Blue Devils* (1977)★★★, *Blues And Boogie* (1978)★★★, *Kansas City Hustle* (1978)★★★, *A Tribute To Fats Waller* (1978)★★★, *The Big Apple Bash* (1978)★★, *Tuxedo Junction* (1980)★★, with Al Casey *Best Of Friends* (JSP 1982)★★★, *Swingmatism* (Sackville 1982), *Just A Lucky So And So* (1983), *At The Cafe Des Copains* (Sackville 1983-89)★★★, *Magical Jazz* (1984)★★★, *Airmail Special* (Sackville 1985)★★★, *A Tribute To Charlie Parker* (S&R 1991)★★, *Some Blues* (Chiaroscuro 1993)★★★, *The Missouri Connection* (Reervoir 1993)★★★, *Some Blues* (Chiaroscuro 1994)★★★.
- COMPILATIONS: *Hootie's KC Blues* (1941-42)★★★, *Blues From Kansas City* (MCA 1941-1943 recordings)★★★★, *The Band That Jumps The Blues* (1947-49)★★★★.
- VIDEOS: *Roosevelt Sykes/Jay 'Hootie' McShann* (1992).

McShee, Jacqui

b. *c.* 1943, Catford, south London, England. Best known for her presence in **Pentangle** throughout its many incarnations, McShee waited until 1995 to release her debut solo album, in tandem with Gerry Conway and Spencer Cozens. McShee's early life was dominated by music, her mother singing for her own entertainment while her father was a devotee of **Fats Waller**. He encouraged her to take piano lessons but, owing to her well-documented shyness, which ensures she always sings seated to disguise her 'trembling knees', she declined. By her teenage years she had taken a Saturday job at the Woolworth's chain store instead. Her life irrevocably changed in 1960 when she and her sister followed a crowd from Trafalgar Square to the Crypt venue at St. Martins in the Fields. Heavily influenced by the War On Want exhibition there, she began to write songs and perform shortly after. Together with her sister they played regularly at the Olive Tree coffee bar in Croydon. Through guitarist Chris Ayliffe she was eventually introduced to **Bert Jansch** and **John Renbourn**. She sang on Renbourn's 1967 album *Another Monday*, and out of her association with these musicians Pentangle was formed later in the year. Although their early albums brought considerable momentum and success, Pentangle was always a volatile proposition because of the competing musical interests of the artists involved. Eventually the group sundered at the end of 1972 at which time McShee broke off to sing with the John Renbourn Band. She also recorded an album, *Bongos Over Balham*, with **Chilli Willi And The Red Hot Peppers**. McShee remained with the Renbourn Band until Pentangle's revival in 1983. Though Pentangle toured widely again, acrimony continued to brew within their ranks, and their subsequent line-ups, McShee apart, have not been stable. Her solo work was initiated at the suggestion of fellow Pentangle member Gerry Conway, alongside **John Martyn** and **Julia Fordham** collaborator Spencer Cozens. Other members of Martyn's band, including John Giblin (bass; also ex-**Simple Minds**) and Jerry Underwood (saxophone), plus **Ralph McTell** and **Albert Lee**, contributed to a set which included traditional material plus new collaborative compositions.

- ALBUMS: with Gerry Conway, Spencer Cozens *About Thyme* (GJS 1995)★★★.

McTell, 'Blind' Willie

b. 5 May 1901, McDuffie County, Georgia, USA, d. 19 August 1959, Almon, Georgia, USA. Blind from birth, McTell began to learn guitar in his early years, under the influence of relatives and neighbours in Statesboro, Georgia, where he grew up. In his late teens, he attended a school for the blind. By 1927, when he made his first records, he was already a very accomplished guitarist, with a warm and beautiful vocal style, and his early sessions produced classics such as 'Statesboro Blues', 'Mama Tain't Long Fo Day' and 'Georgia Rag'. During the 20s and 30s, he travelled extensively from a base in Atlanta, making his living from music and recording, on a regular basis, for three different record companies, sometimes using pseudonyms which included Blind Sammie and Georgia Bill. Most of his records feature a 12-string guitar, popular among Atlanta musicians, but particularly useful to McTell for the extra volume it provided for singing on the streets. Few, if any, blues guitarists could equal his mastery of the 12-string. He exploited its resonance and percussive qualities on his dance tunes, yet managed a remarkable delicacy of touch on his slow blues. In 1934, he married, and the following year recorded some duets with his wife, Kate, covering sacred as well as secular material. In 1940, **John Lomax** recorded McTell for the Folk Song Archive of the Library of Congress, and the sessions, which have since been issued in full, feature him discussing his life and his music, as well as playing a variety of material. These offer an invaluable insight into the art of one of the true blues greats. In the 40s, he moved more in the direction of religious music, and when he recorded again in 1949 and 1950, a significant proportion of his songs were spiritual. Only a few tracks from these sessions were issued at the time, but most have appeared in later years. They reveal McTell to be as commanding as ever, and indeed, some of the recordings rank among his best work. In 1956, he recorded for the last time at a session arranged by a record shop manager, unissued until the 60s. Soon after this, he turned away from the blues to perform exclusively religious material. His importance was eloquently summed up in **Bob Dylan**'s strikingly moving elegy, 'Blind Willie McTell'.

● COMPILATIONS: *Blind Willie McTell 1940* (Melodeon 1956)★★★★, *Last Session* (Bluesville 1960)★★★★, *Complete Library Of Congress Recordings* (1969)★★★★, *Complete Recorded Works 1927-1935* (Yazoo 1990)★★★★, *Pig 'N Whistle Red* (1993)★★★, *The Definitive Blind Willie McTell* (Columbia Roots 'N' Blues 1994)★★★★, *Statesboro Blues: The Essential Recordings Of Blind Willie McTell* (Indigo 1995)★★★★.

McTell, Ralph

b. 3 December 1944, Farnborough, Kent, England. Having followed the requisite bohemian path, busking in Europe and living in Cornwall, McTell emerged in the late 60s as one of Britain's leading folk singers with his first two albums, *Eight Frames A Second* and *Spiral Staircase*. The latter collection was notable for the inclusion of 'Streets Of London', the artist's best-known composition. He re-recorded this simple, but evocative, song in 1974, and was rewarded with a surprise number 2 UK hit. Its popularity obscured McTell's artistic development from acoustic troubadour to thoughtful singer-songwriter, exemplified on *You Well-Meaning Brought Me Here*, in which the singer tackled militarism and its attendant political geography in an erudite, compulsive manner. During live performances McTell demonstrated his considerable dexterity on acoustic guitar. He was particularly proficient when playing ragtime blues. Subsequent releases included the excellent *Not Until Tomorrow*, which featured the infamous 'Zimmerman Blues', and *Easy*, but McTell was unable to escape the cosy image bestowed upon him by his most successful song. During the 80s he pursued a successful career in children's television, and his later releases have featured songs from such work, as well as interpretations of other artist's compositions. Touring occasionally, McTell is still able to comfortably fill concert halls.

● ALBUMS: *Eight Frames A Second* (Transatlantic 1968)★★★, *Spiral Staircase* (Transatlantic 1969)★★★, *My Side Of Your Window* (Transatlantic 1970)★★★, *You Well-Meaning Brought Me Here* (Famous 1971)★★★★, *Not Until Tomorrow* (Reprise 1972)★★★★, *Easy* (Reprise 1974)★★★, *Streets* (Warners 1975)★★★, *Right Side Up* (Warners 1976)★★★, *Ralph, Albert And Sydney* (Warners 1977)★★★, *Slide Away The Screen* (Warners 1979)★★★, *Love Grows* (Mays 1982)★★★, *Water Of Dreams* (Mays 1982)★★★, *Weather The Storm* (Mays 1982)★★★, *Songs From Alphabet Zoo* (Mays 1983)★★★, *The Best Of Alphabet Zoo* (MFP 1984)★★★, *At The End Of A Perfect Day* (Telstar 1985)★★★, *Tickle On The Tum* (Mays 1986)★★★, *Bridge Of Sighs* (Mays 1987)★★★, *The Ferryman* (Mays 1987)★★★, *Blue Skies, Black Heroes* (Leola 1988)★★★, *Stealin' Back.* (Essential 1990)★★★, *The Boy With The Note* (1992)★★★, *Alphabet Zoo* (The Road Goes On Forever 1994)★★★, *Sand In Your Shoes* (Transatlantic 1995)★★★.

● COMPILATIONS: *Ralph McTell Revisited* (1970)★★★, *The Ralph McTell Collection* (Pickwick 1978)★★★, *Streets Of London* (Transatlantic 1981)★★★, *71/72* (1982)★★, *Ralph Mctell At His Best* (Cambra 1985)★★★, *The Definitive Transatlantic Collection* (Essential 1997)★★★, *Spiral Staircase* (Snapper 1998)★★★.

● FURTHER READING: *Streets Of London: The Official Biography Of Ralph McTell*, Chris Hockenhull.

McVea, Jack

b. 5 November 1914, Los Angeles, California, USA. Starting out on banjo, McVea played in his father's band before he reached his teenage years. In the late 20s, he began playing reed instruments, eventually concentrating on tenor saxophone. In the early 30s, after graduating from high school, he turned professional and worked with a number of bands, including that led by Charlie Echols. In 1936, he was with **Eddie Barefield** and, after a brief spell leading his own unit, joined **Lionel Hampton** in 1940. With Hampton he mostly played baritone saxophone. After a short stint with **Snub Mosley**, he became interested in new developments in jazz and worked with **Dizzy Gillespie** and **Charlie Parker**. McVea was also featured at an early **Jazz At The Philharmonic** concert. Despite his interest in bop, McVea appreciated current popular tastes, and his R&B single, 'Open The Door, Richard', a massive hit in 1946, brought him international attention. This celebrity allowed him to maintain a small R&B band for the next several years, playing clubs, hotels, casinos and concerts in various parts of the USA. In the late 50s he also played in bands led by **Benny Carter** among others. In the mid-60s McVea led a trio at Disneyland, a gig he retained into the 80s.

● ALBUMS: *Nothin' But Jazz* (Harlequin 1962)★★★.

● COMPILATIONS: *Open The Door, Richard* 1940s recordings (Jukebox Lil 1985), *Come Blow Your Horn* (Ace 1985)★★★★, *Two Timin' Baby* (Jukebox Lil 1986)★★★, *New Deal* (Jukebox Lil 1989)★★★.

McVie, Christine

b. Christine Perfect, 12 July 1944, Birmingham, England. Having begun her musical career playing bass in the Birmingham-based Shades Of Blue, Perfect joined two other ex-members, Andy Sylvester and Stan Webb, in **Chicken Shack**, a blues group signed to **Mike Vernon**'s nascent **Blue Horizon** label. Between April 1967 and August 1969, she was featured on piano and vocals, and her impassioned reading of the **Etta James** classic, 'I'd Rather Go Blind', became the band's best-known and most successful release. Perfect left Chicken Shack on completion of *O.K. Ken*. Now married to **John McVie**, bassist in **Fleetwood Mac**, she had tired of the couple's alternating lives on the road. A 1969 poll in *Melody Maker* voted her 'Female Vocalist Of The Year', and in deference to the publicity surrounding this award, the singer instigated the Christine Perfect Band, which included former **Yardbirds**' guitarist 'Top' Topham. She made her solo recording debut with *Christine Perfect*, a low-key but absorbing collection, before joining Fleetwood Mac in August 1970 in place of guitarist **Peter Green**. Christine's skills as a pianist, vocalist and composer were steadying influences during the group's turbulent years. Although the arrival of **Stevie Nicks** and **Lindsey Buckingham** introduced a musical consistency, personal problems now wracked the band. Her marriage to John McVie ended, a break-up detailed on the singer's stellar contributions to the phenomenally successful ***Rumours***. Although several members of Fleetwood Mac began pursuing their own directions in the early 80s, it was not until 1984, following the release of the group's *Mirage* album, that Christine unveiled her second solo selection. The album confirmed her varied prowess and McVie's in-concert appearances proved highly popular. However, her contributions to the film soundtrack of *A Fine Mess* aside, the singer concentrated on Fleetwood Mac's career. Indeed, the departure of Buckingham in the wake of 1987's ***Tango In The Night***, coupled with Nicks' divided loyalties between her own recordings and those of the band allowed McVie's talent to flourish on Fleetwood Mac's 1990 release, *Behind The Mask*. McVie decided to retire in the mid-90s, but was persuaded back by Mick Fleetwood for the 1997 reunion album *The Dance*.

● ALBUMS: *Christine Perfect* (Blue Horizon 1970)★★★, *Christine McVie* (Warners 1984)★★.

● VIDEOS: *The Video Album* (Vestron Video 1984).

McVie, John

b. 26 November 1945, London, England. Having served his musical apprenticeship in an amateur group inspired by the **Shadows**, bassist McVie joined **John Mayall**'s Bluesbreakers in 1963. Barring interludes during which he was suspended for over-indulging in alcohol - Mayall was a notorious teetotaller - this excellent musician provided the backbone to one of the era's most influential acts. He appeared on releases such as ***John Mayall's Bluebreakers With Eric Clapton*** (1966), ***A Hard Road*** (1967) and *Crusade* (1968), and despite repeated overtures, initially preferred to remain in the group rather than join ex-members **Peter Green** and Mick Fleetwood in **Fleetwood Mac**. However, the temptation became too strong to resist and, in September 1967, he joined the new venture. Despite the interminable changes which have afflicted this band, the bassist is still an integral part of its line-up. This position has been maintained despite considerable personal difficulties, in particular his battle against alcoholism and his divorce from **Christine McVie**, who was added to the line-up in 1970. The latter chronicled their marital problems on ***Rumours*** (1976). McVie deferred a compositional role within the group. However, his interest in penguins inspired the title of their 1973 release and a recurrent motif which has appeared on each subsequent album.

● ALBUMS: *John McVie's Gotta Band With Lola Thomas* (Warners 1992)★.

McWilliams, Brigitte

b. Chicago, Illinois, USA. An R&B singer of distinctive vocal quality and strength, Brigitte McWilliams made her debut for **Virgin Records** in 1994 with a lacklustre set entitled *Take Advantage Of Me*. Although it received generally favourable reviews in the soul/R&B papers, the artist later complained that she enjoyed 'zero creative control' in its conception and birth. She addressed this artistic impasse with the follow-up set, 1997's *Too Much Woman*, assembling a band of old-school R&B veterans to help her. These included guitarist Al McKay and keyboardist Larry Dunn (**Earth, Wind And Fire**), guitarist Jimmy Macon (**Gap Band**), Bobby Watson (**Rufus**) and **Billy Preston**. Recorded in informal 'jam' sessions, the results of employing such first-rate genre performers were immediately satisfying. McWilliams herself contributed three songs to the collection, part of a shift of emphasis towards a female view of relationship issues, rather than the more hackneyed R&B stereotype outlined on her debut.

● ALBUMS: *Take Advantage Of Me* (Virgin 1994)★★, *Too Much Woman* (Virgin 1997)★★★.

McWilliams, David

b. 4 July 1945, Cregagh, Belfast, Northern Ireland. The subject of an overpowering publicity campaign engineered by his manager **Phil Solomon**, McWilliams was featured on the front, inside and back covers of several consecutive issues of the ***New Musical Express***, which extolled the virtues of a new talent. He was incessantly plugged on the **pirate Radio** Caroline. Much was made of his rebellious youth and affinity with Irish music, yet the singer's debut release, 'Days Of Pearly Spencer'/'Harlem Lady', revealed a grasp of pop's dynamics rather than those of folk. The former song was both impressive and memorable, as was the pulsating follow-up, '3 O'Clock Flamingo Street', but McWilliams was unable to shake the 'hype' tag which accompanied his launch. His manager believed that Williams was a more promising protégé than his other star artist, **Van Morrison** of **Them**, but his faith was unrewarded. Williams disliked live performance and failed to show his true talent in front of an audience. Neither single charted and a period of reassessment followed before the artist re-emerged the following decade with a series of charming, folk-influenced collections. In April 1992 **Marc Almond** took 'Days Of Pearly Spencer' back into the UK charts.

● ALBUMS: *David McWilliams Sings* (Major Minor 1967)★★★, *David McWilliams Volume 2* (Major Minor 1967)★★, *Volume III* (Major Minor 1968)★★, *The Days Of David McWilliams* (Major Minor 1969)★★★, *Days Of Pearly Spencer* (1971), *Lord Offaly* (Dawn 1972)★★★, *The Beggar And The Priest* (Dawn 1973)★★★, *Living Is Just A State Of Mind* (Dawn 1974)★★★, *David McWilliams* (1977)★★, *Don't Do It For Love* (1978)★★, *Wounded* (1982)★★.

● COMPILATIONS: *Days Of Pearly Spencer* (1971)★★★.

Me And Juliet

Perhaps because it emerged into the bright lights of Broadway in the same season as hits such as ***Wish You Were Here***, ***Wonderful Town***, and ***Can-Can***, Richard

Rodgers and Oscar Hammerstein's *Me And Juliet* was regarded by critics and public alike to be well below their par. Certainly, after blockbusters such as ***Oklahoma!***, ***Carousel***, and ***The King And I***, a run of 358 performances was not remarkable by their standards. Unlike those three shows, *Me And Juliet* was not adapted from an existing work, but had an original book by Hammerstein. It opened at the Majestic Theatre in New York on 28 May 1953. The setting is a theatre, onstage and off, where a musical entitled *Me And Juliet* is playing. Jeannie (Isabel Bigley), a singer in the chorus, is being pleasantly pursued by Larry (Bill Hayes), the assistant stage manager, until electrician Bob (Mark Dawson), a nasty hard-drinking character, tries to muscle in on the romance to such an extent that he tries to murder her. The traditional 'fun-romance' situation that usually crops up in these kind of shows, in this case involves a dancer, Betty (Joan McCracken) and the stage manager, Mac (Ray Walston). The latter artist proved to be a memorable Luther Billis in the film of Rodgers and Hammerstein's ***South Pacific***, and he also gave a 'devil' of a good performance in ***Damn Yankees*** on both stage and screen. The score for *Me And Juliet* was light, and contained none of the composers' 'deeply meaningful songs' (such as 'You'll Never Walk Alone', 'Carefully Taught', etc.), but there were some pleasant songs, including 'Keep It Gay', 'It's Me', 'The Big Black Giant', 'A Very Special Day', 'I'm Your Girl', and 'Do I Love You Because You're Beautiful' and 'Marriage-Type Love', both of which achieved some modest popularity. Rodgers had used the melody of one of the other numbers, 'No Other Love', before, as part of the background score for the television documentary series, *Victory At Sea* (1952). The song became a big hit for **Perry Como** in America, and a UK number 1 for **Ronnie Hilton**. Rodgers remembered the song again, in 1957, and interpolated it into a US television version of ***Cinderella***, which starred **Julie Andrews**. It was also present when *Cinderella* was adapted for the stage, and played the London Coliseum as a Christmas-time entertainment in 1958, with a cast that included **Tommy Steele**, Bruce Trent, **Yana**, Jimmy Edwards, Betty Marsden, and Kenneth Williams. Exactly 35 years after that, *Cinderella* was staged in America by the New York City Opera.

Me And My Girl

With music by **Noel** Gay, and a book and lyrics by Douglas Furber and L Arthur Rose, *Me And My Girl* opened in at the Victoria Palace in London on 16 December 1937. The immensely popular **Lupino Lane** starred as Bill Snibson, a Cockney barrow-boy who becomes involved with the 'toffs', but stays true to Sally (Teddy St. Dennis), a girl from his own background. *Me And My Girl* was the first West End production to be televised live from a theatre, and after excerpts were transmitted by the BBC, audiences flocked to see the show with its cheerful music and happy-go-lucky air. The show ran at the Victoria Palace until June 1940, a total of 1,646 performances, and, after a break, and a spell at the London Coliseum, it returned to the Palace for a further nine months in 1945/6. By that time everybody, it seemed, was doing 'The Lambeth Walk' and singing along with Bill and Sally to 'Me And My Girl'. There was yet another short-lived production at the Winter Garden in 1949/50. At this stage, Lupino Lane had played the lead in all of them. In February 1985, a revised version of the show, written by the humorist Stephen Fry, opened at the Adelphi Theatre in London. It was produced by Richard Armitage, Noel Gay's son, and starred the popular straight actor Robert Lindsay, and future Oscar-winner Emma Thompson. Also in the cast were veteran performers Frank Thornton and Ursula Smith, representing the 'toffs', who duetted the amusingly nostalgic 'If Only You Had Cared For Me'. Two other Noel Gay hits, ' Leaning On a Lamp Post' and 'The Sun Has Got His Hat On', were interpolated into the score, and coach parties galore continued to pour into the Adelphi for an incredible eight years. Along the way the show won **Laurence Olivier Awards** for best musical and actor, Robert Lindsay, who reprised his role for the 1986 Broadway production. New York audiences loved it too, and the show earned **Tony Awards** for Lindsay, best actress (Maryann Plunkett), and choreographer Gillian Gregory. Many years before all that, in 1939, a film version was released, starring Lupino Lane, of course.

Me And My Shadows - Cliff Richard

By the time this album was released **Cliff Richard** had name-changed his Drifters to the **Shadows** and they were seen as a permanent recording unit. He had also abandoned the American rock 'n' roll cover versions and started down the path of straight pop. His Shadows were unknowingly about to become the most famous instrumental group in the world with their own records. This is the best example of Richard being 'backed by a beat combo'. The recording, although primitive, is quite perfect and demonstrated what a tight unit they were before strings and orchestration eclipsed their later recordings.

- Tracks: *I'm Gonna Get You; You And I; I Cannot Find A True Love; Evergreen Tree; She's Gone; Left Out Again; You're Just The One To Do It; Lamp Of Love; Choppin' 'N' Changin'; We Have It Made; Tell Me; Gee Whizz It's You; I Love You So; I'm Willing To Learn; I Don't Know; Working After School.*
- First released 1960
- UK peak chart position: 2
- USA peak chart position: did not chart

Me And You

Me and You were a vocal duo featuring the talents of a brother and sister team, Norman McLean (b. 1959, Jamaica) and Sonia McLean (b. 1963, Jamaica, d. 1995). They came from a musical family and were aware of the pitfalls in the industry through their sister Shirley's earlier experiences in the Jamaican music scene. The duo began their recording career in 1979 with DEB music, one of the more successful independent labels, which evolved from the Morpheus group initiated by Castro Brown. (It was wrongly assumed that there was a family connection when Castro formed a partnership with **Dennis** Emanuel **Brown**, whose initials inspired the label's name.) The duo's debut, 'This Love', was a Top 10 hit in the reggae charts, maintaining a healthy position throughout the spring season. They were then taken to the studio by Dennis and Castro Brown, who produced a version of the Philly hit 'You Never Know What You Got', featuring Jamaican session players the Professionals, later known as the We The People Band, and including **Lloyd Parks** and Sly **Dunbar**. The single topped the reggae chart and crossed over into the mainstream, staying in the chart for nine weeks and peaking at number 31 in the UK Top 40. The song was licensed to the Lazer group who had promoted 'Money In My Pocket' for Dennis Brown, repeating the accomplishment with the duo's major label debut. During the summer months the group toured as part of a DEB music showcase featuring Black Harmony, **15-16-17**, Destiny and George Burrell, pipped from the top slot by Black Harmony. In spite of this phenomenal rise to stardom Norman and Sonia maintained a cautious approach to their success. Their decision to be wary was proved correct when 'In The Future', released on DEB, was unable to match the fortunes of its predecessor. In 1980 the previous year's efforts were rewarded when they were voted among the best newcomers in the *Black Echoes* Awards. They continued to record a number of hits, including 'Railway Station', alongside their 1982 self-production of 'Casual Affair', with a sublime version of **Jackie Edwards**' 'Who Told You So'. The duo had carved a respectable position in the history of UK reggae and the industry suffered a great loss when Sonia died in 1995.

Mean Machine

Though somewhat unfairly consigned to the wastebasket of musical history, Mean Machine deserve their place in the hip-hop hall of fame by dint of being the first crew to rap in Spanish, in 1979. As such they would serve as a signpost to subsequent generations of Latino rappers, from **Kid Frost** to **Mellow Man Ace**, to **Cypress Hill** and **K7**.

Meanstreak

Originating from New York, USA, Meanstreak were formed in 1985 by guitarists Marlene Apuzzo and Rena Sands. Recruiting vocalist Bettina France, bassist Martens Pace and drummer Diane Keyser, they were the first all-female thrash metal band to record an album. Signing to the independent Music For Nations label, they released *Roadkill*, produced by **Alex Perialas** and ex-**Raven** drummer Rob Hunter. Recorded within a week, the pressure resulted in a set that betrayed its origins by being both shambolic and ill-focused. The songs, meanwhile, were rigidly formularized and were further scuppered by weak vocals. The album remains of interest to thrash aficionados, but even then, only on a historical rather than musical level.

● ALBUMS: *Roadkill* (Music For Nations 1988)★★.

Meat Beat Manifesto

Their name a grotesque reference to masturbation, London, England's Meat Beat Manifesto are a post-industrial dance group comprising multi-instrumentalist/vocalist Jack Dangers and programmer Jonny Stephens, aided by non-musical contributors Marcus Adams (dancer and choreographer) and Craig Morrison (stage and costume design). Taking their theme as the modern information/consumer society, the group combines samples drawn from television and commercials, combined with hip-hop beats and dub grooves to create mesmerizing aural soundscapes. The group began releasing a series of 12-inch singles (still their best medium) in the late 80s, which were later anthologized on *Storm The Studio*. Herein the 'cut-up' techniques pioneered in literature by **William Burroughs** were transposed to diverse musical cultures, a process confirmed by the fact that the title *Storm The Studio* was adapted from a statement made by Burroughs' character Uranian Willy in *The Soft Machine*. Enigmatically, none of the songs were given individual titles. The tapes for a debut album proper had been lost during a fire at their London studio, thus *Armed Audio Warfare* again comprised largely dated material. Their first studio album proper, *99%*, was less visceral and more attuned to the burgeoning house movement, though the group's lyrics were no less challenging. That was especially true of 1992's *Satyricon*, on which such subjects as consumerism ('That Shirt') and animal rights ('Untold Stories') were addressed without the band's sound becoming too didactic. In the 90s Dangers also became a celebrated remixer, working with artists including **Consolidated**, the **Shamen**, **David Byrne** and **MC 900ft Jesus**. After a four-year gap Meat Beat Manifesto returned in 1996 with their fifth studio album, *Subliminal Sandwich*.

● ALBUMS: *Storm The Studio* (Wax Trax! 1989)★★★, *Armed Audio Warfare* (Wax Trax! 1990)★★★, *99%* (Play It Again Sam/Mute 1990)★★★, *Satyricon* (Mute 1992)★★★, *Subliminal Sandwich* (Mute 1996)★★★.

Meat Is Murder - The Smiths

The second **Smiths** album expanded upon the twin flight paths of its predecessor: singer **Morrissey**'s unabashed solipsism and Johnny Marr's textured guitar playing. Opening with the plangent 'Headmaster's Ritual', *Meat Is Murder* brings both these facets into sharp focus with layers of sound supporting the singer's confessional, singsong style. Bittersweet humour and rampant profligacy mark the album's lyrical content, no more so than on the indignant, pro-vegetarian title track. The rhythm section of Andy Rourke and Mike Joyce provides a supple spine for the group's two central sparring partners, keeping both their potential excesses in check. Self-indulgent? Yes, but brilliantly so.

- Tracks: *The Headmaster Ritual; Rusholme Ruffians; I Want The One I Can't Have; What She Said; Nowhere Fast; That Joke Isn't Funny Anymore; Well I Wonder; Barbarism Begins At Home; Meat Is Murder.*
- First released 1985
- UK peak chart position: 1
- USA peak chart position: 110

Meat Loaf

b. Marvin Lee Aday, 27 September 1951, Dallas, Texas, USA. Meat Loaf strongly claims this date of birth, but it has also been suggested as 1947. The name Meat Loaf originated at school, when, aged 13, he was christened 'Meat Loaf' by his football coach, owing to his enormous size and ungainly manner. Two years later his mother died of cancer, and fights with his alcoholic father grew worse. He moved to Los Angeles in 1967 and formed Popcorn Blizzard, a psychedelic rock group that toured the club circuit, opening for acts including the **Who**, **Ted Nugent** and the **Stooges**. In 1969 Meat Loaf successfully auditioned for a role in ***Hair***, where he met soul vocalist Stoney. Stoney and Meat Loaf recorded a self-titled album in 1971, which spawned the minor ***Billboard*** chart hit, 'What You See Is What You Get'. *Hair* closed in New York in 1974, and Meat Loaf found new work in *More Than You Deserve*, a musical written by **Jim Steinman**, then took the part of Eddie in the film version of ***The Rocky Horror Picture Show***. In 1976, he was recruited by **Ted Nugent** to sing lead vocals on his *Free For All*, after which he joined up with Steinman once more in the famous US satirical comedy outfit, the National Lampoon Roadshow. Meat Loaf and Steinman struck up a working musical relationship and started composing a grandiose rock opera. After a long search, they found Epic Records and producer **Todd Rundgren** sympathetic to their ideas and demo tapes. Enlisting the services of **Bruce Springsteen**'s E Street Band, they recorded ***Bat Out Of Hell*** in 1978. This was pieced together around the high camp of the title track, an operatic horror melodrama that saw Meat Loaf raging against nature, and 'Paradise By The Dashboard Lights', with **Ellen Foley** providing female accompaniment. The album was ignored for the first six months after release, although Meat Loaf toured extensively, supporting **Cheap Trick**, among others. Eventually the breakthrough came, and *Bat Out Of Hell* rocketed towards the top of the charts in country after country. It stayed in the UK and US album charts for 395 and 88 weeks, respectively, and sold in excess of 30 million copies worldwide, the third biggest-selling album release of all time. However, with success came misfortune. Meat Loaf split with his manager, David Sonenberg, causing all manner of litigation. He was also drinking heavily, unable to cope with his new-found but barely anticipated stardom, and lost his voice. He lost his songwriter too, as Steinman left for the solo release of what had been mooted as a thematic follow-up to *Bat Out Of Hell* - *Bad For Good*: 'I spent seven months trying to make a follow-up with him, and it was an infernal nightmare. He had lost his voice, he had lost his house, and he was pretty much losing his mind'. After a three-year gap, during which Meat Loaf voluntarily declared himself bankrupt, the eagerly anticipated follow-up, *Dead Ringer*, was released. Again, it used Steinman's compositions, this time in his absence, and continued where *Bat Out Of Hell* left off, comprising grandiose arrangements, anthemic choruses and spirited rock 'n' roll. The title song made the Top 5 in the UK and the album hit number 1, but it only dented the lower end of the Top 50 *Billboard* album chart. This was, seemingly, the last time Meat Loaf would be able to use Steinman's sympathetic songwriting skills, and the consequent decline in standards undoubtedly handicapped the second phase of his career. Concentrating on Europe, relentless touring helped both *Midnight At The Lost And Found* and *Bad Attitude* to creep into the UK Top 10 album chart. Nevertheless, this represented a significant decline in popularity compared with his Steinman-penned albums. *Blind Before I Stop* saw Meat Loaf teaming up with **John Parr** for the single 'Rock'n'Roll Mercenaries', which, surprisingly, was not a hit. The album was, however, his strongest post-Steinman release and featured a fine selection of accessible, blues-based hard-rock numbers. In live performances, things had never been better; Meat Loaf's band included Bob Kulick (brother of **Kiss** guitarist Bruce Kulick, and now of **Skull**), and ex-**Rainbow** drummer Chuck Burgi. They delivered an electrifying show that ran for nearly three hours. Recorded at London's Wembley Stadium, *Meat Loaf Live* emerged in 1987, and featured raw and exciting versions of his finest songs. By this time, Meat Loaf was also a veteran of several films, including *Roadie*, *Americathon* and, in the 90s, *Wayne's World* and *Leap Of Faith*. Apart from re-releases and compilations, he maintained a recording silence well into the 90s. However, he signed a new contract with **Virgin Records** in 1990, and as rumours grew that he was once again working with Steinman, the media bandwagon began to roll. ***Bat Out Of Hell II: Back Into Hell***, from its title onwards displayed a calculated, stylistic cloning of its precursor. The public greeted the familiarity with open arms, propelling the first single, 'I'd Do Anything For Love (But I Won't Do That)', to number 1 in both the USA and UK, its parent album performing the same feat. Though critics could point at the formulaic nature of their approach, Meat Loaf had no doubts that by working with Steinman again, he had recaptured the magic: 'Nobody writes like Jim Steinman. All these things - bombastic, over the top, self-indulgent. All these things are positives.' Steinman was noticeably absent from *Welcome To The Neighbourhood*, apart from two old compositions. Instead, the excellent pulp magazine-style package contained songs that sound exactly like Steinman's work, particularly 'I'd Lie For You' and 'If This Is The Last Kiss', both written by **Diane Warren**.

- ALBUMS: *Bat Out Of Hell* (Epic 1978)★★★★, *Dead Ringer*

(Epic 1981)★★★, *Midnight At The Lost And Found* (Epic 1983)★★★, *Bad Attitude* (Arista 1985)★★★, *Blind Before I Stop* (Arista 1986)★★★, *Meat Loaf Live* (Arista 1987)★★★, *Bat Out Of Hell II: Back Into Hell* (Virgin 1993)★★★, *Alive In Hell* (Pure Music 1994)★★★, *Welcome To The Neighbourhood* (Virgin 1995)★★★.

● COMPILATIONS: *Hits Out Of Hell* (Epic 1984)★★★, with Bonnie Tyler *Heaven & Hell* (1993)★★, *Rock'n'Roll Hero* (Pickwick 1994)★★.

● VIDEOS: *Live At Wembley* (Videoform 1984), *Bad Attitude Live* (Virgin Vision 1986), *Hits Out Of Hell* (Epic 1985), *Meat Loaf Live* (MIA 1991), *Bat Out Of Hell II - Picture Show* (1994).

● FURTHER READING: *Meatloaf: Jim Steinman And The Phenomenology Of Excess*, Sandy Robertson.

Meat Puppets

Formed in Tempe, Arizona, USA, Curt Kirkwood (b. 10 January 1959, Wichita Falls, Texas, USA; guitar, vocals), Cris Kirkwood (b. 22 October 1960, Amarillo, Texas, USA; bass, vocals) and Derrick Bostrom (b. 23 June 1960, Phoenix, Arizona, USA; drums) made their debut in 1981 with a five-track EP, *In A Car*. *Meat Puppets*, released the following year on the influential hardcore label SST Records, offered a mix of thrash punk with hints of country, captured to perfection on the alternative cowboy classic, 'Tumblin' Tumbleweeds'. Their affection for roots music was fully realized on *Meat Puppets II*, a captivating set marked by dramatic shifts in mood and Curt Kirkwood's uncertain, but expressive, vocals. *Meat Puppets II* hauled country back to the campfire. *Up On The Sun* showed the trio moving further from their punk roots, embracing instead neo-psychedelic melodies. This evolution was enhanced further on *Mirage*, yet another critically acclaimed set. Having proclaimed an affection for **ZZ Top**, Curt Kirkwood introduced a more direct, fuzz-toned sound on *Huevos*, which was recorded in one marathon 72-hour session. Kirkwood shuns using a traditional plectrum, he merely uses a quarter dollar coin. Viewed by many long-time fans as a sell-out, *Huevos*' commercial appeal continued on *Monster*, the trio's heaviest, most 'traditional' set to date. Memorable hooklines were combined with hard-rock riffs and despite the qualms of those preferring the group's early work, the set was lauded as one of 1989's leading independent releases. Surprisingly the Meat Puppets then disbanded, re-forming in 1991, buoyed by continued interest in their work and a contract with **London Records**. Subsequent releases have kept interest in the group alive, and in 1993 the Kirkwood brothers joined **Nirvana** on their now-legendary *Unplugged* appearance. Three songs from *Meat Puppets II*; 'Lake Of Fire', 'Plateau' and 'Oh Me', were immortalized during this affectionate collaboration. *No Joke!* lived up to its title and proved to be their most commercial and successful album to date.

● ALBUMS: *Meat Puppets* (SST 1982)★★, *Meat Puppets II* (SST 1983)★★★, *Up On The Sun* (SST 1985)★★★, *Mirage* (SST 1987)★★★★, *Huevos* (SST 1987)★★★, *Monsters* (SST 1989)★★★, *Forbidden Places* (London 1991)★★★, *Too High To Die* (London 1994)★★★, *No Joke!* (London1995)★★★.

● COMPILATIONS: *No Strings Attached* (SST 1990)★★★.

Meaux, Huey P.

b. 10 March 1929, Kaplan, Louisiana, USA. Meaux is an influential figure in Texas music circles, and often acted as go-between, arranging for labels to license masters brought to him. A shrewd judge of hit potential, he also prospered as a producer with a series of excellent, contrasting acts. **Barbara Lynn**'s 1962 hit, 'You'll Lose A Good Thing', helped finance Meaux's studios in Houston and Jackson, which in turn generated further success with **B.J. Thomas** ('I'm So Lonesome I Could Cry'), **Roy Head** ('Treat Her Right') and the **Sir Douglas Quintet** ('She's About A Mover'), the latter of which was released on Meaux's own Tribe label, one of several he inaugurated. A conviction in 1967 for violation of the Mann Act (escorting a female across state lines for immoral purposes), resulted in his imprisonment but he received a pardon from the then President, Jimmy Carter. It was the mid-70s before Meaux recovered momentum with Tex-Mex star **Freddie Fender**, who rose from regional to national acclaim with Meaux's excellent southern-style recordings. Among the many acts to use this intuitive individual's production skills are **Johnny Copeland**, **T-Bone Walker** and **Johnny Winter**. 'Before The Next Tear Falls' was a US number 1 single in 1975, and the producer continued this roots-based direction with several other acts, enjoying a 1985 hit with Rockin' Sydney's version of the cajun 'standard', 'My Toot Toot'. He made an appearance as a disc jockey in **David Byrne**'s film, *True Stories*, in 1986. In 1996 he was arrested and charged with possesion of drugs and a further child pornography charge. He was found guilty and given a 15 year jail sentence in the summer of 1996.

Meco

Meco Monardo (b. 29 November 1939, Johnsonburg, Pennsylvania, USA) was a talented arranger who successfully moved into the pop field in the early 70s. He co-produced **Gloria Gaynor**'s 'Never Can Say Goodbye' and **Carl Douglas**'s 'Doctor's Orders' before finding fame in his own right in 1977. Totally entranced by the Steven Spielberg film *Star Wars*, which he saw 11 times, Meco was convinced that he could take the theme into the charts. After hiring musicians and employing his own talents as trombonist and pianist, Meco watched with equal fascination as 'Star Wars Theme'/'Cantina Band' effortlessly moved to number 1, outselling the official theme by the London Symphony Orchestra in the process. Thereafter, Meco became something of a specialist in movie themes, finding success with adaptations from *Close Encounters Of The Third Kind*, *The Wizard Of Oz*, *The Empire Strikes Back* and *Return Of The Jedi*.

Medallions

The Medallions were formed by lead singer Vernon Green (b. Denver, Colorado, USA) in Los Angeles, California, USA, after record company boss Dootsie Williams commented on the quality of his voice as he was walking down the street one day. The rest of the group - Andrew Blue (tenor), Randolph Bryant (baritone) and Ira Foley (bass) - were built around Green's strong vocal abilities, and took their collective name from their leader's fondness for jewellery. Williams was as good as his word and signed the group to Dootone Records, a relationship that began with the release of 'The Letter'. The b-side, 'Buick 59', was particularly well received on Los Angeles radio, and started a trend of naming singles after car types ('Coupe De Ville Baby', '59 Volvo', etc.). Willy Graham replaced Andrew Blue, while the group expanded to a quintet in 1955 with the addition of Donald Woods. However, the group broke up after the release of their third single, 'Speedin''. Abandoning Green, the other four members formed the Vel-Aires and signed with Flip Records. Green responded by putting together a new Medallions featuring Kenneth Williams and Frank Marshall, issuing 'Only For You'. This formation did not last, however, and Williams then placed Green as singer with another of his groups, the **Dootones** (who shared the name of the label). They were still titled the Medallions, but their first release together was as back-up group to Johnny Morisette on October 1955's 'My Pretty Baby'. However, a month later they debuted in their own right with 'Dear Darling', then 'I Want A Love'. Their next release saw their billing extended to Vernon Green And The Medallions. They released three singles for Dootone's Dooto subsidiary between 1956 and 1957 in this manner. None of these singles, which again featured fluctuating line-ups, were successful. Green left to form the Phantoms, a masked group who recorded briefly for **Specialty Records**, but then returned in 1957 to front another version of the Medallions. Five further singles emerged (three for Dooto, one for **Minit** and one for Pan World Records), while the band continued to tour widely. The most interesting of these singles was the second, 'Magic Mountain'/'59 Volvo'. The latter track was expressly commissioned by a local disc jockey whose brother owned a Volvo dealership. The band was then put on hold for nine years following an automobile accident that incapacitated Green. He returned to front the Medallions for a final 1973 single for Dooto, 'Can You Talk', and again in 1989 at the inaugural Doo-wop Society show.

Meddle - Pink Floyd

This famous 'inside the ear' cover is often put at the bottom of the **Pink Floyd** pile in place of their many mega-selling others. *Meddle* is often remembered for the (admittedly impressive) 'Echoes', nearly 24 minutes of sweeping organ, building over clashing guitar. Equally good is the lilting 'A Pillow Of Winds', which is a delight, as is the easy-going 'Fearless', with some lovely chord changes. Roger Waters also sings well as the whole band sound relaxed and more together than at any stage in their turbulent career. *Meddle* deserves reappraisal as their most therapeutic and enjoyable album.

- Tracks: *One Of These Days; A Pillow Of Winds; Fearless; San Tropez; Seamus; Echoes.*
- First released 1971
- UK peak chart position: 3
- USA peak chart position: 70

Media Records

(see **Bortolotti, Gianfranco**)

Medicine

This US indie rock band features Beth Thompson (b. 12 June 1967, St Louis, Missouri, USA; vocals), Brad Laner (b. 6 November 1966, Los Angeles, California, USA; vocals, guitar), Jim Putnam (b. 30 September 1967, Hollywood, California, USA; guitar), Jim Goodall (b. 9 May 1952, Burbank, California, USA; drums) and Ed Ruscha (b. Edward Joseph Ruscha, 14 December 1968, Inglewood, California, USA; bass). Each of these members had performed as part of other bands. Thompson had worked with Four Way Cross, Laner with **Savage Republic** and Steaming Coils, Putnam with SDF, Magic Beard and Bus Engines, Ruscha with SDF, Maids Of Gravity, Pita Hawks, Magic Beard and Dumb Speedway Children. The eldest member of the group, Goodall has seen service with such established bands as the **Flying Burrito Brothers** and **Canadian Sweetheart**. Taking their name from an old **Throbbing Gristle** song, the group made their live debut in Long Beach, California, in September 1991 (they had already been picked up for radio broadcast by west coast alternative radio guru Rodney Bingenheimer). Signed to English label **Creation Records**, they made their recorded debut in August 1992 with 'Aruca', which prefaced a well-received debut album. *Sounds Of Medicine* was a mini-album with remixes by Billy Corgan (**Smashing Pumpkins**) and Robin Guthrie (**Cocteau Twins**). In common with earlier releases this could hardly be described as light-hearted fare, but as Thompson declared to the press: 'I'm happy to make dark music. Fortunately you can't really make out our words so nobody's going to come to us and say we caused so-and-so's suicide.' *Her Highness* was just as deliberate, almost numbingly introspective both musically and lyrically, winning strong comparisons to **My Bloody Valentine**.

- ALBUMS: *Short Forth Self Living* (Creation 1992)★★★, *Sounds Of Medicine* mini-album (American 1994)★★★, *Her Highness* (American 1995)★★.

Medicine Ball Caravan

This 1971 film followed several rock groups as they travelled across America. The guiding force behind the project was San Franciscan disc-jockey **Tom Donahue**, former proprietor of Autumn Records. Alternately known as *We Have Come For Your Daughters* after the motto pinned to the touring bus - which drew the ire of feminists - *Medicine Ball Caravan* was a thinly-veiled way of promoting Donahue's management clients, **Stoneground**. This expansive, revue-styled act was led by **Sal Valentino**, formerly of the **Beau Brummels**, and it also included several well-respected Bay Area musicians. **B.B. King**, **Alice Cooper**, **Delaney And Bonnie** and **Doug Kershaw** are among the other featured acts, but Stoneground remain at its core. Interesting rather than essential, *Medicine Ball Caravan* suggests a last-gasp attempt at exposing a 'gypsy-esque' notion of rock. It was not a great success and an attendant soundtrack album was also poorly received. Paradoxically, several portions featuring Stoneground were exhumed by **Warner Brothers Records** in a bid to help launch the group in Britain.

Medicine Head

John Fiddler (b. 25 September 1947, Darlaston, Staffordshire, England; guitar/vocals) and Peter Hope-Evans (b. 28 September 1947, Brecon, Powys, Wales; harmonica/jew's harp) were confined to the small clubs of England's Midlands, until a demo tape brought the duo to pioneering BBC disc jockey **John Peel**'s **Dandelion** label. Their debut album, *Old Bottles New Medicine*, offered delicate, sparse, atmospheric songs, and crude, rumbustious R&B, a contrast maintained on a second set, *Heavy On The Drum*. The duo enjoyed a surprise hit single when '(And The) Pictures In The Sky' reached number 22 in 1971, but their progress faltered when Hope-Evans left the group. Ex-**Yardbird** Keith Relf, at this point Medicine Head's producer, joined Fiddler and drummer John Davies for the group's third album, *Dark Side Of The Moon*. Hope-Evans and Fiddler resumed their partnership in 1972, although session musicians were employed on their subsequent album, *One And One Is One*. The title track became a number 3 UK hit in 1973, while a second single, 'Rising Sun', reached number 11; as a result, the line-up was expanded to include Roger Saunders (b. 9 March 1947, Barking, Essex, England; guitar), Ian Sainty (bass) and ex-**Family** member Rob Townsend (b. 7 July 1947, Leicester, Leicestershire, England; drums). Further ructions followed the release of *Thru' A Five* and by 1976, Medicine Head was again reduced to the original duo. *Two Man Band* (1976) marked the end of their collaboration. Fiddler then joined **British Lions**, which otherwise comprised former members of **Mott The Hoople**, and recorded several solo singles before fronting 're-formed' Yardbirds, Box Of Frogs, in 1983. He currently works as a solo act. Hope-Evans assisted **Pete Townshend** on his *White City* soundtrack (1985), and later played in several part-time groups.

● ALBUMS: *Old Bottles New Medicine* (Dandelion 1970)★★★, *Heavy On The Drum* (Dandelion 1971)★★★, *Dark Side Of The Moon* (Dandelion 1972)★★★, *One And One Is One* (Polydor 1973)★★★, *Thru' A Five* (Polydor 1974)★★, *Two Man Band* (Polydor 1976)★★, *Timepeace, Live In London 1975* (Red Steel 1995)★★.

● COMPILATIONS: *Pop History Volume XXV* (1973)★★, *Medicine Head* (1976)★★★, *Best Of Medicine Head* (Polydor 1981)★★★.

Meditation Singers

Originally titled Moments Of Meditation, this all-female gospel group was formed in April 1950 at the New Liberty Missionary Baptist Church in Detroit, Michigan, USA. Ernestine Rundless (lead soprano), Dellareese Early (lead and first soprano), Marie Waters (alto) and DeLillian Mitchell (tenor) were moulded by church directors Pastor E. Alan Rundless II and pianist Emory Radford. Their performances quickly brought them a sizeable local following, as did numerous appearances on radio shows. In 1952 they won the Golden Cup Jubilee, but by this time Early had left for a solo pop and acting career. Her replacement was Laura Lee Newton, while Carrie Williams expanded the group to a quintet. Newton, under the name Laura Lee, would also find consistent success as a soul singer in the late 60s and early 70s, reaching number 36 in the US charts with 'Woman's Love Rights' in 1967. At this point **Reverend James Cleveland** took a hand in the Meditation Singers' fortunes as arranger and writer. With the name abbreviated to Meditation Singers they released a series of records for Hob and **Specialty Records** that sold steadily in the gospel market. They were still going strong in the 90s (with Waters, Rundless and Newton all surviving the intervening decades).

Meditations

Jamaican vocal group comprising Ansel Cridland, Danny Clarke and Winston Watson. Clarke had previously been a member of The Righteous Flames, the group fronted by **Winston Jarrett** (which had, in turn, been formed from the ashes of **Alton Ellis**'s Flames). Clarke left in 1975, forming the Meditations alongside Cridland and Watson. The trio, a roots group similar in style to the **Mighty Diamonds**, recorded a series of strong singles for producers **Dobby Dobson** and **Lee Perry**: 'Running From Jamaica', 'No Peace', 'House Of Parliament' and 'Much Smarter', songs that cast them as righteous Rastafarians who would have nothing to do with the system. Further hits for a variety of producers revealed their pedigree: 'Wake Up', 'Fly Your Natty Dread' and the massive 'Woman Is Like A Shadow' (1978). Their first LP, *Message From The Meditations*, was a minor classic. Resourceful beyond the limits of most bands, the Meditations rode out the **dancehall** era, cutting a series of strong, if hardly spectacularly successful, albums for a variety of labels. Their 1983 set, *No More Friend*, was favourably received, and they remain revered ambassadors of rasta reggae, and retain much goodwill in America to this day.

● ALBUMS: *Message From the Meditations* (Wild Flower 1977)★★★★, *Wake Up* (Third World 1978)★★★, *No More*

Friend (Greensleeves 1983)★★★★, *For The Good Of Man* (Greensleeves 1988)★★★, *Return Of* (1993)★★★.

● COMPILATIONS: *Greatest Hits* (Greensleeves 1984)★★★★, *Deeper Roots: The Best Of* (Heartbeat)★★★.

Meditations - John Coltrane

One of **John Coltrane**'s classic religious suites, *Meditations* is a long and complex work from a period late in his career, when he was beginning to break his ties with the classic quartet, and augment the band with new members. Pianist **McCoy Tyner**, bassist **Jimmy Garrison** and drummer **Elvin Jones** are joined by tenor saxophonist **Pharoah Sanders** on the front line and drummer **Rashied Ali**. In five parts, joined by long improvised linking passages, *Meditations* is an intense, emotional and difficult work, and signalled the beginning of a fiercely challenging final period for Coltrane.

● Tracks: *Love; Consequences; Serenity; The Father And The Son And The Holy Ghost; Compassion.*

● First released 1966

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Medley, Bill

b. 19 September 1940, Santa Ana, California, USA. After several successful years with the **Righteous Brothers**, Medley embarked on a solo career in late 1967. Several relatively barren years followed, until Medley received a major push from **A&M** in 1971. Again, no hits were forthcoming, and in 1974, the Righteous Brothers reunited. Medley's second attempt at a solo career took place in 1981, five years after the mysterious murder of his wife Karen. This time he enjoyed some minor hits, which reached fruition during the second half of the 80s with his contribution to the movie ***Dirty Dancing***. Collaborating with **Jennifer Warnes**, Medley found the perfect song in '(I've Had) The Time Of My Life', which reached number 1 in the US charts. Further film-related material saw Medley enjoy minor successes, most notably with a cover version of the **Hollies**' 'He Ain't Heavy, He's My Brother' from the soundtrack of *Rambo III.*

● ALBUMS: *100%* (MGM 1968)★★★, *Soft And Soulful* (MGM 1969)★★★, *A Song For You* (A&M 1971)★★★, *Sweet Thunder* (1981)★★, *Right Here And Now* (Planet 1982)★★.

● COMPILATIONS: *The All-Time Greatest Hits Of Bill Medley* (RCA 1988)★★★.

Meehan, Tony

Drummer Meehan (b. Daniel Joseph Anthony Meehan, 22 March 1943, Hampstead, London, England) worked with several late 50s' acts, including **Vince Eager**, **Vince Taylor** and the **Vipers**, before joining the Drifters, later the Shadows, in 1959. He left the group in 1961, in order to take up an A&R post with **Decca**, but later forged a successful partnership with another ex-Shadow. **Jet Harris And Tony Meehan** enjoyed three UK Top 5 singles, including the number 1 'Diamonds', before the former was involved in a serious car smash. Their partnership sundered, the drummer formed the Tony Meehan Combo for 'Song Of Mexico' (1964), but he failed to emulate earlier success. The short-lived group included bassist **John Paul Jones**, later of **Led Zeppelin**, but was disbanded when its leader reverted to backroom work. Meehan produced material for **Trash** and **Tim Hardin**, but his only reappearance as a performer was confined to 'Hooker Street' (1969), the b-side to his brother Keith's lone single.

● COMPILATIONS: *Remembering: Jet Harris And Tony Meehan* (Decca 1976)★★★★, *The Jet Harris And Tony Meehan Story Volumes 1 & 2* (1976)★★★★, *Diamonds* (1983)★★★, *Diamonds And Other Gems* (Deram 1989)★★★★.

Meek, Joe

b. Robert George Meek, 5 April 1929, Newent, Gloucestershire, England, d. 3 February 1967, London, England. Britain's premier independent record producer of the early 60s, Meek was equally renowned for his pioneering recording techniques and eccentric personality. His career began in 1954, when he joined IBC, the leading independent recording studio of the era. Originally an engineer, he worked on a number of hits, including **Lonnie Donegan**'s 'Cumberland Gap', **Frankie Vaughan**'s 'Green Door', **Johnny Duncan**'s 'Last Train To San Fernando' and **Humphrey Lyttelton**'s 'Bad Penny Blues'. He also turned his hand to songwriting, penning **Tommy Steele**'s 'Put A Ring On Her Finger' in 1958. By 1960, he had set up Lansdowne Studios in west London, where he worked with producer Denis Preston on recordings by various popular jazz artists. An ill-advised expansion policy encouraged Meek to launch Triumph Records, which enjoyed a hit with **Michael Cox**'s 'Angela Jones' before rapidly winding down its activities. Thereafter, Meek concentrated on leasing tapes to major labels, using the title RGM Sound. He worked from a converted studio situated above a shop in Holloway Road, north London, and it was here that he created the unusual sounds that were to become his hallmark. His first major hit as a producer was **John Leyton**'s 'Johnny Remember Me', an atmospheric, eerily echo-laden affair which topped the UK charts in 1961. Leyton followed up with other Meek-produced successes, including 'Wild Wind', 'Son, This Is She' and 'Lonely City'. With Geoff Goddard composing suitably ethereal material, Meek enjoyed further vicarious chart action with **Mike Berry** ('Tribute To Buddy Holly') and backing group the **Outlaws** ('Swingin' Low' and 'Ambush'). By 1962, the increasingly inventive producer had reached his apogee on the spacy instrumental 'Telstar', which took the **Tornadoes** to the top of the charts on both sides of the Atlantic. He was now hailed as a genuine original, with an innovative flair unmatched by any of his rivals. The accolades were to prove short-lived. The mid-60s beat boom spearheaded by the **Beatles** seriously dented Meek's credibility and commercial standing. His work was increasingly regarded as novel, rather than important, and his love for gimmicks took precedence on recordings by **Screaming Lord Sutch** and others. Meek responded with the much publicized **Heinz**, who reached the Top 10 with the **Eddie Cochran** tribute, 'Just Like Eddie'. The swirling 'Have I The Right' provided a 1964 UK number 1 for the **Honeycombs**, but this was to be Meek's last major success. By 1965, he seemed something of an anachronism, and his production techniques seemed leaden and predictable rather than startling. The departure of songwriter Geoff Goddard weakened the supply of good material, and a motley series of flop records left record companies disenchanted. Meek's tempestuous personality and often violent behaviour alienated many old friends, while his homosexuality produced feelings of self-loathing and engendered a fear of imminent scandal. His mental instability worsened with successive personal and business problems, and on 3 February 1967, he was involved in a bizarre shooting incident in which he fatally shot his landlady before turning the gun on himself. It was the end of a sometimes brilliant but frustratingly erratic career.

● ALBUMS: with the Blue Men *I Hear A New World* (Triumph 1960, reissued RPM 1992)★★★.

● COMPILATIONS: *The Joe Meek Story Volume 1* (Sequel 1992)★★★★, *Work In Progress* (1993)★★★, *It's Hard To Believe It: The Amazing World Of Joe Meek* (Razor & Tie 1995)★★★, *Joe Meek Presents 304 Holloway Road* (Sequel 1996)★★★, *Intergalactic Instros* (Diamond 1997)★★★, *The Joe Meek Story Volume 5: The Early Years* (Sequel 1997)★★★★, *Joe Meek: Hidden Gems Volume 1* (Diamond 1998)★★★.

● FURTHER READING: *The Legendary Joe Meek*, John Repsch.

Meeks, Carl

b. 1962, Kingston, Jamaica, West Indies. As a schoolboy, Meeks emulated the singing styles of top Jamaican musicians, and, determined to pursue a career in the recording industry, he realized that he would have to develop his own original style. In the mid-80s he auditioned with George Lemon who released his debut, 'No More Secrets', which led to a series of singles. He also worked with other producers, including the prolific Hugh 'Redman' James. James was proving to be one of Jamaica's top producers, releasing smash hits from Clement Irie, **Thriller U** and Meeks's 1987 hits, 'Weh Dem Fah', 'Haul And Pull Up Selector' and 'Rude Girl Sandra'. By 1988 Meeks performed alongside DJ Daddy Lilly for 'Lean On Me', and a classic tale of wasted emotions, 'Heard About My Love'. As a soloist, Meeks continued to enjoy hits with the conscientious 'Danger' and 'Tuff Scout'.

● ALBUMS: *Weh Dem Fah* (Redman International 1987)★★★★, *Jackmandora* (Greensleeves 1988)★★★, *Righteousness* (Ellis 1997)★★★.

Meet Me In St. Louis

Released by MGM in 1944, this enchanting film traces the adventures of the Smith family as the seasons change from summer through spring in the US city of St. Louis during 1903/4. Based on *The Kensington Stories* by Sally Benson, Irving Brecher and Fred Finklehoffe's screenplay focuses on one of the Smiths' teenage daughters, Esther (**Judy Garland**), and her romance with the boy who lives next door to her in Kensington Avenue, John Truitt (Tom Drake). The cast was particularly fine: Esther's three sisters, Rose, Tootie and Agnes, were played by Lucille Bremer, Margaret O'Brien, and Joan Carroll; and the family group was completed by brother Lon Jnr. (Henry H. Daniels Jnr.), father and mother (Leon Ames and Mary Astor), grandpa (Harry Davenport) - and their long-time maid Katie (Marjorie Main). Also featured were June Lockhart, Hugh Marlowe, Robert Sully, and Chill Wills. The seemingly ordinary day-to-day happenings involving collusion between Rose, her mother and Katie to advance the time of the evening meal by an hour so that it will not coincide with a long-distance telephone call from Rose's boyfriend, Tootie's Halloween night escapades, Esther and John's mutual joy at the Christmas dance, and the possibility of the whole family moving to New York, resulted in a most extraordinary film. The move away from their beloved home does not materialize, and the whole family celebrate at the opening of 1904 St. Louis World Fair, singing 'Meet Me In St. Louis, Louis' (Andrew Sterling-Kerry Mills). **Hugh Martin** and **Ralph Blane** contributed three memorable songs for Judy Garland to sing: 'The Boy Next Door', 'Have Yourself A Merry Little Christmas', and the immortal 'The Trolley Song', which accompanied one of the most endearing sequences in any film musical. Garland also joined O'Brien for the charming 'Under The Bamboo Tree' (Bob Cole-J. Rosamond Johnson), and she and the rest of the young people (and audiences all over the world) brushed a tear from their eyes as Leon Ames (dubbed by **Arthur Freed**) and Mary Astor rendered the poignant 'You And I' (Freed-**Nacio Herb Brown**). The dances were staged by **Charles Walters**, and the film, which was directed with his usual style and flair by **Vincente Minnelli**, was photographed in Technicolor by George Folsey. *Meet Me In St. Louis* was an enormous commercial success, grossing over $5 million in US domestic theatre rentals alone - a fitting return for what is generally considered to be a masterpiece. Unfortunately, the magic did not extend to the 1989 Broadway stage adaptation which one critic called 'a lumbering and graceless project'. It ran for only 253 performances at the time, but revivals, complete with additional songs, were mounted in St. Louis in 1960 and 1991.

Mega City Four

Thrash pop outfit from Surrey, England, influenced by early punks such as **Stiff Little Fingers** and the **Buzzcocks**, stabilizing their output with a sustained melodicism and growing lyrical awareness. They started out in 1982 as Capricorn, who played a few gigs and recorded demos (including one 15-track affair entitled *The Good News Tape*). However, in 1986 original drummer Martin left, leaving the remaining members to undergo a rethink. A replacement, Chris Jones, was recruited from local bands Exit East and Moose Kaboose, joining Wiz (b. Darren Brown; vocals, guitar), Danny (b. Daniel Brown; rhythm guitar, backing vocals, brother of Wiz), and Gerry (b. Gerald Bryant; bass). Wiz had previously played one gig fronting a progressive rock band, Quilp, before joining Bryant in Capricorn, formed at Guildford technical college. On 1 January 1987, Mega City Four had their first practice. They took their name from the home base of *Judge Dredd*, the popular comic book enforcer. A demo appeared in March, and after nationwide gigs a self-financed single, 'Miles Apart', was recorded in the autumn. Although it took six months to surface, reviews were impressive and disc jockey **John Peel** added his patronage. In the wake of its success it was reissued by **Vinyl Solution** subsidiary Decoy Records, who became the band's permanent home. 'Distant Relatives' followed in November 1988, announcing Wiz's lyrical preoccupation with relationships, and was awarded Single Of The Week status by Steve Lamacq in ***New Musical Express***. Another single, 'Less Than Senseless', arrived during a relentless 300-gig touring schedule throughout 1989. These experiences would result in the title of their debut album, *Tranzophobia* - a term invoked to convey the horror of touring for extended periods out of the back of a transit van. Though at the time it perfectly described the earnest, hard-working nature of the band, it later became an albatross around their necks when they found themselves unable to escape the lack of sophistication it implied. Despite this, Mega City Four, alongside peers and friends the **Senseless Things**, helped revitalize a flagging UK live scene with wholly committed performances. Sadly, *Who Cares Wins* saw many of the band's newly acquired critical following renounce their previous advocacy, on a set neutered by flat production. Frustrated by budget restrictions, the band elected to move to **Big Life Records** for future recordings. 'Words That Say' and 'Stop', the latter a Top 40 success in January 1992, prefaced the band's long-playing debut for their new home. *Sebastapol Road* was titled after the group's Farnborough rehearsal studio and comprised a succinct, energized collection of three-minute pop songs, with more highly evolved lyrical themes than had previously been the case. A live album, less perfunctory than efforts by bands without Mega City Four's onstage fluency, preceded 1993's *Magic Bullets*. With increasingly introverted songwriting from Wiz - though his words were as direct and anti-glamour as ever - this was another fine, considered set, its quality emphasized by the promotional single, 'Iron Sky'. However, the group's fans had also moved on, to new favourites such as **Carter USM** (one of many bands who started out as support act to MC4), and sales proved disappointing. They signed to Fire Records in 1995, and released *Soulscraper* the following year.

- ● ALBUMS: *Tranzophobia* (Decoy 1989)★★★, *Who Cares Wins* (Decoy 1990)★★, *Sebastapol Road* (Big Life 1991)★★★★, *Inspiringly Titled (The Live Album)* (Big Life 1992)★★★, *Magic Bullets* (Big Life 1993)★★★, *Soulscraper* (Fire 1996)★★★.
- ● COMPILATIONS: *Terribly Sorry Bob* (Decoy 1991)★★★.
- ● FURTHER READING: *Mega City Four: Tall Stories And Creepy Crawlies*, Martin Roach.

Megabass

Comprising Darren Ash (b. *c.*1968, Sussex, England) and Martin Smith (b. *c.*1968, Sussex, England), Megabass grew as an offshoot of the Music Factory (a team, including Andy Pickles and Ian Morgan of **Jive Bunny** who are well known for their 'megamixes' for nightclub DJs). The intention to record as a duo arose from a commission to provide a whole album of remixes titled *Megabass*, plus an excerpted single to promote the album. In 1990 their 'Time To Make The Floor Burn' single reached number 16 in the UK charts. A medley of mixes featuring artists such as Kid N' Play, **Rebel MC**, **Black Box**, **Inner City**, **Technotronic** and others, it was their sole chart hit.

- ● ALBUMS: *Megabass* (Megabass 1991)★★★.

Megadeth

This thrash metal quartet was founded in San Francisco, California, USA, by guitarist Dave Mustaine after leaving **Metallica** in 1983 (he co-wrote four songs on the latter's debut album, though he did not actually appear on it). Recruiting bassist Dave Ellefson, guitarist Chris Poland and drummer Gars Samuelson, Mustaine negotiated a contract with the independent Combat label. Working on a tight budget, Megadeth produced *Killing Is My Business...And Business Is Good* in 1985. This was a ferocious blast of high-energy thrash metal, weakened by a thin production. Nevertheless, **Capitol Records**, realizing the band's potential, immediately signed them, even though Mustaine was beginning to acquire a reputation for his outspoken and provocative manner. *Peace Sells...But Who's Buying?* was a marked improvement over their debut, both technically and musically. It was characterized by incessant, heavy-duty riffing, bursts of screaming guitar and lyrics that reflected Mustaine's outspoken perception of contemporary social and political issues. In 1988 Mustaine fired Poland and Samuelson (who then formed Fatal Opera), bringing in Jeff Young and Chuck Behler as replacements before the recording of *So Far, So Good...So What!* This built on their aggressive and vitriolic style, and included a cover version of 'Anarchy In The UK', with the Sex Pistols' guitarist **Steve Jones** making a guest appearance. Following two years of heroin-related problems, and the enforced departure of Poland and Behler, Mustaine reappeared in 1990 with guitar virtuoso **Marty Friedman** and drummer Nick

Menza. *Rust In Peace* was released to widespread critical acclaim, combining an anti-nuclear message with the explosive guitar pyrotechnics of Friedman. *Countdown To Extinction*, meanwhile, was a bruising encounter that entertained more melody in the execution of its theme - that of impending ecological disaster. Reports of Mustaine's drug problems again overshadowed sessions for their sixth album, *Youthanasia*, recorded in Phoenix, Arizona, where three-quarters of the band now live. It was produced by Max Norman (who co-produced *Countdown To Extinction* and mixed *Rust In Peace*). Along with **Slayer**, **Metallica** and **Anthrax**, Megadeth remain at the forefront of the thrash metal genre, despite the vulnerability of their central creative force. In 1998 drummer Nick Menza left the band due to 'health problems', he was replaced by Jimmy Degrasso.

● ALBUMS: *Killing Is My Business...And Business Is Good* (Megaforce 1985)★★, *Peace Sells ... But Who's Buying?* (Capitol 1986)★★★, *So Far, So Good ... So What!* (Capitol 1988)★★★, *Rust In Peace* (Capitol 1990)★★★★, *Countdown To Extinction* (Capitol 1992)★★★, *Youthanasia* (Capitol 1994)★★★, *Hidden Treasures* (Capitol 1995)★★★, *Cryptic Writings* (Capitol 1997)★★★.

● VIDEOS: *Exposure Of A Dream* (PMI 1993), *Evolver: The Making Of Youthanasia* (Capitol 1995).

Mehldau, Brad

b. *c.*1970, USA. Contemporary jazz pianist Brad Mehldau has built an enviable reputation in his early career for his use of spacious phrasing and single-note figures and phrases. He chose this approach because 'it helps to bring more expression to the playing, more depth, particularly with ballads.' Others have analogised this technique as 'meditative'. He made his debut for **Warner Brothers Records** in 1995 with *Introducing Brad Mehldau*. Mainly comprising standards such as **Duke Ellington**'s 'Prelude To A Kiss', this album also featured his own compositions such as 'Angst', which betrayed a stylistic debt to idols such as **Art Tatum**, **Oscar Peterson** and **Herbie Hancock**. Previously Mehldau had worked on recordings by **Joshua Redman**, Peter Bernstein, Christopher Hollyday and Jessie Davis. He has also toured with tenor saxophonist David Sanchez.

● ALBUMS: *Introducing Brad Mehldau* (Warners 1995)★★★.

Meirelles, Helena

b. 1934, Matto Gross do Sul, Brazil. Singer and guitarist Meirelles was first 'discovered' by *Guitar Player* magazine in 1993, who made her their 'spotlight artist' of the month. However, by this time she was already a legend in her own country, despite having disappeared from view for a period of over 30 years - at which time she was believed to have been killed by a cowboy. What US critics marvelled at was the absolute ferocity and endurance levels of her flamenco-influenced guitar playing technique - employing a bull horn plectrum rather than the standard plastic version, because these prove prone to breaking given Meirelles' style. She had grown up on an old dirt road farm used by cattle transporters, where many passing musicians chose to stay. Because guitar playing was not viewed as a suitable profession for a woman at that time, from the age of six Meirelles practised the instrument in private. However, she never became a professional musician, having to take turns at the domestic tasks such as cattle-minding and crop raising. She married at 17 and had three children but refused to obey her first husband's instructions to give up playing guitar. After fleeing from home, her most regular venue became the local whore house where she would play for both the prostitutes and drunks. She played the 10-stringed Brazilian country guitar, and by now had reached a dazzling standard of musicianship - performing a mixture of songs she learned as a child back on Jaraco Farm with her own compositions. However, she then disappeared from view for several years at which time the aforementioned rumour of her demise circulated. The truth was that she had been subsisting raising her children, washing clothes and drinking hard liquor. Her return to nationwide, and eventual international prominence, was later celebrated with the release of her first, self-titled CD.

● ALBUMS: *Helen Meirelles* (Gravadora Eldorado 1995)★★★.

Meisner, Randy

b. 8 March 1946, Scottsbluff, Nebraska, USA. Meisner's musical career began in the early 60s as a member of local act, the Dynamics. He subsequently moved to Colorado, where he joined the Soul Survivors, later known as the Poor; but although this folk/country-rock act was active between 1964 and 1968, its recorded legacy was constrained to two singles. Meisner then became a founder member of **Poco**, but having played on *Pickin' Up The Pieces*, left following a disagreement to join ex-Poor alumni Allen Kemp and Pat Shanahan in **Rick Nelson**'s Stone Canyon Band. In 1971, the bassist toured with **Linda Ronstadt** before joining fellow members **Bernie Leadon**, **Glenn Frey** and **Don Henley** in the **Eagles**. Meisner remained with this seminal act until 1977, when he left to pursue solo ambitions. The low-key *I Really Want You Here Tonight* was followed by the more successful *One More Song*, which spawned two US Top 30 hits in 'Deep Inside My Heart' and 'Hearts On Fire'. 'Never Been In Love' from *Randy Meisner* reached the same chart in 1982, but the artist then suspended his career. He re-emerged in 1989 when the original Poco line-up was reunited for *Legacy*, but former animosities quickly resurfaced. The following year, Meisner was involved in a new group, Black Tie, which enjoyed a hit on the country chart with a version of **Buddy Holly**'s 'Learning The Game'.

● ALBUMS: *I Really Want You Tonight* (Asylum 1978)★★, *One More Song* (Epic 1980)★★, *Randy Meisner* (Epic 1982)★★.

Mekon

90s jungle artist Mekon is the pseudonym of John Gosling, formerly a member of both **Psychic TV** and **William Orbit**'s Bass-O-Matic. His debut solo single was 'Phatty's Lunch Box'. The genesis of the follow-up single, 'Revenge Of The Mekon', was extremely unusual. Gosling had just finished reading the biography of Frankie Fraser, a friend of the London gangsters the Kray brothers, when, coincidentally, he met Fraser on the streets of Islington, London. He later contacted Fraser through his publishers and set up a recording session at which three hours of Fraser talking were recorded. The single was then mixed from these tapes, with Fraser's reminiscences of the underworld underpinned by Gosling's dub-heavy orchestration. Gosling was reportedly not frightened by Fraser's reputation, but certainly respectful of it: 'There's not gonna be any arguing about the publishing splits on the track. He can have what he wants.'

● ALBUMS: *Welcome To Tackletown* (Wall Of Sound 1997)★★★.

Mekons

Although initially based in Leeds, England, the Mekons made their recording debut for the Edinburgh-based Fast Product label in 1978. 'Never Been In A Riot', the outlet's first release, was the subject of effusive music press praise, and its joyous amateurism set the standard for much of the group's subsequent work. Having completed a second single, 'Where Were You', the Mekons were signed to **Virgin Records** where a line-up of Andy Carrigan (vocals), Mark White (vocals), Kevin Lycett (guitar), Tom Greenhalgh (guitar), Ross Allen (bass) and Jon Langford (drums, later guitar, vocals) completed *The Quality Of Mercy Is Not Strnen*. This unusual title was drawn from the axiom that, if you gave a monkey a typewriter and an infinite amount of time, it would eventually produce the complete works of Shakespeare, a wry comment on the group's own musical ability. Nonetheless, the Mekons' enthusiasm, particularly in a live setting, was undoubtedly infectious and has contributed greatly to their long career. Despite numerous personnel changes (over 30 different members to 1995), they have retained a sense of naïve adventurism, embracing world music, folk and roots material in their customarily ebullient manner. In the 90s three of the core members of the band (Greenhaigh, Langford and Sara Corina, Greenhaigh's violinist partner who joined in 1991) had relocated to Chicago, Illinois, USA, where the group enjoyed a loose recording contract with Quarterstick Records. This followed an unfortunate major label coalition with A&M Records. Other important contributors to the Mekons' legacy include Sally Timms, vocalist and full-time member since the late 80s, who has released a brace of solo albums and is based in New York, and drummer Steve Goulding (ex-**Graham Parker And The Rumour**), a part-time journalist who has worked with Pig Dog Pondering. Langford also worked with Goulding on his part-time country band, Jon Langford And The Pine Valley Cosmonauts, who issued an album in Germany in 1994, and released records with his own country rock side project, The Waco Brothers. He has also had numerous exhibitions of his paintings. The band's first release for over three years, 1996's *King Of The Pirates*, was a bizarre collaboration with American writer Kathy Acker.

● ALBUMS: *The Quality Of Mercy Is Not Strnen* (Virgin 1979)★★, *Mekons* (Red Rhino 1980)★★, *Fear And Whiskey* (Sin 1985)★★★, *The Edge Of The World* (Sin 1986)★★★, *Honky Tonkin'* (Sin 1987)★★★, *New York Mekons* cassette only (ROIR 1987)★★, *So Good It Hurts* (Twin/Tone 1988)★★★, *Mekons Rock 'N' Roll* (A&M 1989)★★★, *F.U.N. '90 EP* (A&M 1990)★★★, *The Curse Of The Mekons* (Blast First 1991)★★★, *I Love Mekons* (Quarterstick 1993)★★★, *Retreat From Memphis* (Quarterstick 1994)★★★, with Kathy Acker *Pussy, King Of The Pirates* (Quarterstick 1996)★★★, *Mekons United* CD/Novel (Touch And Go 1996)★★.

Solo: Sally Timms *To The Land Of Milk & Honey* (Scout 1995)★★.

● COMPILATIONS: *It Falleth Like Gentle Rain From Heaven - The Mekons Story* (CNT Productions 1982)★★★, *Original Sin* (Twin/Tone 1989)★★★.

● FURTHER READING: *Mekons United*, no author listed.

Mel And Kim

One of **Stock, Aitken And Waterman**'s acts, Mel (b. Melanie Susan Appleby, 11 July 1966, London, England, d. 19 January 1990) and sister Kim (b. Kim Appleby, 28 August 1961, London, England) were two East End, London girls with a neat line in pop dance routines. They both started their careers as models - a fact which would come back to haunt them when topless pictures of Mel turned up in *Playboy* and *Penthouse* magazines. Picked up by the Stock, Aitken And Waterman team, they saw 'Showing Out (Get Fresh At The Weekend)' reach number 3 in the UK during 1986, and the following year they gave their mentors their first chart-topper as producers with 'Respectable'. The girls even stayed on top of the charts when the charity single 'Let It Be', by Ferry Aid, to which they contributed, supplanted 'Respectable'. The group was now such hot property that their name was hijacked at Christmas 1987 by Mel Smith and **Kim Wilde** for their version of 'Rockin' Around The Christmas Tree'. The title track of their debut album (the initials *F.L.M.* stood for Fun, Love And Money) and 'That's The Way It Is' continued their string of UK Top 10 singles, but the hit records stopped when Mel was taken away from the 1988 Montreux Festival in a wheelchair. The official report was that she had a slipped disc, while press speculation intimated that it was something more serious. In late 1988, Kim smiled bravely in interviews and said that her sister was well on the way to recovery. However, the news soon broke that Mel was undergoing treatment for spinal cancer and she, too, showed her courage by allowing the press to publish pictures of her even though she was suffering the side effects of chemotherapy. Mel died in January 1990 from pneumonia. The following October, Kim carried on with her first solo single, 'Don't Worry'.

● ALBUMS: *F.L.M.* (Supreme 1987)★★★.

Solo: Kim Appleby *Kim Appleby* (Parlophone 1990)★★.

Mel And Tim

Cousins Mel Hardin and Tim McPherson were born and raised in Holly Springs, Mississippi, USA, and later moved to St. Louis, Missouri. They were signed to **Gene Chandler**'s Bamboo label and reached the US Top 10 with 'Backfield In Motion' (1969). A vibrant single, it was followed by 'Good Guys Only Win In The Movies', after which Mel And Tim switched to **Stax**. The sumptuous 'Starting All Over Again', later covered by **Johnnie Taylor**, was another major R&B hit, but further singles, including 'I May Not Be What You Want' (from the film *Wattstax*), had less success.

● ALBUMS: *Good Guys Only Win In The Movies* (Bamboo 1969)★★, *Starting All Over Again* (Stax 1972)★★★, *Mel And Tim* (Stax 1973)★★.

Melachrino, George

b. George Militiades, 1 May 1909, London, England, d. 18 June 1965, London, England. An orchestra leader, composer, arranger, multi-instrumentalist and singer, Melachrino was the son of Greek parents. He learned to play a miniature violin, and wrote his first composition when he was five years old. He was already an accomplished musician by the age of 14 when he enrolled at the Trinity College Of Music, where he specialized in chamber music and the use of strings. At the age of 16, he wrote a string sextette that was performed in London. He resolved to learn to play every instrument in the orchestra, and succeeded, with the exception of the harp and piano. In 1927, he began his broadcasting career, playing and singing from the BBC studio at Savoy Hill. He strayed further and further away from his initial ambition to be a classical musician, playing jazz instead, and working in dance bands for leaders such as Bert Firman, Harry Hudson, **Ambrose** and **Carroll Gibbons**' Savoy Hotel Orchestra. In 1939, Melachrino formed his own dance band to play at the prestigious London venue the Café de Paris, until 1940. During the period of the 'Battle of Britain', he joined the British Army as a military policeman, eventually becoming a Regimental Sergeant-Major. He later toured in the *Stars Of Battledress* and was musical director of the Army Radio Unit, as well as the leader of the British Band of the Allied Expeditionary Forces. He also led the 50-piece 'Orchestra in Khaki', recruited from professional musicians serving in the ranks, who were much amused when he was introduced on broadcasts as 'the Sentimental Sergeant-Major'. The unit held its own against the American band led by **Glenn Miller** and the Canadian combination led by **Robert Farnon**, with both of whom Melachrino guested as vocalist on occasions during the war years.

While in the forces, he experimented with large string sounds, and after the war he ran two outfits, the Melachrino Strings and the George Melachrino Orchestra, both purveying the sentimental mood music so popular in the 50s, especially in the USA. The full orchestra consisted of 30 strings, 10 reeds, seven brass, two percussion, a harp and a piano. He formed the Melachrino Music Organization, creating work in concerts, broadcasting, recordings and film music. His film scores included *Woman To Woman* (1946), *Code Of Scotland Yard* (1948), *No Orchids For Miss Blandish* (1948), *Story Of Shirley Yorke* (1948), *Dark Secret* (1949), *The Gamma People* (1956) and *Odongo* (1956). In 1947, he contributed the music, with book and lyrics by **Eric Maschwitz** and Matt Brooks, to the revue *Starlight Roof*, which starred Fred Emney, **Pat Kirkwood** and Vic Oliver, and introduced **Julie Andrews** to London audiences. He also wrote the music for the ill-fated *Lucky Boy*, with lyrics by Ian Douglas. His other compositions included 'First Rhapsody' (his theme tune), 'Winter Sunshine', 'Vision D'Amour', 'Woodland Revel' and 'Portrait Of A Lady'. He had a UK chart entry in 1956 with the Italian melody 'Autumn Concerto', but, like **Mantovani**, who also specialized in lush string arrangements, his albums sold more in the USA than in the UK. His US hits included *Christmas In High Fidelity*, *Under Western Skies* and *Immortal Ladies*, a set of standards with girls' names as their titles, such as 'Laura', 'Dolores', 'Chloe' and 'Dinah'. Also popular was his series of mood records designed for various times of the day, such as *Music For Daydreaming*, *Music For Relaxation*, *Music For Two People Alone*, *Music For Dining*, *Music for Reading*, *Music To Help You Sleep*, and others. He died in 1965 following an accident at his home in Kensington, London. The Melachrino Strings and Orchestra continued to record into the 80s, conducted by Robert Mandell.

● ALBUMS: *Soft Lights And Sweet Music* (1954)★★★★, *Christmas In High Fidelity* (RCA 1954)★★, *Music For The Nostalgic Traveller* (1956)★★★, *Famous Themes For Piano And Orchestra* (1957)★★★★, *Moonlight Concerto* (1958)★★★★, *Great Show Tunes - Medleys* (1958)★★★, *Under Western Skies* (RCA 1959)★★★, *The World's Greatest Melodies* (1962)★★★★, *The World Of George Melachrino* (1969)★★★★, *The World Of George Melachrino, Volume Two* (1972)★★★, *Strauss Waltzes* (1973)★★★, *The Immortal Melodies Of Victor Herbert And Sigmund Romberg* (1974)★★★, *Great British Light Orchestras George Melachrino* (EMI 1993)★★★★.

Melanie

b. Melanie Safka, 3 February 1947, New York, USA. One of the surprise discoveries of the 1969 **Woodstock Festival** with her moving rendition of 'Beautiful People', Melanie briefly emerged as a force during the singer-songwriter boom of the early 70s. Although often stereotyped as a winsome 'earth-mother', much of her work had a sharp edge with a raging vocal style very different from her peers. Her first US hit, the powerful 'Lay Down' (1970), benefitted from the glorious backing of the **Edwin Hawkins Singers**. In Britain, she broke through that same year with a passionate and strikingly original version of the **Rolling Stones**' 'Ruby Tuesday'. *Candles In The Rain* was a best seller on both sides of the Atlantic, with an effective mixture of originals and inspired cover versions. 'What Have They Done To My Song, Ma?' gave her another minor hit, narrowly outselling a rival version from the singalong **New Seekers**. Her last major success came in 1971 with 'Brand New Key', which reached number 1 in the USA and also proved her biggest hit in Britain. In 1972, Melanie founded Neighbourhood Records, and its parochial title seemed to define her career thereafter. Marginalized as a stylized singer-songwriter, she found it difficult to retrieve past glories. Sporadic releases continued, however, and she has often been seen playing charity shows and benefit concerts all over the world.

● ALBUMS: *Born To Me* (1969)★★, *Affectionately Melanie* (Buddah 1969)★★, *Candles In The Rain* (Buddah 1970)★★★, *Leftover Wine* (Buddah 1970)★★★, *The Good Book* (Buddah 1971)★★★, *Gather Me* (Neighbor 1971)★★★, *Garden In The City* (Buddah 1971)★★, *Stoneground Words* (Neighbor 1972)★★, *Melanie At Carnegie Hall* (Neighbour 1973)★★, *Madrugada* (Neighbour 1974)★★, *As I See It Now* (1975)★★, *From The Beginning* (ABC 1975)★★★, *Sunset And Other Beginnings* (1975)★★, *Phonogenic - Not Just Another Pretty Face* (RCA 1978)★★★, *Ballroom Streets* (RCA 1979)★★, *Arabesque* (RCA 1982)★★, *Seventh Wave* (Neighborhood 1983)★★, *Cowabonga - Never Turn Your Back On A Wave* (Food For Thought 1989)★★, *Old Bitch Warrior* (Creastars/BMG 1996)★★.

● COMPILATIONS: *The Four Sides Of* (Wooded Hill 1997)★★★, *On Air* (Strange Fruit 1997)★★★, *The Very Best Of Melanie* (Camden 1998)★★★.

Melcher, Terry

b. 8 February 1942, New York City, New York, USA, d. 1991. The son of actress/singer **Doris Day** the artist's early recordings, credited to Terry Day, presaged his period as the youngest ever staff producer with the **Columbia/CBS** label. He brought singer **Bruce Johnston** to the company for *Surfin' 'Round The World* (1963), and together the pair oversaw the career of the Rip Chords, before recording a series of excellent singles as **Bruce And Terry**. Melcher's concurrent productions for **Paul Revere And The Raiders** proved particularly fruitful, engendering US Top 10 singles 'Kicks', 'Hungry' and 'Good Thing' (all 1966) and a run of eight consecutive albums. However, it is for work with the **Byrds** that this period is best recalled, and his empathetic skills enhanced the groups' early folk-rock sets, ***Mr. Tambourine Man*** and ***Turn! Turn! Turn!***, as well as later selections, *Ballad Of Easy Rider*, *Untitled* and *Byrdmaniax*. In 1973, group members **Roger McGuinn**, **Chris Hillman** and **Clarence White** joined Johnston and Ry Cooder on *Terry Melcher*, but this introspective set failed to rise above cult status. The artist subsequently established his own label, Equinox, a name derived from an earlier production company. He enjoyed a measure of success with **David Cassidy**, but Melcher's attempt to rekindle his solo career with *Royal Flush* proved less rewarding. In 1978, Melcher, who many believe was the intended victim of the infamous Sharon Tate murders, left the US for Britain, reportedly in fear of his life from the remnants of the Charles Manson tribe. He subsequently remained out of the limelight.

● ALBUMS: *Terry Melcher* (1973)★★, *Royal Flush* (1976)★★.

Meldrum, Molly

b Ian Meldrum, 29 January 1946, in 'International Waters'. A likeable personality who has a high profile in the Australian rock industry. As compere of the long-running Australian television programme *Countdown* from 1974-87, Meldrum was in a position to influence and gain exposure for many up-and-coming bands, both local and international. With previous experience in television music and mime programmes, music journalism, management and production, he befriended many high-level music industry persons, and is credited as breaking **Abba** and **Madonna** in Australia. Since the show's demise, he has acted as consultant and has done media work, as well as supervising an offshoot of *Countdown*, called *Countdown Revolution*. His production of the **Johnny Young** song 'The Real Thing', sung by **Russell Morris**, ensures his place in Australian rock history.

Melendes, Lisa

b. East Harlem, New York, USA. This tiny Puerto Rican singer found immediate success in 1988's soul/dance scene when she made her debut with 'Make Noise', assisted by producer Carlo Berrios. 'Make Noise' was the result of her experiments with a new hybrid of street/dance music, which she christened 'new school'. A second hit single, 'Together Forever', sold nearly half a million copies, and topped the ***Billboard*** Dance and Hot 100 charts. Afterwards her career stalled, though an attempt to revive her fortunes was made in 1994 with *True To Life*, produced by hip-hop artist Greg Nice (**Nice And Smooth**). Preceded by the single 'Goody Goody', it heralded Melendes's new image - sultry looks and free-flowing dresses contrasting with heavy combat boots.

● ALBUMS: *True To Life* (Fever 1994)★★.

Melle Mel And The Furious 5

Melle Mel (b. Melvin Glover, New York City, New York, USA) was a typical black 'ghetto child' whose interest in music originally stemmed from the **Beatles**. He soon embraced the earliest sounds of hip-hop in the mid 70s, becoming a breakdancer with the D-Squad. As a DJ with his brother Kid Creole he was influenced by others in the profession like Klark Kent and Timmy Tim who used to talk rhymes whilst playing music. The pair started their own brand of rapping and around 1977 set up with another DJ, **Grandmaster Flash** - who gave Melle Mel his new name. Flash already had one MC - Cowboy - with him, and so the new team became Grandmaster Flash and the 3MCs. Over the next couple of years they were joined by Scorpio and then Rahiem. Spurred by the success Of 'Rapper's Delight' by the **Sugarhill Gang**, Flash's team recorded 'We Rap More Mellow' under the name The Young Generation. Both it and a second single ('Sugar Rappin') flopped but then they signed to **Sugarhill Records** as Grandmaster Flash and the Furious Five. Together they recorded one of rap's greatest standards, 'The Message'. A hugely significant record which took hip-hop away from braggadocio into social commentary, the featured vocalist was Melle Mel. Subsequent releases over the next few years came out under a wide variety of names and the battle for best billing plus squabbles with management and record company eventually led to the group splitting in two in 1984. A deep rift between Flash and Mel came about because, according to the latter: 'We'd known that Sugarhill was crooks when we first signed with 'em, so the plan had always been to build it up to a certain point where . . . they couldn't keep on taking the money that they was taking! That's what I'd been banking on, but those that left didn't seem to see it the same way'. Mel retained Cowboy and Scorpio and recruited another of his brothers King Louie III plus Tommy Gunn, Kami Kaze, and Clayton Savage. Flash had inaugurated a $5 million court action against Sylvia Robinson's Sugarhill label to attain full rights to the Grandmaster Flash name, which he lost. The group's new operating title was thus Grandmaster Melle Mel & The Furious Five. The name was forced on the band by Sugarhill, though it infuriated Flash and Mel himself was unhappy with it. Singles like 'Beat Street Breakdown Part I', and 'We Don't Work For Free' would fail to break the upper echelons of the charts, though Mel did appear on the intro to **Chaka Khan**'s worldwide smash 'I Feel For You'. There was also a UK Top 10 hit with 'Step Off', after which his popularity cooled. By 1987 the mutual lack of success encouraged the separated parties to reunite as Grandmaster Flash, Melle Mel And The Furious Five for a **Paul Simon** hosted charity concert in New York. The intervening years between then and Mel's appearance on **Quincy Jones**' 'Back On The Block' were lost to drug addiction - painfully ironic, considering that Mel's best known record remains 'White Lines (Don't Do It)', an anti-drug blockbuster which was credited to Grandmaster Flash and Melle Mel. It first hit the charts in 1983 and re-entered on several occasions. Originally targeted specifically at cocaine, it was revamped in 1989 by Sylvia Johnson because of the crack boom. Its pro-abstinence stance was not physically shared by the protagonists. When Mel was in the studio in 1982, laying down the vocal track, he admits that the 'only thing I was thinking about in that studio was listening to the record, joking and getting high'. In 1994 news broke that Mel was back and fighting fit (taking the trouble to perform press-ups for interviewers to prove the point), and working on a new album with former **Ice-T** collaborator Afrika Islam. He also linked with Flash for his 'Mic Checka' radio show, but the 1997 comeback album, *Right Now*, proved to be a disappointing collection.

● ALBUMS: *Work Party* (Sugarhill 1984)★★★, *Stepping Off* (Sugarhill 1985)★★★.

Mellencamp, John

b. 7 October 1951, Seymour, Indiana, USA. Mellencamp survived an early phase as a glam-rocker to become one of America's most successful mainstream rock singers of the past two decades. He played in local band Trash with guitarist Larry Crane (b. 1953), who remained with Mellencamp throughout the 80s. In 1976, **David Bowie**'s manager Tony de Fries signed him to a recording deal. His name was changed to Johnny Cougar, he was given a James Dean-style image and a debut album rush-released. *Chestnut Street Incident*, released as a demo and consisting of mainly cover versions, was credited to Johnny Cougar and did not chart. He left MainMan and moved back to Indiana, formed the Zone and recorded the self-penned *The Kid Inside*. Shortly afterwards he signed to Riva Records, owned by **Rod Stewart**'s manager **Billy Gaff** who presented him as 'the next **Bruce Springsteen**'. His first chart action came courtesy of *John Cougar*, which included the US Top 30 single 'I Need A Lover' in December 1979. Cougar and his band toured constantly, a strategy which paid off in 1982 when *American Fool* headed the US album chart (USA sales by 1996 were 5 million) while both 'Hurts So Good' and 'Jack And Diane' were million-sellers.

The following year he became John Cougar Mellencamp, eventually dropping 'Cougar' in 1989. With many of his songs dealing with social problems, Mellencamp was one of the organisers of the Farm Aid series of benefit concerts. His straight-ahead rock numbers also brought a string of big hits in the second half of the 80s. Among the most notable were 'Small Town', 'R.O.C.K. In The USA', 'Paper In Fire' (1987) and 'Cherry Bomb' (1988). *Lonesome Jubilee* used fiddles and accordions to illustrate bleak portraits of America in recession, while 'Pop Singer' from *Big Daddy* expressed Mellencamp's disillusionment with the current state of the music business. He took time off to concentrate on painting but returned with *Whenever We Wanted,* which recaptured the muscular rock sound of his earlier albums. In 1991, Mellencamp directed and starred in the film *Falling From Grace.* He continued to hit the US charts with amazing rapidity and, up until early 1991, he had charted 21 singles in the US Hot 100 of which nine were Top 10, with one number 1, 'Jack And Diane' in 1982. Despite the relative failure of 1993's *Human Wheels,* Mellencamp made a strong comeback with *Dance Naked* and the attendant Top 10 cover version of **Van Morrison**'s 'Wild Night'.

Mellencamp suffered a major heart attack shortly after the release of *Dance Naked*, and following this major scare was sidelined for over a year. He returned in 1996 with *Mr. Happy Go Lucky*, on which his sound was augmented by the work of noted dance producer Junior Vasquez.

- ALBUMS: *Chestnut Street Incident* (Mainman 1976)★★, *The Kid Inside* (Castle 1977)★★, *A Biography* (Riva 1978)★★, *John Cougar* (Riva 1979)★★★, *Nothing Matters And What If It Did* (Riva 1981)★, *American Fool* (Riva 1982)★★★, *Uh-Huh* (Riva 1983)★★★, *Scarecrow* (Riva 1985)★★★, *The Lonesome Jubilee* (Mercury 1987)★★★, *Big Daddy* (Mercury 1989)★★★, *Whenever We Wanted* (Mercury 1991)★★★, *Human Wheels* (Mercury 1993)★★★, *Dance Naked* (Mercury 1994)★★★, *Mr. Happy Go Lucky* (Mercury 1996)★★★.
- COMPILATIONS: *Early Years* (Rhino 1986)★★, *The John Cougar Collection* (Castle 1986)★★★, *The Best That I Could Do 1978-1988* (Mercury 1997)★★★.
- VIDEOS: *John Cougar Mellencamp: Ain't That America* (Embassy 1984).
- FURTHER READING: *American Fool: The Roots And Improbable Rise Of John Cougar Mellencamp*, Torgoff.

Mello K

Rapper Mello K boasts an intriguing marketing strategy: 'My rhymes are basically about females because they take to the music and they encourage guys to buy it'. Of West Indian descent, Mello K was brought up a native of New York, and first emerged as a serious artist in 1990. It was then that he was given the opportunity to work with Keith Sweat and Charlie Wilson from the **Gap Band**, subsequently forming his own posse, 40 Deep, hooking up with producer Monti Blues and reggae DJ Shawnie Ranks. Through Ranks Mello K debuted on his L.A. Boy Records. He also guested on the single 'Do Me', a slow-burning narrative reminiscent of lovers rock. It is this sort of material which gives Mello K his name, but he is equally capable of gruff, hard-nosed raps.

- ALBUMS: *Hard & Mello* (L.A. Boy 1993)★★★.

Mello-Kings

The Mello-Kings were responsible for one of the most durable doo-wop hits of the 50s. Despite the fact that their only hit, 'Tonite Tonite', never climbed higher than number 77 in the US charts, the single is still considered one of the most popular group harmony recordings of the era, more than three decades after its initial release. The group consisted of brothers Jerry and Bob Scholl, Eddie Quinn, Neil Arena and Larry Esposito. The quintet was formed in 1956 at a high school in Mount Vernon, New York, USA, under the guidance of manager Dick Levister. Originally named the Mellotones, the group was signed to the Herald label. 'Tonite Tonite' was written by Billy Myles, a staff composer for the label. The group was forced to change its name after the single's release, as another group had already claimed Mellotones. The record lasted only 10 weeks in the US charts, and the group was never able to repeat this success, although 'Tonite Tonite' returned in 1961, reaching number 95, due to a resurgence of interest in the doo-wop sound, and has been consistently voted among the top five doo-wop records of all time in radio polls, particularly in the New York area. A new Mello-Kings led by Jerry Scholl, whose brother Bob died on 27 August 1975, was still touring the rock 'n' roll revival circuit in the early 90s.

- COMPILATIONS: *Tonite, Tonite* (Relic 1991)★★★, *Greatest Hits* (Collectables 1992)★★★.

Mellon Collie And The Infinite Sadness - Smashing Pumpkins

A double album was always risky business in the days of vinyl; some of those pompous 70s efforts contained only four tracks. A double album in the CD age, with so much recordable time available (and expected) is potentially suicidal. Billy Corgan had no such concerns when he formulated the lyrics to over two dozen songs. Part 1, 'Dawn To Dusk', and Part 2, 'Twilight To Starlight', contain few potato peelings, and the project was deemed an unmitigated success. Despite the heavy nature of much of the music, the **Smashing Pumpkins** refused to resort to formulaic riffs, and the occasional use of exquisite strings was an inspired decision.

- Tracks: *Mellon Collie And The Infinite Sadness; Tonight, Tonight; Jellybelly; Zero; Here Is No Why; Bullet With Butterfly Wings; To Forgive; An Ode To No One; Love; Cupid de Locke; Galapogos; Muzzle; Porcelina Of The Vast Oceans; Take Me Down; Where The Boys Fear To Tread; Bodies; Thirty-Three; In The Arms Of Sleep; 1979; Tales Of A Scorched Earth; Thru The Eyes Of Ruby; Stumbleine; X.Y.U.; We Only Come Out At Night; Beautiful; Lily (My One And Only); By Starlight; Farewell And oodnight.*
- First released 1995
- UK peak chart position: 1
- USA peak chart position: did not chart

Mellons, Ken

b. Kenneth Edward Mellons, 10 July 1965, Nashville, Tennessee, USA. Mellons is one of the few country artists to have been raised in Nashville and he has wanted to play country music since he was three years old. He grew up attending shows, festivals and the ***Grand Ole Opry*** and he worked at Opryland USA impersonating country performers. This led to an appearance on the *Opry* itself. Mellons is a honky tonk singer and songwriter and had a US country Top 10 hit with 'Jukebox Junkie'. On his first CD, he thanks his 'Honky Tonk Teachers', **Lefty Frizzell**, **George Jones**, **Merle Haggard**, **Hank Williams** and **Keith Whitley** 'for the lessons I've learned'. **John Anderson** and George Jones offer vocal support on a classic honky tonk song, 'He'll Never Be A Lawyer ('Cause He Can't Pass The Bar)'. He spent several months on the road opening for **Billy Ray Cyrus** and he has done much fund-raising for a Memphis children's hospital.

- ALBUMS: *Ken Mellons* (Epic 1994)★★★, *Where Forever Begins* (Epic 1995)★★★.

Mellotron

An early keyboard synthesizer, the mellotron was developed by Streetley Electronics of Sutton Coldfield in the West Midlands of England in the early 60s. It used pre-recorded tapes rather than electronic pulses to simulate various instruments, with each key triggering a different sound, from violin, guitar and brass to church organ and accordion. Early models offered a range of rhythms, including bossa nova, foxtrot, Dixieland and Viennese waltz. In the popular music field, jazz/R&B artist **Graham Bond** was a pioneer in using the Mellotron, and was the first person to extol its virtues by demonstrating the instrument to an amazed audience on UK television's ***Ready Steady Go!*** in 1964 It soon became highly popular among progressive rock bands. It dominated the sound of the **Moody Blues**' concept album ***Days Of Future Passed*** and was also used on the **Beatles**' 'Strawberry Fields Forever' and in the work of **Barclay James Harvest**, **King Crimson** and **Procol Harum**. During the 70s, the Mellotron was overtaken by more sophisticated synthesizers produced by Moog and others, although both **Pink Floyd** and **Tangerine Dream** transferred Moog sounds onto mellotron tapes in order to play them in chords.

Mellow Man Ace

b. Ulpiano Sergio Reyes, 12 April 1967, Havana, Cuba, though he moved to the US at the age of four. Ace was brought up in Los Angeles, where he made his entrance in 1990 with a debut rap LP on **Capitol** that swtiched between his native Spanish and English. With production offered by the **Dust Brothers** and **Def Jef** (among others), the most successful exposition was a bilingual rap over **Santana**'s 'Evil Ways', entitled 'Mentirosa'. This was released as a single (US number 14), and he was among the key participants in the **Latin Alliance** project, but younger, more capable brothers have largely taken up the mantle of hispanic rap these days. These include his own blood brother, 'Sen Dog', of **Cypress Hill**.

● ALBUMS: *Escape From Havana* (Capitol 1990)★★★, *Brother With 2 Tongues* (Capitol 1992)★★★.

Mellowmoods

An R&B vocal group from Harlem, New York City, New York, USA. The Mellowmoods began at the dawn of the doo-wop era, and made a brief impression on the recording scene with their deep street-corner sound. The members were Ray 'Buddy' Wooten, Bobby Williams, Monteith 'Monte' Owens, Alvin 'Bobby' Baylor, and Jimmy Bethea. Their one hit was 'Where Are You? (Now That I Need You)' (number 7 R&B) for **Bobby Robinson**'s Robin label in 1951. They failed on their subsequent releases, 'I Couldn't Sleep A Wink Last Night' for Red Robin in 1952, and two more releases on Prestige. The group broke up after their last record in 1953, and Owens and Williams became members of the newly formed **Solitaires**.

Melly, George

b. 17 August 1926, Liverpool, Lancashire, England. Deeply involved in the UK trad scene of the late 40s and 50s, Melly sang with **Mick Mulligan**'s band. In the 60s he switched careers, exploiting his interest in and knowledge of both music and art to become one of the UK's most ubiquitous critics and writers. He also became a popular television personality, and published the first volume in a series of three autobiographical works. In the early 70s Melly returned to music, performing regularly with **John Chilton**'s band. He has continued to sing with Chilton, touring extensively and entertaining audiences with his broadly-based repertoire which encompasses early blues, popular songs of 20s and 30s vaudeville, and a smattering of later material, some of it written especially by Chilton, which suits his highly personal, orotund singing style.

● ALBUMS: *George Melly With Mick Mulligan's Band* (1957),★★★★ *George Melly* (1961)★★★, *Nuts* (WEA 1971)★★★, *Son Of Nuts* (WEA 1972)★★, *At It Again* (1976)★★★, *Melly Sings Hoagy* (1978)★★★, *Ain't Misbehavin'* (1979)★★★★, *It's George* (1980)★★★, *Let's Do It* (PRT 1981)★★★, *Like Sherry Wine* (1981)★★, *Makin' Whoopee* (1982)★★★, *The Many Moods Of Melly* (1984)★★★★, *16 Golden Classics* (Unforgettable 1986)★★★★, *Running Wild/Hometown* (1986)★★★, *Anything Goes* (PRT 1988)★★★, *George Melly And Mates* (One-Up 1991)★★★, *Best Of George Melly* (Kaz 1992)★★★★, *Frankie And Johnny* (D-Sharp 1992)★★★.

● FURTHER READING: *Owning Up*, George Melly. *Rum, Bum And Concertina*, George Melly. *Scouse Mouse*, George Melly. *Mellymobile, 1970-1981*, George Melly. *Scouse Mouse*, George Melly. *Revolt Into Style*, George Melly.

Melodians

Vocal trio comprising Brent Dowe, Tony Brevett and Trevor McNaughton. Robert Cogle was also a member of the group throughout their career. He made a major contribution as songwriter on many of the trio's biggest hits, but apparently not as a vocalist. They started singing in Kingston's amateur talent contests from 1960, but did not record until April 1966, when they made four titles for **Coxsone Dodd**, only two of which were released. During 1967-68 the Melodians recorded a series of big local hits for the Treasure Isle label, owned by producer **Duke Reid**, that endure to this day as classics of the **rocksteady** school. The trio's cool, precise harmonies are showcased to near-perfection on 'You Don't Need Me', 'I Will Get Along', 'I Caught You', all released in 1967, and 'Come On Little Girl' in 1968. Later in 1968, the group made two more massive local hits for **Sonia Pottinger** - 'Little Nut Tree', freely adapted from the nursery rhyme, and the celebratory 'Swing And Dine'. The following year, while still continuing to record occasional titles for Pottinger's Tip-Top label ('No Nola'), they began an association with the producer **Leslie Kong** that was to bring them international success, firstly with 'Sweet Sensation' and then with the Rasta-influenced, anthemic 'Rivers Of

Babylon', the latter reputedly selling 75,000 copies in the UK alone. They continued recording for Kong until his death in 1971, not only as a trio but as solo vocalists. Following this they recorded for **Lee Perry**, **Harry J.**, Dynamics and Sonia Pottinger and Duke Reid again in 1972. Two years later the group split up. Brent Dowe recorded for Lee Perry in 1975 ('Down Here In Babylon'), and produced himself at **Channel One** the same year on the sublime 'Deh Pon The Wicked'. Tony Brevett enjoyed success again with 'Don't Get Weary', a self-production. In 1976, they re-formed, recording many of their old hits for producer Harry J., with backing by the **Soul Syndicate** band, but failed to maintain momentum. In the mid-80s the trio attempted a reunion, with little success; nevertheless, much of the music they made in the 60s remains emblematic of the best in rocksteady and reggae, and their recent stage shows at revival concerts have proved to be hugely popular.

● ALBUMS: *Rivers Of Babylon* (1970)★★★, *Sweet Sensation* (1976)★★★, *Sweet Sensation: The Original Reggae Hit Sound* (Island 1980)★★★, *Premeditation* (Skynote 1986)★★★.

● COMPILATIONS: *Swing And Dine* (Heartbeat 1993)★★★.

Melodie MC

b. Kent Lövgren, Sweden. This rapper began his career as a breakdancer at the age of 12 - proving good enough to be entered in major championship events throughout his native Sweden. He maintained his allegiance to the hip-hop cause thereafter, releasing two moderately successful singles, 'Feel Your Body Movin'' and 'Take Me Away', in 1992. His breakthrough came the following year with 'Dum Da Dum', whose 'hip-house' stylings proved popular throughout Europe, especially in Germany where it sold over 200,000 copies. The follow-up single, 'I Wanna Dance', was less strong, but repeated the chart success, and acted as a prelude to a debut album for the Sidelake Virgin label.

● ALBUMS: *Northern Wonderland* (Sidelake Virgin 1993)★★★.

Melody Maker

The oldest-established pop music newspaper in the world was founded as the house journal of London music publisher Lawrence Wright in 1926, but soon became an independent monthly aimed primarily at dance band musicians. On the cover of its first issue in January 1926 its banner read: A Monthly Magazine For All Who Are Directly Or Indirectly Interested In The Production Of Popular Music. After founding editor Edgar Jackson (1895-1967) left in 1929 to manage **Jack Hylton**'s band, *Melody Maker* increased its jazz coverage. Composer Spike Hughes took over as record reviewer, and the paper sponsored a 1933 concert tour by **Duke Ellington**. In that year, *Melody Maker* became a weekly with a newspaper format. Ray Sonin took over from P. Mathison Brooks as editor in 1940 and was succeeded in 1949 by Pat Brand. With Max Jones (b. 1917) as its top jazz writer, by 1955, *Melody Maker* was selling 97,000 copies. However, the hostility to rock 'n' roll of some columnists saw the paper lose ground to *New Musical Express* (founded 1952) and to the newly launched *Record Mirror*. In 1956, *Melody Maker* published its first Top 20 singles chart but it did not wholeheartedly embrace the new pop music until 1963. When Jack Hutton replaced Brand, the paper was redesigned and Chris Welch was hired as its first pop journalist. One of the most important sections of *Melody Maker* was its classified advertisements, notably the 'musicians wanted' section. **Wishbone Ash** and **Camel** were among the numerous British rock bands that found drummers or guitarists through the *Melody Maker* small advertisements.

With the addition of other, younger writers, *Melody Maker* provided full coverage of the progressive rock and folk scenes of the 60s, until it was hit in 1970 by the defection of Hutton and most of the staff to set up a rival weekly, *Sounds*. Under Hutton's deputy, Ray Coleman, however, *Melody Maker* had its most successful period in the early 70s, with sales reaching a peak of 200,000. Although most of the staff were hostile to punk, Caroline Coon was brought in to sing its praises. The 80s were a period of falling sales for the paper and all its weekly rivals, as new teenybopper papers led by *Smash Hits* and monthlies for the older rock fan (*Q*, *Mojo*) siphoned off sections of its audience. Despite an injection of new writing talent, notably from *Monitor*, a new wave fanzine based at Oxford University, *Melody Maker* turned inwards, writing about the latest indie rock bands in a style peppered with in-jokes. By 1991, *Sounds* and *Record Mirror* had disappeared, while the *New Musical Express* led the market, reviewing mainstream rock as well as independent label favourites. *Melody Maker* followed and seems likely to remain second fiddle in a market that has become less relevant with the appearance of magazines such as *Q*, *Mojo* and *Select*. Allan Jones was editor when the magazine celebrated 70 years with a special issue in April 1996, although he must have found it frustrating to watch its readership continue to decline down to a meagre 55,000 copies by mid-1996 and 45,000 a year later.

● FURTHER READING: *Melody Maker Classic Rock Interviews*, Allan Jones (ed.).

Melony

Unrelated to the folk singer-songwriter of the early 70s who travelled under the same name, the 90s Melony are a trio from Stockholm, Sweden, who specialize in angular but commercial pop-rock. The group comprises comic-book translator Peter Kvint (guitar, vocals), Mana Eriksson (drums) and Gunnar Norden (bass), who originally formed to play at a friend's wedding. Following a domestic-only EP for Sweden's Soap label, they were signed by Minty Fresh Records' president Jim Powers for American and mainstream European releases in 1997. A debut album, *Satisfaction*, followed in August 1997, the songs dominated by pleasing hooks and melodies and Kvint's individualistic take on

American pop culture - the best examples being 'Big Dipper' and 'Barbra Streisand Nose'.

- ALBUMS: *Satisfaction* (Minty Fresh/Geffen 1997)★★★.

Meltdown

Meltdown are a five-piece band formed by ex-**Yardbirds** drummer Jim McCarty. Previously responsible for writing epochal songs for the latter band, including 'Shapes Of Things', 'Still I'm Sad' and 'Over Under Sideways Down', McCarty started Meltdown in the 90s as an avenue for full-blooded R&B, mixing original material with blues classics written by **Freddie King**, **Johnny Winter**, **Peter Green** and others. The cast list behind Meltdown was certainly impressive; Ray Majors (guitar, vocals) was formerly with **Mott The Hoople** and the **British Lions**, and had previously worked with McCarty as part of Box Of Frogs in 1984. He then joined the drummer's pre-Meltdown combo, the McCarty Band, for live work, replacing Top Topham. Sam Johnson provides Meltdown with expressive slide guitar, though he was still a teenager at the band's inception. Despite his tender years he had already worked with Pete Hogman of the Five Dimensions and Dick Taylor of the **Pretty Things**. The other youngster in the band is keyboard player Steve Corley, a jazz prodigy from the Royal Academy Of Music. Female bass player/vocalist Nikki Racklin had already recorded solo and opened shows for **Naked Truth** and **James**. The group then set about a series of live UK dates, before mini-tours of Sweden and France.

Melton, Barry

b. 1947, Brooklyn, New York, USA. This superb, fluid electric guitarist began his career in the Instant Action Jug Band, a politically-inspired unit from Berkeley, California, USA. The group subsequently evolved into **Country Joe And The Fish** with whom Melton remained until their demise in 1970. His first solo album, *Bright Sun Is Shining*, was recorded soon afterwards, but this soul-based selection was viewed as disappointing in the light of the artist's acid-rock credentials. In 1972, the guitarist joined forces with Jay Levy (keyboards), Rick Dey (bass; the composer of 'Just Like Me' for **Paul Revere And The Raiders**) and Tony Dey (drums) in Melton Levy And The Day Brothers. The group completed a low-key album before Barry left to form a new unit with **Grateful Dead** lyricist **Robert Hunter**. This pattern of short-lived associations continued over the years, during which time Melton would record a further five albums, each of intermittent interest, yet without fully harnessing his obvious talent. He rejoined **Country Joe McDonald** on several occasions and, despite embarking on a new career as a lawyer, maintains a voracious appetite for live appearances. Since 1982, Melton has also been a cornerstone in the **Dinosaurs**, the definitive, if irregular, Bay Area 'supergroup'.

- ALBUMS: *Bright Sun Is Shining* (Vanguard 1970)★★, *The Fish* (United Artists 1975)★★, *Barry Melton* (Firesign 1977)★★, *We Are Like The Ocean* (Music Is Medicine 1978)★★, *Level With Me* (Rag Baby 1980)★★, *Next Great Depression* (Rag Baby 1982)★★.

Melvin, Harold, And The Blue Notes

Formed in Philadelphia in 1954, the Blue Notes - Harold Melvin (b. 25 June 1939, Philadelphia, Pennsylvania, USA, d. 24 March 1997), Bernard Wilson, Jesse Gillis Jnr., Franklin Peaker and Roosevelt Brodie - began life as a doo-wop group. In 1960, they enjoyed a minor hit with a ballad, 'My Hero', but failed to make a significant breakthrough despite several excellent singles. By the end of the decade only Melvin and Wilson remained from that early group, with John Atkins and Lawrence Brown completing the line-up. Two crucial events then changed their fortunes. Theodore 'Teddy' **Pendergrass** (b. 26 March 1950, Philadelphia, Pennsylvania, USA), drummer in the Blue Notes' backing band, was brought into the frontline as the featured vocalist in place of the departing Atkins. A fifth singer, Lloyd Parkes, also joined the group, which was then signed by producers **Gamble And Huff**, whose sculpted arrangements and insistent rhythm tracks provided the perfect foil for the Pendergrass voice. His imploring delivery was best heard on 'If You Don't Know Me By Now' (1972), an aching ballad that encapsulated the intimacy of a relationship. Further singles, including 'The Love I Lost (1973) and 'Where Are All My Friends' (1974), enhanced Pendergrass's reputation and led to his demand for equal billing in the group. Melvin's refusal resulted in the singer's departure. However, while Pendergrass remained contracted to Philadelphia International and enjoyed considerable solo success, Melvin And The Blue Notes, with new singer David Ebo, moved to **ABC Records**. Despite securing a UK Top 5 hit with 'Don't Leave Me This Way' and a US R&B Top 10 hit with 'Reaching For The World' in 1977, the group was unable to recapture its erstwhile success. By the early 80s, they were without a recording contract, but continued to enjoy an in-concert popularity. They signed to Philly World in 1984, achieving minor UK hit singles the same year with 'Don't Give Me Up' and 'Today's Your Lucky Day'.

- ALBUMS: *Harold Melvin And The Blue Notes* (Philadelphia International 1972)★★★, *Black And Blue* (Philadelphia International 1973)★★★★, *To Be True* (Philadelphia International 1975)★★★★, *Wake Up Everybody* (Philadelphia International 1975)★★★★, *Reaching For The World* (ABC 1977)★★★★, *Now Is The Time* (ABC 1977)★★, *Blue Album* (Source 1980)★★, *All Things Happen In Time* (MCA 1981)★★, *Talk It Up* (Philly World 1984)★★.
- COMPILATIONS: *All Their Greatest Hits!* (Philadelphia International 1976)★★★★, *Golden Highlights Of Harold Melvin* (Columbia 1986)★★★, *Satisfaction Guaranteed - The Best Of Harold Melvin And The Blue Notes* (Philadelphia International 1992)★★★, *Collection Gold* (1993)★★★, *If You Don't Know Me By Now* (Epic Legacy 1995)★★★★.

Melvins

The late Kurt Cobain of **Nirvana** described the US rock band the Melvins as his favourite group. Unsurprising, perhaps, as they are the only other band of note to originate from his home-town of Aberdeen in the USA (though they have since relocated to San Francisco), and he did once roadie for them. Drummer Dale Crover also played with Nirvana for a spell, while Cobain guested on and co-produced *Houdini* for the band. The other members of the Melvins, formed in 1984, were Buzz Osbourne (vocals, guitar) and Lori Beck (bass). Matt Lukin (**Mudhoney**) was also a floating member. Reputed to be more influenced by the heavy rock angle than many who have fallen under the generic title 'grunge', the Melvins are big fans of **Black Sabbath** and even released three solo albums in a tribute to the **Kiss** strategy of similar pretensions. A cover version of **Flipper**'s 'Way Of The World' and 'Sacrifice' sat alongside **Alice Cooper**'s 'Ballad Of Dwight Fry' on the cover album *Lysol*. *Stoner Witch*, their second album for **Atlantic/East West**, saw Crover and Osbourne joined by bass player Mark Deutrom, who had previously produced the band's first two albums. This time, they were working with Garth Richardson of **Red Hot Chili Peppers** and **L7** fame. Two albums with Atlantic Records failed to break the band into the mainstream and they moved to a subsidiary for *Stag*. It was felt that a smaller label would be more supportive to the band, rather than being lost in the wave of releases from a large label.

● ALBUMS: *Gluey Porch Treatments* (Alchemy 1987)★★★, *Ozma* (Boner 1989)★★, *Bullhead* (Boner 1991)★★, *Lysol* (Boner/Tupelo 1992)★★★, *Houdini* (Atlantic 1993)★★★, *Prick* (Amphetamine Reptile 1994)★★★, *Stoner Witch* (Atlantic 1994)★★★, *Stag* (Mammoth 1996)★★★, *Honky* (Amphetamine Reptile 1997)★★, *Live At The F**ker Club* (Amphetamine 1998)★★.

● COMPILATIONS: *Singles 1-12* (Amphetamine Reptile 1997)★★★.

Members

One of the many UK bands inspired by punk, the Members came together in the summer of 1977, when former university student Nicky Tesco and French expatriate Jean-Marie Carroll, now a bank clerk in the UK, started working together. With Tesco on vocals and Carroll as guitarist and chief songwriter, they recruited Gary Baker on guitar, Adrian Lillywhite (brother of producer **Steve Lillywhite**) on drums, and a bass player. The bassist left after only a couple of months and was replaced by British Airways technician Chris Payne. They were based in Camberley, Surrey, England, from where all the members (except Carroll) originated. The band's first recording - 'Fear On The Streets' - was for the **Beggars Banquet** punk compilation *Streets*. Despite this, it was **Stiff Records** that took the plunge and signed them. Their debut single, 'Solitary Confinement', was produced by **Larry Wallis** and earned them a contract with **Virgin Records** in November 1978, though by now Baker had departed and been replaced by Nigel Bennett. Their Virgin debut, 'Sound Of The Suburbs', was a hit in 1979, and was followed by the bloated but humorous reggae of 'Offshore Banking Business'. The b-side revisited 'Solitary Confinement', a song that the **Newtown Neurotics** would later update in the form of 'Living With Unemployment'. Their second album featured a guest appearance from **Joe Jackson** but it would be their last for Virgin, which they left in 1980. They were briefly signed to **Island Records**, but their third album came out on Albion Records, after which they disappeared. One other release of note is the Children Of 7's 'Solidarity' on Stiff, which featured both Carroll and Payne among the writing credits. More recently, 'Sound Of The Suburbs' featured as the title track to a nostalgic punk compilation that was advertised widely on UK television.

● ALBUMS: *At The Chelsea Nightclub* (Virgin 1979)★★★, *1980 The Choice Is Yours* (Virgin 1980)★★, *Uprhythm, Downbeat* USA release (Arista 1982) *Going West* UK release (Albion 1983)★★★.

● COMPILATIONS: *Sounds Of The Suburbs - A Collection Of The Members Finest Moments* (Virgin 1995)★★★.

Membranes

Formed in Preston, Lancashire, in 1977, this UK punk group was based in the seaside town of Blackpool, later immortalized as 'Tatty Seaside Town'. Founder-member John Robb (b. 4 May 1961; bass) was initially joined by Mark Tilton (guitar), Martin Kelly (drums) and Martin Critchley (vocals), the latter soon departing as Critchley sidestepped from drums to keyboards, with 'Goofy Sid' Coulthart taking over behind the drumstool. Robb was to prove himself nothing if not a trier, organizing compilation appearances and inaugurating the near-legendary, near-indecipherable *Blackpool Rox* fanzine. Their first vinyl single was the 3-track 'Muscles' in 1981, gaining single of the week awards for its defiant, brash optimism and gaining ascendancy thanks to the turntable of Radio 1's **John Peel**. It remains one of the most memorable DIY efforts of the early 80s. Steve Farmery joined on guitar after its release, with Martin Kelly leaving the keyboard position vacant. They joined Rondolet Records for 'Pin Stripe Hype', watching the label close down shortly afterwards. This also saw off Farmery, leaving the band as a trio for much of the rest of their productive career. Missing out on the opportunity to be **Creation Records**' first featured artists (because of finance) sent them downmarket to Criminal Damage. It, too, proved a less than satisfactory home, and ultimately saw the group relocate to Manchester in 1983 in typically eternal optimism. The single that should have broken them was the acclaimed 'Spike Milligan's Tape Recorder', which somewhat predated the guitar barrage of **Big Black** and **Sonic Youth**. Distribution problems killed off the enthusiasm reciprocated by the media. The same problems applied to the 'Death To Trad Rock' 12-inch, after which Tilton left. Although they finally made their postponed mark on Creation with the disappointing *The Gift Of Life*, the band's fortunes were now in decline. Stan was replaced by Wallas as the band concentrated on the European circuit. Nick Brown was added on second guitar in 1987, followed in short order by Keith Curtis. Meanwhile, Robb was becoming more active as a freelance journalist for *Sounds*, ***Melody Maker*** and a host of other magazines. Despite the production services of Steve Albini (Big Black) on 1988's *Kiss Ass Godhead*, Wallas was the next departure, to be replaced by Paul Morley (ex-Slum Turkeys). However, total disintegration was imminent as Robb concentrated on his writing career, and launched his new dance project Sensurround.

- ALBUMS: *The Gift Of Life* (Creation 1985)★★, *Songs Of Love And Fury* (In Tape 1986)★★, *Kiss Ass Godhead* (Homestead 1988)★★, *To Slay The Rock Pig* (Vinyl Drip 1989)★★.
- COMPILATIONS: *Giant* (Constrictor 1986)★★, *Back Catalogue: The Virgin Mary Versus Peter Sellers* (Vinyl Drip 1987)★★★, *Wrong Place At The Wrong Time* (Vinyl Drip 1993)★★★.
- VIDEOS: *The Death To Trad Rock Special* (Jettisoundz 1988).

Memorial Album - Hank Williams

Hank Williams died on the road, on his way to a gig in Canton, Ohio, on New Year's Day 1953. The ***Grand Ole Opry*** had discredited him as a drunk and he was the first rock star, living a squalid life of amphetamine and alcohol addiction and describing family quarrels in his songs. This album, the first to cash in on a musician's death, was issued in 10-inch and 12-inch formats with eight and 12 songs, respectively. Country music does not come any better and Hank Williams' influence is immense: **Elvis Presley**, **Buddy Holly** and **Bob Dylan** all owe him a debt. Play 'Move It On Over' next to 'Rock Around The Clock' and you will discover Bill **Haley**'s listening habits.

- Tracks: *You Win Again; Cold Cold Heart; I Could Never Be Ashamed Of You; Settin' The Woods On Fire; Hey, Good Lookin'; Kaw-Liga; Half As Much.*
- First released 1953
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Memory

Formed by members of the New York Life Assurance company in Lebanon, New Jersey, USA, in the autumn of 1976, Memory's music was more colourful than either those origins or their lacklustre choice of name would suggest. Comprising six multiracial computer database operatives, Jaime de Jesus (lead), Lesley Uhl (falsetto), Herb 'Iceman' Olson (baritone), Lou 'Big Lou' Benito (bass), Bobby 'Bobby Hep' Hepburn (first tenor) and Otis 'Big O' Harper (second tenor), they would meet after working hours in the company boardroom and practise their harmony singing. Perfecting oldies by the **Drifters** and other doo-wop groups of the 50s, their debut performance came at their employer's Christmas party in 1976. Afterwards they moved onto the local New Jersey club circuit, where they would spend several years cultivating an audience. Their first recording, 'Street Corner Serenade', was released in March 1981, at which time Olson was replaced on baritone by Greg Restivo. A second single, a cover version of the Drifters' 'Under The Boardwalk', followed, but it was to be their final release. They continued to perform, however, to appreciative doo-wop fans throughout their native New Jersey and nearby cities, until 1987. Afterwards the members returned to their seats behind VDU screens, although four of the band had taken new jobs outside the insurance industry.

Memphis Horns

The Memphis Horns, an offshoot of the **Mar-Keys**, boasted a fluid line-up throughout its history. The mainstays, trumpeter Wayne Jackson and tenor saxophonist Andrew Love, guided the group through its period at the **Stax** and Hi studios. Augmented by James Mitchell (baritone saxophone), Jack Hale (trombone) and either Ed Logan or Lewis Collins (tenor saxophone), the Horns appeared on releases by **Al Green**, **Ann Peebles**, **Syl Johnson** and many others. The group's eponymous debut album featured several members of the **Dixie Flyers** and, during the mid-70s, the Horns secured four R&B hits including 'Get Up And Dance' and 'Just For Your Love'. The 1978 album *Memphis Horns II*, featured as guest vocalists **Michael McDonald**, Anita Pointer and James Gilstrap. The Memphis Horns are, however, better recalled for their contributions to many of southern soul's finest moments. Andrew Love and Wayne Jackson maintained the Memphis Horns' name throughout the 80s and made appearances on U2's *Rattle And Hum* and **Keith Richards**' *Talk Is Cheap* (both in 1988). In 1990 the duo supported **Robert Cray**, and in 1991, 1992 and 1994 they played at the annual Porretta Terme Soul Festival in Italy which regularly attracts top soul acts from the Memphis area.

- ALBUMS: *Memphis Horns* (Cotillion 1970)★★★, *Horns For Everything* (Million 1972)★★★, *High On Music* (RCA 1976)★★, *Get Up And Dance* (RCA 1977)★★, *Memphis Horns Band II* (RCA 1978)★★★, *Welcome To Memphis* (RCA 1979)★★, *Flame Out* (Lucky 7 1992)★★★.

Memphis Jug Band

Perhaps the most important and certainly the most popular of the jug bands, the Memphis Jug Band flourished on record between 1927 and 1934, during which time they recorded some 80 tracks - first for Victor then later for **Columbia/OKeh Records**. On one occasion they moonlighted for Champion using the name the Picaninny Jug Band. Their repertoire covered just about every kind of music that anybody could wish to hear, and their personal appearances ran from fish-frys to bar mitzvahs. Recording for their own people, they restricted themselves to ballads, dance tunes (including waltzes), novelty numbers and blues. Usually a knockabout conglomeration, they could produce blues of feeling and beauty when required. The group had an ever-changing personnel that revolved around the nucleus of **Charlie Burse** and **Will Shade**. Other members included some of the stars of the Memphis blues scene such as **Memphis Minnie**, **Casey Bill Weldon**, Jab Jones, Milton Robey, Vol Stevens, Ben Ramey, Charlie Polk and **Hattie Hart**. Basically a string band augmented by such 'semi-legitimate' instruments as harmonicas, kazoos, washboards and jugs blown to supply a bass, the MJB had a constantly shifting line-up featuring violins, pianos, mandolins, banjos and guitars in different combinations. This, coupled with ever-changing vocalists, lent their music a freshness, vitality and variety that enables it to charm, entertain or move the listener as much today as it did during the great days of Beale Street. Although they ceased to record in 1934, this loose aggregation of musicians continued to work around Memphis until well into the 40s; some of its members were recorded again by researchers in the 60s.

● COMPILATIONS: *The Memphis Jug Band 1927-1934* (Matchbox 1986)★★★, *The Memphis Jug Band: Volume 1 (1927-28)* (Roots 1988)★★★, *Volume 2 (1928-29)* (Roots 1988)★★★, *Volume 3 (1930)* (Roots 1988)★★★, *Volume 5 (1932-34)* (Roots 1988)★★★, *The Memphis Jug Band - Alternate Takes And Associates* (1991)★★★.

Memphis Minnie

b. Lizzie Douglas, 3 June 1897, Algiers, Louisiana, USA, d. 6 August 1973, Memphis, Tennessee, USA. Raised in Walls, Mississippi, Memphis Minnie learned banjo and guitar as a child, and ran away from home at the age of 13 to play music in Memphis; she worked for a time with Ringling Brothers Circus. When in Mississippi, she played guitar with **Willie Brown**, and in the 20s made a common-law marriage with **Casey Bill Weldon**. However, she was with **Kansas Joe McCoy** by the time of their joint recording debut in 1929. Her guitar playing had a strong rhythm, coupled with the ragtime influence common among the Memphis musicians, and her singing was tough and swaggering. 'Bumble Bee' was a hit, and Joe and Minnie recorded extensively, both together and separately; their guitar duets were among the finest in blues. Apart from songs about sex and relationships, Minnie sang about her meningitis (calling it, with gallows humour, 'Memphis Minniejitis'), about her father's mule, 'Frankie Jean', and about the guitarist 'Mister Tango'. The McCoys moved to Chicago in the early 30s, but split up in 1935, apparently as a result of Joe's jealousy of his wife's success. By this time, Minnie's music was reflecting changing tastes, usually featuring a piano and string bass, and sometimes trumpet or clarinet and a drummer. She was a star of the Chicago club scene, as she continued to present herself on disc as the tough, independent woman she was in reality. In 1939, she began recording with her third husband, **Little Son Joe** (Ernest Lawlars) on second guitar. They were early users of amplification, and made swinging music, although it lacked the rich complexity of her early recordings. Her lyrics were of considerable originality, as on a graceful tribute to **Ma Rainey**, recorded in 1940, six months after Rainey's death. 'Me And My Chauffeur Blues', with its boogieing guitar, also became widely known. In the late 40s, Memphis Minnie ran a touring vaudeville company, and she continued to record after the war, playing tough electric guitar. Her efforts to keep up with trends were proving less successful, however, and in the mid-50s, she and Joe retired to Memphis. Joe was already unwell, and died in 1961, while Minnie was incapacitated from the late 50s, and lived out her life in nursing homes.

● COMPILATIONS: *Hoodoo Lady 1933-1937* (Columbia 1991)★★★, *Memphis Minnie & Kansas Joe Complete Recordings Volumes 1-4* (Paltram 1991)★★★, *Memphis Minnie 1935-41 Volumes 1-5* (1992)★★★, *The Postwar Recordings Volumes 1-3* (1992)★★★, *Blues Classics* (1993)★★★, *Bumble Bee* (Indigo 1994)★★★, *Queen Of The Blues* (Columbia/Legacy 1998)★★★.

● FURTHER READING: *Woman With Guitar: Memphis Minnie's Blues*, Paul and Beth Garon.

Memphis Slim

b. Peter Chatman, 3 September 1915, Memphis, Tennessee, USA, d. 24 February 1988. One of the most popular performers of the blues idiom, Memphis Slim combined the barrelhouse/boogie-woogie piano style of the pre-war era with a sophisticated vocal intonation. A prolific songwriter, his best-known composition, 'Every Day I Have The Blues', has been the subject of numerous interpretations, and versions by **Count Basie** and **B.B. King** helped establish the song as a standard of its genre. Although Slim began his career in 1934, deputizing for pianist **Roosevelt Sykes**, his reputation did not prosper until he moved to Chicago at the end of the decade. He supported many of the city's best-known acts, including **John Lee 'Sonny Boy' Williamson**, and, in 1940, became the regular accompanist to **Big Bill Broonzy**. The artist made his recording debut for the Bluebird label that year but remained with Broonzy until 1944, when he formed his own group, the House Rockers. In 1949 Slim enjoyed an R&B number 1 with 'Messin' Around', the first in a series of successful singles, including 'Blue And Lonesome' (1949), 'Mother Earth' (1951) and 'The Come Back' (1953). He remained a popular attraction in Chicago throughout the ensuing decade, but following prestigious appearances at New York's Carnegie Hall and the Newport Jazz Festival, the artist moved to Paris, where he was domiciled from 1961 onwards. Slim toured and recorded extensively throughout Europe, an availability that, perversely, has irritated blues purists who view his work as overtly commercial. His later work certainly lacked the purpose of the young musician, but by the time of his death from kidney failure in 1988, Memphis

Slim's role in the development of blues was assured.

● ALBUMS: *Memphis Slim At The Gate Of The Horn* (Vee Jay 1959)★★★, *'Frisco Bay Blues* (1960)★★★, *The Real Boogie Woogie* (Folkways 1960)★★★★, *Memphis Slim* (Chess 1961)★★★★, *Chicago Blues* (Folkways 1961)★★★★, *Broken Soul Blues* (United Artists 1961)★★★, *Just Blues* (Bluesville 1961)★★★★, *Tribute To Big Bill Broonzy* (Candid 1961)★★★★, *Memphis Slim USA* (Candid 1962)★★★, *No Strain* (Bluesville 1962)★★★★, *All Kinds Of Blues* (Bluesville 1963)★★★★, *Alone With My Friends* (Battle 1963)★★★, *Baby Please Come Home* (Battle 1963)★★★, *Steady Rolling Blues* (Bluesville 1964)★★★, *Memphis Slim* (King 1964)★★★, *If The Rabbit Had A Gun* (Disc 1964)★★★, *The Real Folk Blues* (Chess 1966)★★★, *Self Portrait* (Scepter 1966)★★★, *Legend Of The Blues* (1967)★★★, *Mother Earth* (1969)★★★, *Legend Of The Blues Vol 2* (Beacon 1969)★★, *Messin' Around With The Blues* (1970)★★★, *Born With The Blues* (1971)★★★, *Bad Luck And Trouble* (1971)★★, with Peter Green *Blue Memphis* (Barclay 1971)★★, *South Side Reunion* (1972)★★★, *Old Times New Times* (Barclay 1972)★★★, *Soul Blues* (Ember 1973)★★, *Rock Me Baby* (Polydor 1973)★★★, *Classic American Music* (Barclay 1973)★★★, *Memphis Slim At Lausanne* (1974)★★★, *Memphis Slim Live* (1974)★★, *Memphis Slim* (1974)★★★, *With Matthew Murphy* (1974)★★, *Blues Man* (1975)★★, *Going Back To Tennessee* (Barclay 1975)★★★, *Rock Me Baby* (1975)★★★, *All Them Blues* (1976)★★★, *Chicago Boogie* (Black Lion 1976)★★, *Fattening Frogs For Snakes* (1976)★★, *Chicago Blues* (1978)★★★, *The Blues Every Which Way* (Verve 1981)★★★, *Blues And Women* (1981)★★★, *Boogie Woogie Piano* (Columbia 1984)★★★, with Matt Murphy *Together Again For The First Time (Live In 1985)* (Antone's 1988)★★★.

● COMPILATIONS: *Legacy Of The Blues Volume Seven* (Sonet 1973)★★★, *Memphis Slim (20 Blues Greats)* (Déjà Vu 1986)★★★, *The Memphis Slim Story* (Déjà Vu 1989)★★★.

● VIDEOS: *Memphis Slim And Paul Jones At Ronnie Scotts* (Hendring Video 1988), *Live In Nice* (MMG Video 1991).

Men At Work

Formed in Melbourne, Australia, in 1979, by singer Colin Hay (b. 29 June 1953, Scotland - emigrated to Australia aged 14) and guitarist Ron Strykert (b. 18 August 1957, Australia), initially as an acoustic duo. With the later addition of Greg Ham (b. 27 September 1953, Australia), John Rees (bass) and Jerry Speiser (drums), Men At Work performed for two years in small, inner-suburban pubs before being discovered and signed by **CBS Records** executive Peter Karpin. In 1981, the first single, 'Who Can It Be Now?', was an enormous Australian hit, soon followed by 'Down Under' and the album *Business As Usual*. The band's success surprised and infuriated home critics, who had written them off as derivative and insipid. However, blessed with three songwriters and supported by videos which showcased the band's sense of humour (and as a support act to **Fleetwood Mac**), Men At Work were able to achieve two US number 1 hits in 1982 with 'Who Can It Be Now?' and 'Down Under' and a US number 1 album that same year. Success followed again in the UK where 'Down Under' reached number 1 in early 1983, accompanied by *Business As Usual* topping the charts. By now, Men At Work could comfortably claim to be the world's most successful Australian pop group. The follow-up album, *Cargo*, sold well in the USA, reaching number 3, and provided two Top 10 singles in 'Overkill' and 'It's A Mistake'. Despite the album reaching the Top 10 in the UK, single success there was harder to sustain, with three singles reaching Top 40 status only. The third album, *Two Hearts*, sold less well, although it did achieve gold status in the USA, peaking at number 50. The original personnel had by now disintegrated, leaving Hay as the sole surviving member. The break-up in 1985 followed arguments over management and writing, and each member followed his own path. Hay, after recording a solo album, *Looking For Jack* (1987), recorded another, *Wayfaring Sons*, on MCA in 1990, as the Colin Hay Band, using Celtic music as its base.

● ALBUMS: *Business As Usual* (Epic 1981)★★★, *Cargo* (Epic 1983)★★★, *Two Hearts* (Epic 1985)★★.

Men They Couldn't Hang

In their seven-year span, The Men They Couldn't Hang combined folk, punk and roots music to create an essential live act alongside a wealth of recorded talent. The band emerged as the **Pogues**' sparring partners but, despite a blaze of early publicity and praise, they failed to follow them upwards, dogged as they were by numerous label changes. Busking in Shepherds Bush, Welsh singer Cush met up with bassist Shanne (who had been in the Nips with the Pogues' **Shane MacGowan**), songwriter and guitarist Paul Simmonds, Ricky Maguire (bass), Scottish guitarist and singer Phil ('Swill') Odgers and his brother John on drums, in time for a ramshackle folk performance at London's alternative country music festival in Easter 1984. Labelled as part of some 'cowpunk' scene, the band were quickly signed by **Elvis Costello** to his **Demon** label, Imp. A cover version of **Eric Bogle**'s 'Green Fields Of France' in October 1984 became a runaway indie success, and a favourite on BBC disc jockey **John Peel**'s show. While playing live, the Men matched their own incisive compositions with entertaining cover versions. June 1985's 'Iron Masters' was just as strong, if more manic, and was accompanied by an impressive and assured debut, *The Night Of A Thousand Candles*. Produced by **Nick Lowe**, 'Greenback' was less immediate, but its success swayed MCA to sign the group, resulting in 'Gold Rush' in June 1986. The group's second album, *How Green Is The Valley*, continued their marriage of musical styles and a political sensibility drawn from an historical perspective. 'The Ghosts Of Cable Street' exemplified these ingredients. A move to Magnet Records catalyzed perhaps their finest work, with the commercial 'Island In The Rain' and the listenable *Waiting For Bonaparte*. 'The Colours' received airplay, but only skirted the charts. Fledgling label Silvertone's Andrew Lauder (who had worked with the group at

Demon) signed the group in time for 'Rain, Steam And Speed' in February 1989. Hot on its heels came *Silvertown*. Two further singles followed: 'A Place In The Sun' and 'A Map Of Morocco'. In 1990 they recorded their final studio album, for which the personnel was increased to six, with the addition of Nick Muir. On the strength of it, they gained a support slot to **David Bowie** at Milton Keynes. Shortly afterwards they disbanded, following a long farewell tour, and a live album, *Alive, Alive - O*. The band returned in 1996 with the addition of former **Screaming Blue Messiahs** drummer Kenny Harris. The celebratory return to Demon Records for *Never Born To Follow* showed a band who were no longer striving to prove anything, but unconsciously sounded more proficient and confident.

● ALBUMS: *Night Of A Thousand Candles* (Demon 1985)★★★, *How Green Is The Valley* (MCA 1986)★★★, *Waiting For Bonaparte* (Magnet 1987)★★★★, *Silvertown* (Silvertone 1989), *The Domino Club* (Silvertone 1990)★★★, *Well Hung* (Fun After All 1991)★★, *Alive, Alive - O* (1991)★★, *Never Born To Follow* (Demon 1996)★★★.

● COMPILATIONS: *Majestic Grill: The Best Of* (1998)★★★.

● VIDEOS: *The Shooting* (Jettisoundz 1991).

Men Without Hats

Formed in Montreal, Canada, in 1980, this act was the brainchild of siblings Ivan (vocals) and Jeremy (drums) Arrobas, who manufactured the remaining accompaniment on their records with synthesizers. An independent EP, *Folk Of The 80s*, created overseas cult interest to the extent that it was reissued on Britain's **Stiff Records**, along with an edit of its 'Antarctica' track as a single. However, just after the release of 1981's 'Nationale Seven', Jeremy left to allow composer Ivan to front a Men Without Hats with the brothers Stefan (guitar, violin) and Colin Doroschuk (keyboards), plus Allan McCarthy (drums). Produced by manager Marc Durand, *Rhythm Of Youth* reached number 14 in the USA in the wake of 'Safety Dance', a global smash born of a truce between electro-pop and medieval jollity that carried an anti-nuclear message over into an arresting video. A sure sign of its impact was a parody by **'Weird Al' Yankovic**. No more hits came the group's way, but their recordings still received a fair critical consideration.

● ALBUMS: *The Safety Dance* (Statik 1982) re-released as *Rhythm Of Youth* (Backstreet/MCA 1983)★★★, *Folk Of the 80s Part III* (Statik 1984)★★★, *Pop Goes The World* (Mercury 1987)★★, *The Adventures Of Women & Men Without Hate In The 21st Century* (Mercury 1989)★★.

Menace To Society

Not related to the film of the same name, Menace To Society offer reality or slice of life raps about their immediate surroundings in Inkster, a suburb of Detroit, Michigan. The group's lead rapper is AGQ (b. Kevin Riley; AGQ being an acronym for American Genuine Quality) alongside Rhythm Layer Riccola (b. Andre Brintley) and Frank Nitty (b. Franchot Hayes). Their debut single, 'Streets Of Hell', set out their agenda: 'Although some of our lyrics appear to be harsh, they come to you with the reality of today's street life.'

● ALBUMS: *Life Of A Real One* (Cush/Ichiban 1993)★★★.

Mendes, Sergio

b. 11 February 1941, Niteroi, Brazil. A pianist, composer, arranger and bandleader, who is indelibly identified with the bossa nova boom of 60s. After touring North America with his own quintet, he settled there late in 1964, and worked on recordings with **Antonio Jobim** and **Art Farmer**. He founded Brasil '65, which later evolved into Brasil '66, a two women-four man, vocal-instrumental group which marketed 'a delicately-mixed blend of pianistic jazz, subtle Latin nuances, **John Lennon/Paul McCartney** style, some **Henry Mancini**, here and there a touch of **Burt Bacharach**, cool minor chords, danceable up-beat, gentle laughter and a little sex'. The initial ensemble consisted of Mendes (piano/vocals), Joses Soares (latin percussion/vocals), Bob Matthews (bass/vocals), Jao Palma (drums) and vocalists Janis Hansen and Lani Hall. Hall's husband, **Herb Alpert**, the owner, with Jerry Moss, of **A&M Records**, became Mendes' patron, and together in the late 60s, they produced a series of US chart albums. 'The Look Of Love', 'The Fool On The Hill', and 'Scarborough Fair' also made the US singles Top 20. During the 70s and 80s, Mendes recorded for several different labels, under a variety of names. His US and UK singles chart hit in 1983, 'Never Gonna Let You Go', was just credited to Sergio Mendes, and had vocals by Joe Pizzulo and Leza Miller. In 1984, he had minor success in the US with 'Alibis'. In 1990, when Sergio Mendes and Brasil 99 opened the new 600-seater Rio Showroom in Las Vegas, they gained 'resounding applause' and excellent reviews for the 'ascending American/Brazilian moods' of old favourites such as 'Manha De Carnaval' and 'Mas Que Nada'.

● ALBUMS: *Sergio Mendes & Brasil '66* (A&M 1966)★★★★, *Equinox* (A&M 1967)★★★, *Look Around* (A&M 1968)★★★★, *Sergio Mendes Favorite Things* (A&M 1968)★★★, *Fool On The Hill* (A&M 1968)★★★★, *Crystal Illusions* (A&M 1969)★★★, *Ye-Me-Le* (A&M 1969)★★★, *Stillness* (A&M 1971)★★★, *Pais Tropical* (A&M 1971)★★★, *Primal Roots* (A&M 1972)★★★, *Love Music* (Bell 1973)★★★, *Vintage 74* (Bell 1974)★★★, *Sergio Mendes I* (Elektra 1975)★★★, *Homecooking* (Elektra 1976)★★, *Sergio Mendes And The New Brasil '77* (Elektra 1977)★★★, *Confetti* (Elektra 1984)★★★, *Brasiliero* (Elektra 1992)★★★.

● COMPILATIONS: *Greatest Hits* (A&M 1970)★★★★.

Mendoza, Vince

b. USA. A highly skilled arranger with multicultural influences, Mendoza has become very well known in Europe, thanks in large part to a spell as arranger and conductor with the German WDR Big Band, based in Cologne. Performances with this band have often featured visiting American jazzmen, among them **Charlie Mariano**, **Peter Erskine**, **Dave Liebman** and **Michael Brecker**, and British trombonist Dave Horler. Mendoza's writing incorporates classical music influences together with shades of Latin American music. His jazz influences evolve from a deep awareness of the music of **Gil Evans** and **Miles Davis**.

● ALBUMS: *Jazz Paña* (ACT 1992)★★, *Sketches* (ACT 1994)★★★.

Mengelberg, Misha

b. 5 April, 1935, Kiev, Ukraine. Mengelberg was raised in Holland where, for 30 years, he has personified the Dutch *avant garde*. He characterizes himself as 'a rotten piano player' - if that is the case, wittier use has rarely been made of limitations. Mengelberg has consistently aligned himself with iconoclastic and provocative musicians, from straight music's Zen terrorists David Tudor and **John Cage** in the early 60s, to **Eric Dolphy** in 1963, to the members of the Dutch Instant Composers Pool, with whom he still works. Together with his longstanding ICP collaborator **Han Bennink**, he has been one of the main instigators behind three albums which have paid tribute to pianist **Herbie Nichols** - two with a small group that also featured **Steve Lacy**, and one with the ICP Orchestra. As an improviser, Mengelberg holds out for the 'responsibility to be different every day' and is against the jazzman's obsession with personal style and touch. All the same, his compositions reveal an identifiable preoccupation with irony, some pieces, in fact, dripping with sarcasm. The ICP Orchestra is currently the main outlet for his writing, but he also composes for the Berlin Contemporary Jazz Orchestra.

● ALBUMS: *Misha Mengelberg Trio* (1960)★★★, *Kwartet* (1966)★★, *Driekusman Total Loss* (1966)★★★, with John Tchicai, Han Bennink *Instant Composers Pool* (1968)★★★, *Groupcomposing* (1970)★★, with Tchicai, Bennink, Derek Bailey *Instant Composers Pool 1970* (1971)★★★★, *Misha Mengelberg/Han Bennink* (1971)★★★, with Bennink *Het Scharrebroekse* (1972)★★★, with Bennink *Einepartietischtennis* (1974)★★★★, with Bennink *Coincidents* (1975)★★★, with Bennink *Untitled Album* (1975)★★★, *Tenterett* (1977)★★, with Bennink *Midwoud* (1977)★★★, *Pech Onderweg* (1978)★★★, with Dudu Pukwana, Bennink *Yi Yole* (1978)★★★, *ICP Tentet In Berlin* (1978)★★★, *Mengelberg-Bennink* (1979)★★, with Paul Rutherford, Mario Schiano, Bennink *A European Proposal* (1979)★★★, with Peter Brötzmann, Bennink *Three Points And A Mountain* (1980)★★★★, *ICP Orchestra Live In Soncino* (1980)★★★, *Japan Japon* (1982)★★★, *Change Of Season* (Soul Note 1984)★★★, *Impromptus* (FMP 1986)★★★, *Two Programs: ICP Performs Nichols/Monk* (1986)★★, with Pino Minafra *Tropic Of The Mounted Sea Chicken* (1990)★★★, with others *Dutch Masters* (Soul Note 1992)★★★.

Menken, Alan

(see **Ashman, Howard**)

Mensah, E.T.

b. Emmanuel Teteh Mensah, 31 May 1919, Accra, Ghana, d. 19 July 1996. Known throughout West Africa as 'The King Of **highlife**', Mensah was the single greatest influence on the development of the style, in a career which stretches back to the mid-30s. His father was a keen guitarist and encouraged his son to seek out formal musical training. At primary school, he studied fife and flute, and was a key player in the school's marching band, going on to serve his apprenticeship with the Accra Rhythmic Orchestra between 1936 and 1944, employed first as a roadie, then as a saxophonist. In 1945, he joined the legendary Black And White Spots, before switching to the Tempos Band in 1947, succeeding **Guy Warren** as its leader a year later. The Tempos inaugurated a new era in Ghanaian highlife, downplaying the role of jazz-based reed and brass soloing, and expanding the traditional drum and percussion section to give more prominence to folk-based rhythm patterns. At the same time, the band incorporated Afro-Cuban rumbas and cha chas into its repertoire. The resultant style became known as big band highlife. In 1952, the Tempos were signed to West African **Decca Records** and quickly established themselves as Ghana's top highlife band with a string of hit singles, including 'Sunday Mirror', 'School Girl', 'Cherry Red' and 'You Call Me Roko'. Mensah's reputation spread throughout West Africa. From the late 40s onwards, he regularly toured throughout the region, inspiring local bands who until then had played largely imported jazz or Latin music, and encouraging them to include a far greater proportion of roots rhythms and song structures in their output. Alongside his stylistic innovations, Mensah did much to improve the lot of Ghanaian musicians in the 50s and early 60s - raising the wages of his sidemen to a level which permitted them to buy their own instruments (as opposed to the prevailing system of hiring them from the bandleader, to whom they were then effectively in a feudal relationship), and helping found the Ghana Musicians Union (at a time when royalty payments were practically unheard of). Under his leadership, the Tempos also served as finishing school to a large number of talented musicians, who went on to form important highlife bands under their own names - notable examples include the **Red Spots** and the **Rhythm Aces**. In the late 60s, big band highlife began to be perceived as outmoded, and - despite the 1969 release of one of his greatest ever albums, *The King Of African Highlife Rhythm* - Mensah went on to spend much of the 70s and early 80s employed as a pharmacist. Happily, the inevitable revival occurred in the mid-80s, along with renewed interest in Mensah himself. In 1982, he travelled to Nigeria to record the album *Highlife Giants Of Africa* with **Victor Olaiya**. In 1986 he undertook a critically-acclaimed tour of the UK, France and The Netherlands. British label Retro-Afric also issued two highly regarded compilations of vintage Mensah songs. Between these releases he was awarded an honorary Ph.D and given the title 'Okunini' from the government of Ghana, the highest accolade the country has to offer.

● ALBUMS: *E.T. Mensah And The Tempos* (Decca West Africa 1951)★★★, *Tempos On The Beat* (Decca West Africa 1953)★★★, *King Of The Highlifes* (Decca West Africa 1963)★★★★, *The King Of African Highlife Rhythm* (Decca West Africa 1969)★★★★, *The King of Highiife* (Decca West Africa 1977)★★★★, *E.T. Mensah Is Back Again* (Decca West Africa 1978)★★, with Victor Olaiya *Highlife Giants Of Africa* (Polydor West Africa 1982)★★★.

● COMPILATIONS: *All For You* (Retro-Afric 1986)★★★, *Day By Day* (Retro-Afric 1991)★★★.

Mensah, Kwaa

b. 1920, Lagos, Nigeria, d. 1991, Ghana. Alternatively known as either 'the godfather of palm-wine **highlife**' or simply 'the king of palm-wine', Mensah was instructed on the guitar by his uncle, Kwame (Sam) Asare. Asare had been among the very first practitioners of palm-wine music, which grew in Ghana's ports as a hybrid of several influences, notably the two-finger guitar style of Kru fishermen. Arare became the first Ghanaian musician to record (for Zonophone) after travelling to London in 1928. Kwaa Mensah soon inherited his position as palm-wine's most celebrated guitarist. He spent much of his youth in Cape Coast, initially supporting his uncle's performances. He was initially responsible for introducing the guitar to the kon komba style, where previously brass has occupied the leading position. Afterwards he became synonymous with palm-wine. His first own-name band was formed in 1951, and quickly amassed a discography of over 500 78s. These made him a houeshold name throughout Ghana and neighbouring territories, though his popularity dipped during the 60s and early 70s when electric guitar dominated. He underwent something of a renaissance in 1975, however, with the release of his debut album, *Wawo Christo*. This led to USA support slots with **Wulomei**, and several high profile showcases back in Ghana. Numerous cassette albums were released, but when Mensah died in 1991 there remained a dearth of more orthodox releases to document his career, which has been instrumental in introducing a musical form once again enjoying popularity throughout the region.

● ALBUMS: *Wawo Christo* (LPAM 1975)★★★★.

Menswear

The rise of Menswear was one of 1995's biggest UK media events. They appeared on the BBC Television chart show *Top Of The Pops* performing 'I'll Manage Somehow' before they had even released a single. When 'Daydreamer', the first song they had written together, was released as a single, it peaked at number 14 in the UK charts. The group was founded by Johnny Dean (b. John Hutchinson Dean, 12 December 1971, Salisbury, England; vocals), Chris Gentry (b. 23 February 1977, Southend, England; guitar) and Stuart Black (b. Stuart Lee Black, 1 April 1974, Walthamstow, London, England; bass). The line-up was completed with the addition of Matt Everett (b. Matthew Stephen Everett, 13 August 1972, Birmingham, England; drums) and Simon White (b. Simon Ian White, 1 July 1977, Moseley, Birmingham, England; guitar). Original drummer Todd Parmenter had been replaced in late 1994, the group having formed officially on 13 October 1994. Their debut gig five days later was reportedly 'filled with A&R men'. Much of the initial attention stemmed from the fact that their career was steered by local London celebrities Howard Gough (former manager of **Lush**) of Laurel Records and their manager Adrian. 'Daydreamer' was accused by some of plagiarizing **Wire**, while *Nuisance* possessed a few reasonable tunes, but nothing approaching the songwriting required to justify their early claims or the initial press interest. Everett left the band in July 1996 and was replaced by their percussion roadie Tud.

● ALBUMS: *Nuisance* (Laurel 1995)★★★.

Mental As Anything

Utilizing elements of rockabilly, rock and R&B combined with an energetic live act, Mental As Anything has proved a lasting, popular live and recording outfit. The group's debut album introduced Reg Mombasa (b. Chris O'Doherty, New Zealand; guitar, vocals), Wayne Delisle (b. Australia; drums) and the three songwriters: Martin Plaza (b. Martin Murphy, Australia; vocals, guitar), Greedy Smith (b. Andrew Smith, Australia; keyboards, harmonica, vocals) and Peter O'Doherty (b. New Zealand; bass). Despite their different writing styles, *Get Wet* achieved success, particularly with the enigmatically titled single 'The Nips Are Getting Bigger'. Their most fortuitous album, *Cats And Dogs*, saw the production smooth out the rough edges, and subsequent albums have maintained a high standard, with single releases constantly charting in Australia (two dozen to the end of 1990). Their single, 'Live It Up' gained considerable chart success in the UK in 1987, when it spent 13 weeks at number 3. Plaza has also released solo recordings which have enjoyed high sales in Australia.

● ALBUMS: *Get Wet* aka as *Mental As Anything* (Regular 1979)★★, *Expresso Bongo* (Regular 1980)★★, *Cats And Dogs* Australia only (Regular 1981)★★★, *Creatures Of Leisure* (Oz/A&M 1983)★★★, *Fundamental* (Columbia 1986)★★★, *Mouth To Mouth* (Columbia 1988)★★★, *Cyclone Raymond* (Columbia 1989)★★★.

Solo: Martin Plaza *Plaza Suite* (Columbia 1986)★★★.

● COMPILATIONS: *If You Leave Me, Can I Come Too?* US only (A&M 1982)★★★.

Mental Hippie Blood

Comprising Michael Oran (vocals), Mikael Jansson (guitar), Jonas Pettersson (guitar), Lake Skoglund (bass) and Anders Odenstrand (drums), Swedish heavy metal band Mental Hippie Blood formed in 1992. Their name gave some clue as to the nature of their music - a brutal collision of 60s psychedelia and acid rock (notably the work of **Jimi Hendrix**) with contemporary hard rock (especially groups such as **Anthrax**). The group evolved after Oran returned from a period in the USA and replaced the original singer in a long-running band known as the Glorious Bankrobbers - the original nucleus for the members of Mental Hippie Blood. Their debut album and attendant single, 'Don't Talk', saw the press locate them at the forefront of a new wave of Swedish heavy metal. In particular, their lyrics were celebrated for the complete absence of 'Norse Gods or magic swords'.

● ALBUMS: *Mental Hippie Blood* (MNW 1993)★★★.

Menza, Don

b. 22 April 1936, Buffalo, New York, USA. In 1960, after military service, during which he had become adept as both an instrumentalist and an arranger, tenor saxophonist Menza joined the **Maynard Ferguson** band. He was then briefly with **Stan Kenton** but opted to return to his home town, showing a preference for small-group work. In the mid-60s, he lived and worked in Germany. In 1968, he returned to the USA, playing in the **Buddy Rich** big band. Resident in Los Angeles throughout the next decade, Menza developed his writing, both as arranger and composer. In particular, he wrote for **Louie Bellson**, with whom he also played and recorded. In the 80s, he played with several Los Angeles-based big bands, including that led by **Bill Berry**, and also led his own big bands and small groups. He toured extensively, at home and overseas, usually appearing as a single. His thorough musical background and eclectic tastes - he admires and has studied the work of many classical composers - has also allowed him to work in non-jazz contexts. A fiery, aggressive performer, Menza's writing shows his bebop leanings, which he brings even into his big band work.

● ALBUMS: with Stan Kenton *Adventures In Time* (1962)★★★, *Menza In Munich* (1965)★★★, with Buddy Rich *Mercy, Mercy* (1968)★★★★, with Rich *Channel One Suite* (1968)★★★, with Louie Bellson *150 MPH* (1974)★★★, *Horn Of Plenty* (1979)★★★, *Burnin'* (1980)★★★, *Hip Pocket* (Palo Alto 1981)★★★, with Bellson *East Side Suite* (1987)★★, *Ballads* (Fresh Souns 1988)★★★, with Bellson *Jazz Giants* (1989)★★★★.

Mercedes Ladies

A very early hip-hop group, the first all-female such aggregation, which featured Zena Z, Debbie D, Eva Deff, Sherry Sheryl, alongside DJs RC and Baby D. Their origins in the Bronx, they were often to be found supporting the Funky Four at house parties and jams. Baby D, whose sassy 'frontin'' earned her lessons at the hands of **Grandmaster Flash** himself, would go on to a contract for East West, then **Polydor**, recording the LPs *Dream About You* and *ESP*.

Mercer, Johnny

b. John Herndon Mercer, 18 November 1909, Savannah, Georgia, USA, d. 25 June 1976, Los Angeles, California, USA. A distinguished lyricist, composer and singer, Mercer was an important link with the first generation of composers of indigenous American popular music such as **Jerome Kern** and **Harry Warren**, through to post-World War II writers like **Henry Mancini**. Along the way, he collaborated with several others, including **Harold Arlen**, **Hoagy Carmichael**, **Gene DePaul**, **Rube Bloom**, **Richard Whiting**, **Victor Schertzinger**, **Gordon Jenkins**, **Jimmy Van Heusen**, **Duke Ellington**, **Billy Strayhorn**, Matty Malneck, **Arthur Schwartz** and more. Most of the time, Mercer wrote the most literate and witty lyrics, but occasionally the melody as well.

He moved to New York in the late 20s and worked in a variety of jobs before placing one of his first songs, 'Out Of Breath And Scared To Death Of You', (written with Everett Miller), in the ***The Garrick Gaieties Of 1930***. During the 30s, Mercer contributed the lyrics to several movie songs, including 'If You Were Mine' from *To Beat The Band*, a record hit for **Billie Holiday** with **Teddy Wilson**, 'I'm An Old Cowhand' (words and music) (*Rhythm On The Range*), 'Too Marvellous For Words' (co-written with Richard Whiting for *Ready, Willing And Able*), 'Have You Got Any Castles, Baby?' (*Varsity Show*), 'Hooray For Hollywood' (*Hollywood Hotel*), 'Jeepers Creepers' (*Going Places*) and 'Love Is Where You Find It' (*Garden Of The Moon*). Mercer's other songs during the decade included 'Fare-Thee-Well To Harlem', 'Moon Country', 'When A Woman Loves A Man' (with Gordon Jenkins and Bernard Hanighan), 'P.S. I Love You', 'Goody Goody', 'You Must Have Been A Beautiful Baby', 'And The Angels Sing', 'Cuckoo In The Clock', 'Day In - Day Out' and 'I Thought About You'. In the 30s he appeared frequently on radio, as MC and singer with **Paul Whiteman**, **Benny Goodman** and **Bob Crosby**. With his southern drawl and warm, good-natured style, he was a natural for the medium, and, in the early 40s, had his own show, *Johnny Mercer's Music Shop*. During this period, Mercer became a director of the songwriter's copyright organization, **ASCAP**. Also, in 1942, he combined with songwriter-turned-film-producer, **Buddy De Sylva**, and businessman, Glen Wallich, to form **Capitol Records**, which was, in its original form, dedicated to musical excellence, a policy which reflected Mercer's approach to all his work.

He had previously had record hits with other writers' songs, such as 'Mr Gallagher And Mr Sheen' and 'Small Fry', along with his own 'Mr. Meadowlark' (a duet with **Bing Crosby**), and 'Strip Polka'. For Capitol, he continued to register in the US Hit Parade with popular favourites such as 'Personality', 'Candy'; and some of his own numbers such as 'G.I. Jive', 'Ac-Cent-Tchu-Ate The Positive', 'Glow Worm'; and 'On The Atchison, Topeka, And The Santa Fe', which was also sung by **Judy Garland** in the film ***The Harvey Girls*** (1946), and gained Mercer his first Academy Award. His other 40s song successes, many of them from movies, included 'The Waiter And The Porter And The Upstairs Maid' (from *Birth Of The Blues*); 'Blues In The Night' and 'This Time's The Dream's On Me' (*Blues In The Night*); 'Tangerine', 'I Remember You' and 'Arthur Murray Taught Me Dancing In A Hurry' (***The Fleet's In***), 'Dearly Beloved' and 'I'm Old Fashioned' (***You Were Never Lovelier***) (Kern); 'Hit The Road To Dreamland' and 'That Old Black Magic', **Billy Daniels**' identity song, (***Star Spangled Rhythm***), 'My Shining Hour' (*The Sky's The Limit*) and 'Come Rain Or Come Shine', 'Legalize My Name' and 'Any Place I Hang My Hat Is Home', from the stage show *St. Louis Woman* (Arlen).

Two particularly attractive compositions were 'Fools Rush In' (with Rube Bloom), which was a big hit for **Glenn Miller** and the movie title song 'Laura', with Mercer's lyric complementing a haunting tune by David Raksin. Mercer's collaboration with Hoagy Carmichael produced some of his most memorable songs, such as 'Lazybones', 'The Old Music Master', 'Skylark', 'How Little We Know' and the Oscar-winning 'In The Cool, Cool, Cool Of The Evening', sung by Bing Crosby and Jane Wyman in the film *Here Comes The Groom* (1951). In the same year, Mercer provided both the music and lyrics for the Broadway show, *Top Banana*, a 'burlesque musical' starring Phil Silvers and a host of mature funnymen. The entertaining score included the witty 'A Word A Day'.

The 50s were extremely productive years for Mercer, with songs such as 'Here's To My Lady', 'I Wanna Be Around' (later successful for **Tony Bennett**), and yet more movie songs, including 'I Want To Be A Dancing Man', 'The Bachelor Dinner Song' and 'Seeing's Believing', sung by **Fred Astaire** in *The Belle Of New York*; 'I Like Men' (covered by **Peggy Lee**), 'I Got Out Of Bed On The Right Side' and 'Ain't Nature Grand' from ***Dangerous When Wet;*** and 'Something's Gotta Give' and 'Sluefoot' (words and music by Mercer) from another Fred Astaire film, ***Daddy Long Legs***. Mercer also provided additional lyrics to 'When The World Was Young' ('Ah, The Apple Trees'), 'Midnight Sun', 'Early Autumn' and 'Autumn Leaves'. The highlight of the decade was, perhaps, ***Seven Brides For Seven Brothers*** (1954). Starring **Howard Keel** and **Jane Powell**, Mercer and Gene DePaul's 'pip of a score' included 'Spring, Spring, Spring', 'Bless Your Beautiful Hide', 'Sobbin' Women', 'When You're In Love', and 'Goin' Courtin', amongst others. Two years later Mercer and DePaul got together again for the stage show ***Li'l Abner***, starring **Stubby Kaye**, and including such songs as 'Namely You', 'Jubilation T. Cornpone' and 'The Country's In The Very Best Of Hands'. It ran on Broadway for nearly 700 performances and was filmed in 1959.

The early 60s brought Mercer two further Academy Awards; one for 'Moon River' from *Breakfast At Tiffany's* (1961), and the other, the title song to *The Days Of Wine And Roses* (1962). 'Moon River' was the song in which Mercer first coined the now- famous phrase, 'my huckleberry friend'. **Danny Williams** took the former song to the UK number slot in 1961, while namesake **Andy Williams** and Mercer's co-composer Henry Mancini both scored US Top 40 hits with the latter in 1963. Mancini also wrote other movie songs with Mercer, such as 'Charade', 'The Sweetheart Tree' (from *The Great Race*) and 'Whistling Away The Dark' (*Darling Lili*). In the early 70s, Mercer spent a good deal of time in Britain, and, in 1974, wrote the score, with **André Previn**, for the West End musical *The Good Companions*. He died, two years later, in 1976.

Several of his 1,000-plus songs became an integral part of many a singer's repertoire. In 1992, **Frank Sinatra** was still using 'One For My Baby' (music by Harold Arlen), 'the greatest saloon song ever written', as a moving set-piece in his concert performances. 'Dream' (words and music by Mercer), closed Sinatra's radio and television shows for many years, and the singer also made impressive recordings of lesser-known Mercer items, such as 'Talk To Me, Baby' and 'The Summer Wind'. Memories of his rapport with Bing Crosby in their early days were revived in 1961, when Mercer recorded *Two Of A Kind* with **Bobby Darin**, full of spontaneous asides, and featuring Mercer numbers such as 'Bob White' and 'If I Had My Druthers', plus other humorous oldies, like 'Who Takes Care Of The Caretaker's Daughter' and 'My Cutie's Due At Two-To-Two Today'. Several artists, such as **Marlene VerPlanck**, **Susannah McCorkle**, and Nancy LaMott, have devoted complete albums to his work, and in 1992 Capitol Records celebrated its 50th anniversary by issuing *Too Marvellous For Words: Capitol Sings Johnny Mercer*, which consistedof some of the label's most eminent artists singing their co-founder's popular song lyrics.

● ALBUMS: *Capitol Presents Johnny Mercer* (Capitol 1953)★★★, *Capitol Presents Johnny Mercer Volume 2* (Capitol 1954)★★★, *Capitol Presents Johnny Mercer Volume 3* (Capitol 1954)★★★, *Capitol Presents Johnny Mercer Volume 4* (Capitol 1954)★★★, with Bobby Darin *Two Of A Kind* (Capitol 1961)★★★, *Johnny Mercer Sings Johnny Mercer* (Capitol 1972)★★★, *Ac-Cent-Tchu-Ate The Positive, Johnny Mercer's Music Shop, My Huckleberry Friend* (Pye 1974)★★★, *An Evening With Johnny Mercer* (Laureate 1977)★★★.

● COMPILATIONS: various artists *Too Marvellous For Words: Capitol Sings Johnny Mercer* (Capitol 1992)★★★★.

● FURTHER READING: *Our Huckleberry Friend: The Life, Times And Song Lyrics Of Johnny Mercer*, B. Back and G. Mercer.

Mercer, Mabel

b. 3 February 1900, Birmingham, Staffordshire, England, d. 20 April 1984, Pittsfield, Massachusetts, USA. A celebrated and influential cabaret singer, as a young girl Mercer was educated at convent school, and underwent classical voice training. Her mother was a white variety singer and actress, her father a black American jazz singer who died before she was born.

Her mother remarried and became popular in music hall in the UK, sometimes touring overseas. In her teens, Mercer became a professional dancer, and made one of her first appearances in a London production of Lew Leslie's ***Blackbirds***, which starred Florence Mills. By the early 20s, she had become a singer, performing in various parts of Europe and the Middle East. Before the end of the decade she had settled in Paris, and was soon a featured attraction at the renowned Bricktop's nightclub, mixing with and entertaining the 'lost generation' of American expatriates which included songwriters **Cole Porter** and **Vincent Youmans**, as well as leading literary figures such as Gertrude Stein and Ernest Hemingway. In 1938 Mercer visited New York, and by 1941 had begun the first of two long residencies in the city, at Tony's, and later at the Byline Room, which continued until 1957. In later years she also became associated with the Café Carlyle where **Bobby Short** regularly holds court, and recorded two live albums with him. In the 70s she worked at the St. Regis Room, appeared at Carnegie Hall and on UK television in *Miss Mercer In Mayfair*. In 1974 she received *Stereo Review Magazine*'s Award of Merit, which was renamed the Mabel Mercer Award in 1984. On being chosen as its first recipient, **Frank Sinatra** said: 'Mabel Mercer taught me everything I know, she is the finest music teacher in the world'. She retired in 1979, but was back on stage at the 1982 Kool Jazz Festival, singing a programme of songs by **Alec Wilder**. The composer is said to have written one of his most appealing songs, 'While We're Young', especially for her. Her final performance was at a charity benefit in November 1983, and in the same year she was awarded the Presidential Medal of Freedom, the nation's highest civilian award, by President Reagan. One of the most respected singers, greatly admired by fellow artists and also by the composers whose work she performs, Mercer's voice had a good range and a deep, melodious sound. Although she would sometimes use jazz phrasing, she was never a jazz singer, but remained one of the finest cabaret or supper-club singers of her generation. Her greatest talent lay in her masterly delivery of lyrics to which she brought intimacy and affection.

● ALBUMS: *Mabel Mercer Sings Cole Porter* (1955),★★★ *Midnight At Mabel Mercer's* (50s)★★★, with Bobby Short *At Town Hall* (Atlantic 1968)★★★★, with Bobby Short *Second Town Hall Concert* (Atlantic 1969)★★★, *The Art Of Mabel Mercer* (c.60s)★★★, *Echoes Of My Life* (c.70s)★★★.

● FURTHER READING: *Mabel Mercer: A Life*, James Haskins.

Merchant, Natalie

b. 26 October 1963, Jamestown, New York, USA. Having originally sung in a church choir, Merchant joined the highly regarded **10,000 Maniacs** in 1981 while studying at Jamestown Community College in New York. She would eventually leave that group over a decade later in 1992, three years before she made her solo bow. Merchant self-evidently relished the control afforded her by this enterprise, writing all the lyrics and music for her debut album, ***Tigerlily***, which she also produced. She had made her intentions to leave known to her former band as early as 1990, but only jumped ship after their label, **Elektra Records**, offered her a solo contract. When she took it up they promptly dropped 10,000 Maniacs. Her reflections on her time in the band were revisited on *Tigerlily*'s 'I May Know The Word', which amplified some of the frustration she felt in the later stages of their career (though the break-up was generally amicable). However, she still felt the need to recruit a core backing band, with Jennifer Turner (lead guitar), Peter Yanowitz (drums) and Barry Maguire (bass, guitar) as her accomplices. The most obvious change from her 10,000 Maniacs days signalled by *Tigerlily* was the vocal emphasis. Always a distinctive, affecting singer, her vocals were now mixed much higher and were less prone to smothering by the Maniacs' multi-layered musicianship.

● ALBUMS: *Tigerlily* (Elektra 1995)★★★★, *Ophelia* (Elektra 1998)★★★.

Merciless

b. Leonard Bartley, 1971, Kingston, Jamaica, West Indies. Merciless learnt his craft on the **sound systems** and in 1994, his debut with singer and producer Rula Brown, 'Lend Out Mi Mercy', was an international success. Sounding not dissimilar to **Bounty Killer** he warned, 'The reason why they call mi Merciless - I len out no mercy - mi no get it back yet - you dis Merciless - well a dead'. The chant led to numerous hits, assuring his status as one of the island's top DJs. Collaborations with Anthony Red Rose and Malvo ('You Are Mi Heart') and Little Hero with Action Fire ('Thief In The Night' and 'God Alone') were dancehall favourites. The Big Yard label released Merciless's 'Mavis', which made references to domestic violence, and became the top reggae single of 1995 (the rhythm was also used for **Shaggy**'s chart-topping 'Mr Boombastic'). His follow-up at the end of 1995, 'Gun From Paris', signalled a return to the Annex label, where the majority of his hits originated. The in-house producers at Annex, Harvel Hart and Delroy Schobourgh, recorded him in combination with Queen Yemisi for 'Sexy Lover'. Through the Taxi production team of **Sly Dunbar** and **Robbie Shakespeare**, he entered the Jamaican Top 10, praising 'Girls From Near And Far', and a version of the **Melodians**' 'Rivers Of Baylon', retitled 'Rivers Of Girls', ensured that his high profile was maintained. The conscientious revival found Merciless praising his mother over a Rastafarian burra-drumming version of **Bob Marley**'s 'Redemption Song', entitled 'Mama Cooking'.

● ALBUMS: *Len' Out Mi Mercy* (Annex 1995)★★★.

Mercury Records

Mercury was founded in 1947 by booking agent Irving Green, Jerry Fischer, Art Talmadge and Berle Adams. One of its first executives was **John Hammond** (Snr.)

who hired **Mitch Miller** as musical director. With Nat Tarnapol (later to found **Brunswick**) and Clyde Otis (the first black A&R chief of a major company) were instrumental in the company's development. Mercury had R&B success with **Dinah Washington**, **Brook Benton** and **Eddie 'Cleanhead' Vinson**. It's jazz artists included **Albert Ammons**, **Jay McShann**, **Cootie Williams** and **Buddy Rich**. In the rock 'n' roll era, Mercury had hits with both black vocal groups (the **Platters** and the **Penguins**) and white cover-version artists (**Georgia Gibbs**, and the **Crewcuts**). Through its southern A&R scout **Shelby Singleton**, Mercury also picked up artists like the **Big Bopper** and **Bruce Channel**.

In 1961, Mercury was purchased by the Dutch-owned **Philips** label, (soon to become **PolyGram**) but the management remained unchanged. There was a move into country with the Nashville-based Smash Records, run by producer Jerry Kennedy, who worked with **Jerry Lee Lewis**, **Charlie Rich** and **Tom T. Hall**. From 1964-67, the label ran Limelight, a jazz subsidiary (including **Oscar Peterson**), and the King/Starday catalogue of R&B and country recordings. In 1965, Philips/Mercury bought the famous King/Starday catalogue of R&B and country recordings.

During the 70s, the Mercury group was the main source of US talent for the giant PolyGram corporation, providing hits from the **Ohio Players**, the **Gap Band**, **Rod Stewart**, **Graham Parker**, **10cc**, **Rush** and **Bachman-Turner Overdrive**. The company subsequently specialized in heavy metal talent, signing **Bon Jovi**, **Cinderella**, **L.A. Guns**, **Kiss** and, from its European sister companies, **Def Leppard** and the **Scorpions**. Its major rock acts were **John Mellencamp** and **INXS**. In the 80s, Mercury maintained its black music activities through a resuscitated Smash (for rap artists) and a new soul music label, Wing, whose early 90s roster included **Vanessa Williams**, **Michael Morales** and **Tony! Toni! Tone!**

● COMPILATIONS: *Blues, Boogie And Bop: The 1940's Mercury Sessions* 7-CD box set (Verve 1995)★★★★.

Mercury Rev

A six-piece band from Buffalo, New York State, USA, Mercury Rev burst onto the music scene in 1991 to unanimous critical acclaim for their enterprising mix of **Pink Floyd** and **Dinosaur Jr** dynamics. However, the sounds produced by Jonathan Donahue (vocals, guitar, ex-Flaming Lips), David Fridmann (bass), Jimmy Chambers (drums), Sean 'Grasshopper' Mackowiak (guitar), Suzanne Thorpe (flute) and David Baker (vocals, guitar) remain difficult to classify. Their album, *Yerself Is Steam*, although practically ignored in their native country, created the sort of snowballing press acclaim in the UK that has rarely been accorded a debut. The ***Melody Maker***'s comment: 'Universally acclaimed by UK critics as the draughtsmen behind the first, and so far only, great rock long player of 1991', was among the more conservative of the plaudits, and with only a handful of gigs under their belt they were to be seen filling support slots for the likes of **My Bloody Valentine** and, incredibly, **Bob Dylan**. Disc jockey **John Peel** summed up their appeal by stating that: 'Unlike many bands, you can't tell what's in their record collection'. The press undoubtedly saw them as the next step forward from the previous wave of influential US guitar bands such as the **Pixies**, **Sonic Youth** and Dinosaur Jr. However, the ability to capitalize on this flying start rested, rather precariously, on their ability to remain together as a collective unit. A variety of stories filtered through concerning their self-destructive, almost psychotic behaviour. Already banned from one airline due to Donahue trying to remove Mackowiak's eye with a spoon, another minor crisis concerned Fridmann's disposal of the band's entire advance for their 'Carwash Hair' single on a holiday for his mother in Bermuda, without telling anyone. The band's writing and recording takes place in a similar, reckless manner: 'Basically, it's whoever shouts loudest, or who has the biggest punch'. However, even by Mercury Rev's standards David Baker offered an unsettled musical visage, often simply stepping off the stage during performances to fetch a drink, and enriching the surreal nature of their songs with lines like: 'Tonight I'll dig tunnels to your nightmare room' in 'Downs Are Feminine Balloons'. This was drawn from *Boces*, another complex journey through multitudinous musical motifs and styles, producing a sonic anomaly drawing on the traditions of left-field art rockers such as **Wire**, **Pere Ubu** and **Suicide**. Baker was eventually deselected when his behaviour became intolerable in February 1994, with the miscreant electing to set out on a solo career instead. Reduced to a quintet, *See You On The Other Side* provided no other evidence of a reduction in the band's talents, revealing instead a more focused, though no less exciting or adventurous, sound. The band were further reduced to Mackowiak and Donahue in June 1997 following their signing to V2 Records.

● ALBUMS: *Yerself Is Steam* (Mint/Jungle 1991)★★★, *Boces* (Beggars Banquet 1993)★★, *See You On The Other Side* (Beggars Banquet/Work 1995)★★★.

● COMPILATIONS: *Yerself Is Steam/Lego My Ego* (Beggars Banquet 1992)★★★.

Mercury, Freddie

b. Frederick Bulsara, 5 September 1946, Zanzibar, Africa, d. 24 November 1991, London, England. Best known as the flamboyant lead singer of the multimillion selling UK group **Queen**, Mercury also branched out into extra-curricular musical activities. In 1973, while Queen were about to release their debut album, Mercury recorded a revival of the **Beach Boys**' 'I Can Hear Music' under the glam rock name Larry Lurex. It was not until late 1984 that he again attempted a solo work, this time with the UK Top 20 hit 'Love Kills', from the **Giorgio Moroder** soundtrack to the film ***Metropolis***. A second solo single, 'I Was

Born To Love You', reached the UK Top 20 early the next year. A solo album and some lowly-placed solo singles followed. In 1986, Mercury contributed some tracks to the cast recording of **Dave Clark**'s musical ***Time***. His greatest solo success, however, came in 1987, with a kitsch revival of the **Platters**' 'The Great Pretender', which reached the UK Top 5. Later that year, Mercury emphasized his immemorial love of opera by teaming up with Monserrat Caballe for the grandiloquent 'Barcelona', another Top 10 success. An album of the same title was also successful and, in late 1988, the operatic duo played a major show at the Avinguda De Maria Cristina Stadium in Barcelona. Mercury retained a low profile thereafter, and, following much speculation over his health, in November 1991 he finally admitted that he was suffering from AIDS. Within forty-eight hours, on 24 November, he died from bronchial pneumonia at his Knightsbridge home. A major concert was arranged in April 1992 at London's Wembley stadium. Known as the Freddy Mercury Aids Benefit, it attracted the largest ever worldwide viewing audience when televised live.

● ALBUMS: *Mr Bad Guy* (Columbia 1985)★★, with Monserrat Caballe *Barcelona* (Polydor 1988)★★.

● FURTHER READING: *The Show Must Go On: The Life Of Freddie Mercury*, Rick Sky. *A Kind Of Magic: A Tribute To Freddie Mercury*, Ross Clarke. *Mercury And Me*, Jim Hutton with Tim Wapshott.

Mercy

Formed by Jack Sigler Jnr. (b. 1950, Tampa, Florida, USA) in the late 60s, Mercy enjoyed one best-selling single in 1969, the ballad 'Love (Can Make You Happy)'. Following several membership changes (Sigler the only remaining original), the band were heard by movie producer George Roberts. He used the group's future hit, penned by Sigler, in a film called *Fireball Jungle*, but the film was never released. The group managed to place the single with the small Sundi label and, with distribution via **Warner Brothers**, made it to number 2 on the national US charts. The group managed one further minor chart single and an album before they disbanded owing to lack of commercial success.

● ALBUMS: *The Mercy & Love (Can Make You Happy)* (Sundi 1969).★★★★

Mercy Dee

b. Mercy Dee Walton, 30 August 1915, Waco, Texas, USA, d. 2 December 1962, Murphy's, California, USA. From an early interest in the piano, stimulated by the many local players of the instrument, Mercy Dee developed an instantly recognizable blues style, with much use of trills and crashing treble chords, complemented by lyrics packed with powerful, memorable imagery. After moving to California in his 20s, he recorded in a variety of settings between 1949 and 1955, even including rock 'n' roll and pop, but it was in slow blues, such as the much-covered 'One Room Country Shack', and humorous numbers such as 'GI Fever' that he could be heard at his best. An album for **Arhoolie** recorded in the early 60s is particularly worthwhile, as it concentrated on those aspects of his music.

● ALBUMS: *Mercy Dee* (Arhoolie 1961)★★★, *GI Fever* (1985)★★★, *Mercy's Troubles* (*Troublesome Mind*) (Arhoolie 1992)★★★.

Mercyful Fate

This seminal black metal act was formed in Copenhagen, Denmark, in 1980 by vocalist **King Diamond** (b. Kim Bendix Petersen, 14 June 1956, Copenhagen, Denmark) and guitarist Hank Shermann with Michael Denner (guitar), Timi Grabber Hansen (bass) and Kim Ruzz (drums). The band's first vinyl appearance was with 'Black Funeral' on the *Metallic Storm* compilation, before *A Corpse Without Soul* (aka *Nuns Have No Fun*) saw the full debut of their heavy yet intricate guitar-based approach, and of King Diamond's unique vocal style, which ranged from deep bass growls to falsetto shrieks. *Melissa*, with a name taken from the human skull owned by Diamond and used as a stage prop, fulfilled Mercyful Fate's promise, and the band became one of the mainstays of the black metal underground with their occult lyricism and theatrical approach (though Diamond's facial make-up later prompted legal action from **Kiss**'s Gene Simmons over alleged similarities to his 'God Of Thunder' persona). *Don't Break The Oath* was a more mature work, as the band reaped the benefits of extensive touring with a tighter sound. However, when they regrouped after further successful live work to record a third album, Shermann's determination to pursue a surprising AOR direction saw the band split, with Diamond going on to a solo career with Hansen and Denner in tow, while Shermann formed Fate. The posthumous release of *In The Beginning*, containing the debut mini-album plus BBC session tracks, seemed to be an epitaph for Mercyful Fate. However, the heavier approach of Shermann and Denner's Zoser Mez led to the re-formation of the old band, with Ruzz replaced by Morten Nielsen on *In The Shadows*, and by Snowy Shaw on tour (the latter taking up the position permanently).

The record recalled *Don't Break The Oath*'s style, and also featured a guest appearance by **Metallica**'s Lars Ulrich on 'Return Of The Vampire', a song resurrected from the band's second demo in 1982. Before 1994's *Time*, Hansen was replaced on bass by Sharlee D'Angelo, as the group toured the USA with **Flotsam & Jetsam** and **Cathedral** (live recordings from which were released as *The Bell Witch* EP). When *Time* did emerge, it provided unexpected diversions, with the Middle-Eastern flavour of 'The Mad Arab' and the serenity of 'Witch's Dance' rubbing shoulders with more traditional Mercyful Fate concerns ('Nightmare Be Thy Name', etc.).

● ALBUMS: *A Corpse Without Soul* mini-album (Rave-On 1982)★★, *Melissa* (Roadrunner 1983)★★★, *Don't Break The*

Oath (Roadrunner 1984)★★★, *In The Shadows* (Metal Blade 1993)★★★, *Time* (Metal Blade 1994)★★★.

● COMPILATIONS: *In The Beginning* (Roadrunner 1988)★★, *Return Of The Vampire* (Roadrunner 1992)★★★.

Merger

Merger formed in the mid-70s, and the line-up comprised Barry Ford (lead vocals, guitar), Winston Bennett (vocals, guitar), Ivor Steadman (bass), Mike Osei (drums) and Tony Osei (keyboards). Their 1977 debut, *Exiles In A Babylon*, featured the keyboard skills of Mike Dorane, who had been involved in the UK reggae scene for a number of years. Initially, the set was released in West Africa, only surfacing in the UK following a remix. Bennett had previously recorded in 1968 as part of Errol Daniels And The Garments, and prior to Merger, recorded *Seeds Of The Earth* with Ivor Steadman for **EMI Records**. The name Merger described the fusion of reggae and other sounds, along with the fact that the band members were of Ghanaian and Jamaican parentage. The group played their first gig at Brixton's Cloud club, a concert that resulted in an ardent following. Their reputation spread and they attracted an abundance of media attention. The release of 'Ghetto Child' and a tribute to Steve Biko were popular releases. In 1978 Barry Ford elected to pursue a solo career and was replaced by Far I and Ras Damjuma. The group maintained a low profile until **Bob Dylan** chose them to play at his outdoor concert in Blackbushe Aerodrome. Following his departure from the group, Ford returned to Jamaica where he teamed up with Pablo Black, Bagga Walker and **Freddie McGregor** to record *Cool Breeze Blowing*, featuring the title track, 'JA People' and 'Curfew'. Ford was also reacquainted with Pam Nestor, and they recorded 'Hiding And Seeking No More', which was remixed in the UK by **Dennis Bovell** in 1979. In 1980 Merger's new line-up recorded *Armageddon Time* at the Rock City Studios in London. In 1996 Winston Bennett released *Prisoner Of Love* which contained two tracks recorded in 1980 with Merger.

● ALBUMS: *Exiles In A Babylon* (Sun Star 1977)★★★, *Armageddon Time* (1980)★★★.

Merlin

b. London, England. Hardly the 'new rap messiah' that his second album proclaimed him to be, Merlin nevertheless cut an intriguing figure in the British rap scene of the 90s. He was still a teenager when the record was released, but he had already chalked up a fair reputation for his late 80s releases on **Rhythm King** (including being arrested for stealing cheques from **Mute Records** just before he made an appearance on ***Top Of The Pops***. One of the most notable examples of his craft was the single, 'Born Free', with its prototype UK hip-hop lyrics.

● ALBUMS: *Merlin* (Rhythm King 1989)★★, *The New Rap Messiah* (MCA 1991)★★★.

Merman, Ethel

b. Ethel Agnes Zimmermann, 16 January 1909, Astoria, New York, USA, d. 15 February 1984, New York, USA. One of the most celebrated ladies of the Broadway musical stage, a dynamic entertainer, with a loud, brash, theatrical singing style, flawless diction, and extravagant manner, who usually played a gutsy lady with a heart of gold. She worked first as a secretary, then sang in nightclubs, eventually graduating to the best spots. Noticed by producer Vinton Freedley while singing at the Brooklyn Paramount, she was signed for **George** and **Ira Gershwin**'s Broadway show ***Girl Crazy*** (1930), and was a great success, stopping the show with her version of 'I Got Rhythm', a song which became one of her life-long themes. She was equally successful in ***George White's Scandals*** (1931), in which she co-starred with **Rudy Vallee**, and sang 'My Song' and 'Life Is Just A Bowl Of Cherries'; and ***Take A Chance*** (1932), when her two big numbers were 'Eadie Was A Lady' and 'Rise 'N' Shine'. In 1934, Merman starred in ***Anything Goes***, the first of five **Cole Porter** musical shows in which she was to appear. The score was top drawer Porter, full of song hits such as 'I Get A Kick Out Of You', 'All Through The Night', 'You're The Top' (one of the composer's renowned 'list' songs'), 'Anything Goes' and 'Blow, Gabriel, Blow'. Merman also appeared in the 1936 film version of the show with **Bing Crosby**. The other Porter productions in which she appeared were ***Red, Hot And Blue!*** (1936), co-starring **Jimmy Durante** and **Bob Hope**, with the songs, 'Down In The Depths (On The Ninetieth Floor)', 'It's De-Lovely' and 'Ridin' High'; ***DuBarry Was A Lady*** (1939), with 'But In The Morning, No!', 'Do I Love You?', 'Give Him The Oo-La-La', 'Katie Went To Haiti' and 'Friendship'; ***Panama Hattie*** (1940), featuring 'I've Still Got My Health', 'Let's Be Buddies', 'Make It Another Old-Fashioned, Please' and 'I'm Throwing A Ball Tonight'; and *Something For The Boys* (1943) with 'Hey, Good Lookin'', 'He's A Right Guy', 'Could It Be You' and 'The Leader Of A Big Time Band'. Merman's longest-running musical was **Irving Berlin's** ***Annie Get Your Gun*** (1946), which lasted for 1,147 performances. As the sharp-shooting Annie Oakley, she introduced such Berlin classics as 'They Say It's Wonderful', 'Doin' What Comes Naturally', 'I Got The Sun In The Morning', 'You Can't Get A Man With A Gun', and the song which was to become another of her anthems, 'There's No Business Like Show Business'. Merman's next Broadway show, ***Call Me Madam***, again had an Irving Berlin score. This time, as Sally Adams, ambassador to the mythical country of Lichtenburg, she triumphed again with numbers such as 'Marrying For Love', 'You're Just In Love', 'The Best Thing For You', 'Can You Use Any Money Today?', and 'The Hostess With The Mostes' On The Ball'.

She also starred in the 1953 film version of the previous show, with George Sanders, **Donald O'Connor**, and **Vera-Ellen**. Often cited as the peak of Merman's career, *Gypsy* (1959), with a magnificent score by **Jule Styne** and **Stephen Sondheim**, saw her cast as the domineering mother of the legendary stripper Gypsy Rose Lee, and Merman gave the kind of performance for which she had never before been asked. Her songs included 'Some People', 'Small World', 'You'll Never Get Away From Me', 'Together', 'Rose's Turn', and her triumphant hymn, 'Everthing's Coming Up Roses'. Apart from a brief revival of ***Annie Get Your Gun*** (1966), and a spell as a replacement in ***Hello, Dolly!***, (she had turned down the role when the show was originally cast), *Gypsy* was Merman's last Broadway musical appearance. Although the stage was her *metier*, she made several successful Hollywood films such as ***We're Not Dressing*** (1934), ***Kid Millions*** and *Strike Me Pink* (both 1935 with **Eddie Cantor**) ***Alexander's Ragtime Band*** (1938), with Tyrone Power, **Alice Faye**, and **Don Ameche**; and ***There's No Business Like Show Business*** (1954), in which she sco-tarred with **Dan Dailey**, **Donald O'Connor** and **Marilyn Monroe**.

There were also non-singing roles in comedy films such as *It's A Mad, Mad, Mad, Mad World* (1963), *The Art Of Love* (1965) and *Airplane!* (1980). Merman appeared regularly on television from the 50s through to the 70s in specials and guest spots, merely because she was Ethel Merman, and also starred in cabaret. In 1953 she teamed up with another Broadway legend, **Mary Martin**, for the historic Ford 50th Anniversary Show, highlights of which were issued on a **Decca** album. On the same label was her *Musical Autobiography* (2-album set). Besides the many hits from her shows, her record successes included 'How Deep Is The Ocean', 'Move It Over', and four duets with **Ray Bolger**, 'Dearie', 'I Said My Pajamas (And Put On My Prayers)', 'If I Knew You Were Comin' I'd've Baked A Cake', and 'Once Upon A Nickel'. After a distinguished career lasting over 50 years, Merman's final major appearance was at a Carnegie Hall benefit concert in 1982. A year after her death in 1984, a biographical tribute show entitled *Call Me Miss Birdseye: Ethel Merman - The Lady And Her Music*, was presented at the Donmar Warehouse Theatre in London. In 1994 the US Post Service somewhat optimistically mounted a search for an 'Ethel Merman Soundalike' ('no lipsynching!') in conjunction with the release of the Legends of American Music stamps. The first prize was, appropriately enough, an appearance in the Broadway hit musical ***Crazy For You***.

● ALBUMS: *Songs She Made Famous* (Decca 1950)★★★, with Dick Haymes, Eileen Wilson *Call Me Madam* (Decca 1956)★★★, *A Musical Autobiography Volumes 1 & 2* (Decca 1956)★★★★, *Merry-Go-Round* (A&M 1967)★★★, *Merman Sings Merman* (Decca 1973)★★★, *Ethel's Ridin' High* (Decca 1975)★★★.

● COMPILATIONS: *Ethel Was A Lady* (MCA 1984)★★★, *The World Is Your Balloon* (MCA 1987)★★★, *Ethel Merman* (Nostalgia 1988)★★★, *Red. Hot And Blue!/Stars In Your Eyes* (AEI 1991)★★★, *Ethel Sings Merman-And More* (Decca/Eclipse 1992)★★★, *An Earful Of Merman* (Conifer 1994)★★★, *There's No Business Like Show Business: The Ethel Merman Collection* (Razor And Tie 1997)★★★★.

● FURTHER READING: *Who Could Ask For Anything More?* Ethel Merman and P. Martin. *Don't Call Me Madam*, Ethel Merman. *Merman*, Ethel Merman. *I Got Rhythm: The Ethel Merman Story*, B. Thomas.

● FILMS: *Follow The Leader* (1930), *Kid Millions* (1934), *We're Not Dressing* (1934), *Strike Me Pink* (1936), *The Big Broadcast Of 1936* (1936), *Anything Goes* (1936), *Straight Place And Show* (1938), *Alexander's Ragtime Band* (1938), *Happy Landing* (1938), *Stage Door Canteen* (1943), *Call Me Madam* (1953), *There's No Business Like Show Business* (1954), *It's A Mad Mad Mad Mad World* (1963), *The Art Of Love* (1965), *Journey Back To Oz* voice only (1974), *Won Ton Ton, The Dog Who Saved Hollywood* cameo (1976), *Airplane!* (1980).

Meroff, Benn

b. 1899, USA, d. 1973. A competent exponent of violin, saxophone and clarinet, Meroff's first professional engagements were in vaudeville. When he decided to form his own dance band in the mid-20s, he managed to recruit some of the top sidemen of the day. At various times these included Norman Hendrickson, Harold White, Gene Gory, Pete Ross, Bill Hughes, Hymie Milrod, Al de Vito, M. Clauberg, Phil Grossi, **Wild Bill Davison**, Joe Rullo, Joe Quartell, Lenny Cohen, Tony Ciccone, Arnold Pritikin, Al Nillson, George Physter, Bennie Metz, Roy Cole, **Al King**, Larry Powell, Elmer Eberhardt, Meyer Drumzinsky, Vernon Brown, Jack Marshall, Irving Barnett, Don Ellis, Bill Gollin, Marty Ross, Phil Stevens, Johnny Perrin, Danny Lynch, Al d'Artega, Fred Brown, 'Mouse' Powell, 'Pappy' Graham, Santo Pecora, Tommy Thomas, Carl Osborne, Rudy Bundy and 'Red' Pepper. Given its impetus by Meroff's engaging personality, the band concentrated on a highly skilled blend of jazz and dance band songs, the best known of which included 'What's The Use Of Cryin'?', 'Wherever You Go' and their theme song, 'Diane'. There was also a strong element of showmanship, with Merroff himself conducting the stage show. The group played predominantly in the Chicago vicinity, and were at their most prolific during the late 20s and early 30s, with releases on the **Victor**, **OKeh** and **Columbia Records** labels. There were also sporadic trips to New York for theatre and hotel engagements. By the advent of World War II, Meroff had retired the band to pursue other interests.

Merrell And The Exiles

Formed in Lancaster, California, USA, in 1963, Merrell And The Exiles were formed by **Merrell Fankhauser** (vocals, guitar), Mark Thompson (guitar), Larry Willey (bass) and Randy Wymer (drums). Their first two singles, 'Send Me Your Love' and 'Tomorrow's Girl', echoed the folk-rock style of the **Searchers**. Jeff Cotton (guitar), John Day (organ) and John French (drums) took over from the rest of the band and supported Fankhauser on 'Sorry For Yourself' (1965), which won the dance contest on Dick Clark's television programme *American Bandstand*. 'Can't We Get Along' (1966) was the Exiles' last single. Fankhauser then recorded a handful of tracks with various musicians which, when compiled with several Exiles' masters, were released without his consent as *Fapardokly.* He then formed a new group, **Merrell Fankhauser And HMS Bounty** with another refugee from the Impacts, Bill Dodd. Of the other former Exiles, both Wymer and Willey joined in **Mu**, while John French and Jeff Cotton achieved fame as members of **Captain Beefheart And His Magic Band**.

● COMPILATIONS: *Early Years 1964-1967* (Legend Music 1995)★★★.

Merrick, David

b. David Margulois, 27 November 1911, St. Louis, Missouri, USA. One of the most colourful and controversial theatrical producers and impresarios in the post-World War II years, Merrick is said to believe that his life began on 4 November 1954, the night a musical called ***Fanny*** opened at New York's Majestic Theatre. After an early, insecure life as the son of a weak father and mentally disturbed mother, Merrick trained as a lawyer before moving into the world of theatre as an associate producer in the late 40s. His production of *Fanny* ran for 888 performances on Broadway, and was followed by a series of successful shows, including the musicals ***Jamaica, Destry Rides Again, Take Me Along,*** *Vintage '60,* ***Irma La Douce, Do Re Mi, Carnival, I Can Get It For You Wholesale, Stop The World - I Want To Get Off, 110 In The Shade, The Roar Of The Greasepaint - The Smell Of The Crowd,*** *How Now, Dow Jones,* ***The Happy Time, Sugar, Mack And Mabel*** and ***Very Good Eddie*** (1975 revival). Among his greatest triumphs were ***Gypsy*** (1959), ***Oliver!, Hello, Dolly!*** (1964), ***I Do! I Do!*** (1966), ***Promises, Promises*** (1968) and ***42nd Street*** (1980). The latter ran for 3,486 performances, his most enduring Broadway production to date. Along the way, there were several failures, such as ***Oh, What A Lovely War!*** (1964), *Foxy* (1964) and ***Pickwick*** (1965). In addition, *Breakfast At Tiffany's* (1966) folded during previews, while *Mata Hari* (1967) and ***The Baker's Wife*** (1976) closed out of town. However, with his sheer determination and flair for publicity, Merrick managed to wring every ounce of possibility out of even the most ailing shows. One of his most famous stunts came in 1961 during the run of the disappointing *Subways Are For Sleeping.* A member of his staff arranged for seven members of the public, with the same names as the leading New York drama critics, to be quoted in newspaper advertisements for the show ('7 Out Of 7 Are Ecstatically Unanimous About Subways Are For Sleeping', ran the copy). When it was published, each of these 'namesakes' appeared opposite a rave quote that the Merrick organization had apparently culled from old reviews of some of Broadway's greatest hits. Such outrageous, but immensely profitable, behaviour came to a temporary halt in February 1983, when Merrick suffered a debilitating stroke that seriously impaired his powers of speech. After initially handing over the reins to others, in 1985 he regained control of his affairs, and has subsequently presented an all-black revival of ***Oh, Kay!*** (1990), and a stage adaptation of the popular movie ***State Fair*** (1996). The last of the great American showmen, throughout his career Merrick has been admired, feared, detested and respected - but never ignored. His several **Tony Awards** and nominations have included one for *Hello, Dolly!*, and special Tonys in 1961 and 1968 'in recognition of his fabulous production record'.

● FURTHER READING: *The Abominable Showman*, Howard Kissell.

Merrill, Bob

b. Henry Robert Merrill Levan, 17 May 1920, Atlantic City, New Jersey, USA, d. 17 February 1998, Beverly Hills, California, USA. A popular songwriter for Tin Pan Alley, a screenwriter, and a distinguished composer, lyricist and librettist for the musical theatre. Merrill grew up in Philadelphia, and was educated at Temple University. Having enjoyed his first taste of the theatre when he took a temporary job at the Buck's County Playhouse, Merrill moved to New York in 1942, and performed as a comedian and mimic in nightclubs and vaudeville. While serving in the US Army during World War II, he wrote and produced troop shows, and subsequently moved to Hollywood to work as a scriptwriter for NBC Television and Columbia Pictures. He also spent some time as a dialogue coach and casting director, and acted in a few movies. In the late 40s, encouraged by the country-style comedienne **Dorothy Shay**, who asked him to write some songs for her, Merrill collaborated on 'Lover's Gold' (music: Morty Nevins), 'The Chicken Song' (with Terry Shand) and 'Fool's Paradise' (words and music: Merrill). In 1950, he had his first success with the lively 'If I Knew You Were Comin', I'd Have Baked A Cake' (**Al Hoffman** and Clem Watts), which was a hit in the USA for Eileen Barton, **Georgia Gibbs**, **Benny Strong**, **Ethel Merman** with **Ray Bolger**, and **Art Mooney**. Merrill teamed again with Hoffman on 'Where Will The Baby's Dimple Be?', but he provided his own words and music to **Guy Mitchell** novelty hits such as 'Sparrow In The Tree Top', 'My Truly, Truly Fair', 'Belle, Belle, My Liberty Belle', 'Pittsburgh, Pennsylvania', 'Feet Up (Pat Him On The Po-Po)', 'She Wears Red Feathers', 'Look At That Girl', 'Chicka Boom' and 'Cuff Of My Shirt'. Several other artists, both in the USA and UK, had chart successes with Merrill numbers, including the **Caravelles** ('You Don't Have To Be A Baby To Cry'), **Lita Roza** and **Patti Page** (('How Much Is That) Doggie In The Window?' - UK and US number 1), **Rosemary Clooney** ('Mambo Italiano'), **Dickie Valentine** ('All The Time And Everywhere'), **Sarah Vaughan** ('Make Yourself Comfortable'), **Teresa Brewer** ('Sweet Old Fashioned Girl'), **Sammy Kaye** And His Orchestra ('Walkin' To Missouri'), Arthur Godfrey, **Mindy Carson** ('Candy And Cake'), and more.

Progressing from pop songs to the musical theatre was difficult, and Merrill's first Broadway show, ***New Girl***

In Town, began as a projected film. When MGM decided against his musical adaptation of Eugene O'Neill's play, *Anna Christie*, Merrill took it to the distinguished author and director, **George Abbott**. He wrote the book, and with Merrill's sprightly score ('Flings', 'If That Was Love', 'Yer My Friend Aintcha?', 'Did You Close Your Eyes?'), *New Girl In Town* opened on Broadway in May 1957. Producer **David Merrick** was more than impressed, and some two years later he was at the helm when Merrill and librettists Joseph Stein and Robert Russell musicalized another O'Neill play, *Ah, Wilderness*. ***Take Me Along*** (1959) had a charming, nostalgic score, including 'But Yours', 'Little Green Snake', 'We're Home' and 'Promise Me A Rose'. Like *New Girl In Town*, it ran for more than 400 performances, but Merrill's next show, ***Carnival*** (1961), did even better, residing in New York for 719 performances. Based on a Paul Gallico story, which was turned into the 1953 hit film ***Lili***, starring **Leslie Caron**, Merrill and bookwriter Michael Stewart created a magical musical comedy containing a delightful variety of songs, such as 'Yes, My Heart', 'Her Face', 'Yum-Ticky-Tum-Tum', and the gently swaying 'Love Makes The World Go Round'. In 1964, Merrill contributed 'Elegance' and 'Motherhood March' to **Jerry Herman**'s **Carol Channing** vehicle, ***Hello, Dolly!***, before collaborating with composer **Jule Styne** on the score for the smash hit ***Funny Girl*** ('People', 'Don't Rain On My Parade', 'You Are Woman, I Am Man', 'The Music That Makes Me Dance'). Ironically, *Funny Girl* lost out to *Hello, Dolly!* in the **Tony Awards**, but the show elevated **Barbra Streisand** to stardom, and the cast album won Grammy awards for Merrill and Styne. Although the pair wrote the music and lyrics for the animated television special *Mr. Magoo's Christmas Carol* (1963) and a television musical starring **Liza Minnelli**, *The Dangerous Christmas Of Red Riding Hood* (1965), Merrill's later stage projects proved disappointing. *Breakfast At Tiffany's* (1966) closed during previews, *Henry, Sweet Henry* (1967) folded after only 80 performances, and *Prettybelle* (1971, with Styne) failed to reach Broadway. However, ***Sugar*** (1972, Styne), based on the highly successful Billy Wilder film ***Some Like It Hot***, ran for 505 performances, and in a production that reverted to the title of the movie, became a short-lived showcase for the popular UK entertainer **Tommy Steele** in 1992. Completing the sad sequence, *The Prince Of Grand Street* (1978), starring **Robert Preston**, closed during its pre-Broadway try-out and *Hannah ... 1939*, in which **Julie Wilson** gave a thrilling performance as a dressmaker in Nazi-occupied Czechoslovakia, had a brief stay off-Broadway in 1990. Three years later Merrill teamed with Styne once more (under the pseudonym of Paul Stryker) to provide extra lyrics for ***The Red Shoes***, which lasted for just three days. Failures these later shows certainly were, but there was always a song or two in each of them that bore the Merrill stamp of style and humour. In 1984, 37 selections from his prolific output were assembled in a four-character off-Broadway musical entitled *We're Home*. In between the forays to Broadway, Merrill continued to be associated with the film world, co-writing screenplays such as ***Mahogany*** (1975), starring **Diana Ross**, and *W.C. Fields And Me* (1976) with Rod Steiger. He also wrote the songs for *The Wonderful World Of The Brothers Grimm* (1962). Despite suffering from a chronic illness, Merrill was still working through the 90s until his death from 'self inflicted gunshot wounds while sitting in a car outside his Los Angeles home'.

Merrill, Helen

b. 21 June 1929, New York City, New York, USA. Merrill's early career found her singing in exalted bebop company. Among the major artists with whom she sang in the late 40s were **Charlie Parker**, **Miles Davis** and **Bud Powell**. She spent part of the 50s outside music, but continued to make a few records with notable figures such as **Clifford Brown**; by the end of the decade, was resident in Italy and a familiar figure at European festivals. In the early 60s, she returned to the USA but had difficulty in attracting the attention of either radio and television networks or the major record companies. She did make a handful of records backed by leading musicians such as **Thad Jones**, **Ron Carter**, **Richard Davis**, **Elvin Jones** and **Jim Hall**. By the late 60s, Merrill was again resident outside the USA, this time in Japan, where her talents were much appreciated. Back in the USA in the mid-70s, she was still largely overlooked but was periodically recorded, again with excellent jazz backing from the likes of **Teddy Wilson**, **John Lewis** and **Pepper Adams**. In November 1994, Merrill reappeared on the scene, promoting a new album and planning a UK and European tour for 1995. One of the most musical of singers, Merrill customarily explores the emotional depths of the lyrics of songs, imbuing them with great passion.

● ALBUMS: *Helen Merrill Featuring Clifford Brown* (Emarcy 1954)★★★★, *Helen Merrill With Hal Mooney And His Orchestra* i (1955)★★★, *Helen Merrill With Gil Evans And His Orchestra* (1956)★★★★, *Helen Merrill With Hal Mooney And His Orchestra* ii (1957)★★★, *Helen Merrill* i (Philips 1957)★★★, *Helen Merrill* ii (1959)★★★, *Helen Merrill With Quincy Jones And His Orchestra* (1959)★★★★, *Helen Merrill In Italy* (Liuto 1959-1962 recordings)★★, *Helen Merrill* iii (1964)★★★, *Autumn Love* (1967)★★★, *A Shade Of Difference* (Spotlite 1968)★★★, *Helen Merrill In Tokyo* (1969)★★, with Teddy Wilson *Helen Sings, Teddy Swings* (1970)★★★, *Sposin'* (1971), *Helen Merrill/John Lewis* (1977)★★★, *Chasin' The Bird* (1979)★★★, *Case Forte* (1980)★★, *The Rodgers & Hammerstein Album* (DRG 1982)★★★, *No Tears...No Goodbyes* (Owl 1984)★★★, *Music Makers* (Owl 1986)★★★, *Collaboration* (Emarcy 1988)★★, *Just Friends* (Emarcy 1989)★★★, *Dream Of You* 1956 recording (Emarcy 1993)★★, *Clear Out Of This World* (Emarcy 1992)★★★, *Brownie: Tribute To Clifford Brown* (Verve 1994)★★★.

● COMPILATIONS: *Blossom Of Stars* (1954-1992 recordings)★★★★.

Merrily We Roll Along

Two of the musical theatre's current heavyweights went into the Broadway ring during the the 1981/2 season, and the result of the contest gave theatre-goers on both sides of the Atlantic a foretaste of the significant shift in the balance of power that was about to take place during the next 10 years. The English champion, **Andrew Lloyd Webber** with his ***Joseph And The Amazing Technicolor Dreamcoat*** scored 747 performances, and the native New Yorker, **Stephen Sondheim**, with *Merrily We Roll Along*, only 16 performances. Prior to the latter show's debut at the Alvin Theatre on 16 November 1981, the smart money was on a Sondheim show that eschewed his usual brittle exposition of contemporary life, in favour of a more traditional style of entertainment - musical comedy - and that is what Sondheim claimed it was originally intended to be. George Furth's book was based on the 1934 play by **George S. Kaufman** and **Moss Hart**.

The story, which is told in flashback, tells of a successful composer, Franklin Shepard (as a young man - Jim Walton; aged 43 - Geoffrey Horne), a lyricist, Charles Kringas (Lonny Price), and a mutual friend of the pair, Mary Flynn (Ann Morrison). Shepard is the central character, and the details of his wasted life - the betrayal of his wife and friends in the pursuit of money and glory over a period of some 20 years - are revealed before the final scene, in which - because in this piece the end is the beginning - the friends are meeting in 1957 for the first time. Sondheim constructed the score in what he called 'modular blocks' - the release of one song would be the verse of another, and the chorus of that one could serve as the release of the next, and so on. Some of the songs, such as 'Opening Doors', 'The Hills Of Tomorrow', and 'Good Thing Going'. were based on the same tune - it was Sondheim at his most inventive, and, at least, the composer was nominated for a Tony Award. The rest of the numbers included 'Not A Day Goes By', 'Franklin Shepard Inc.', 'Bobby And Jackie And Jack', 'Like It Was', 'It's A Hit', 'Now You Know', 'Meet The Blob', and 'Merrily We Roll Along'.

Most aspects of the production came in for severe criticism: Eugene Lees's sparse sets, Larry Fuller's choreography, and a cast that was considered by many to be far too young and inexperienced. The celebrated partnership between Sondheim and director and producer **Hal Prince** came - perhaps temporarily to an end - with this production. As with most, if not all, Sondheim shows, this one continued to live on far beyond its two-weeks run in New York, via the excellent Original Cast album, and various provincial productions. One such, was mounted by the Leicester Haymarket Theatre in England, in 1992, the starting-off point for many fine original musicals and revivals. It starred Michael Cantwell, Maria Friedman, Evan Pappas, Gareth Snook, and Jacqueline Dankworth, the daughter of jazz musicians **John Dankworth** and **Cleo Laine**.

The 1994 Off Broadway revival reminded *Variety*'s theatre critic that this is 'one of the best scores of any contemporary musical'.

Merritt, Max, And The Meteors

Formed in New Zealand in 1956. Max Merritt was influenced by black R&B and soul records imported by American Naval personnel stationed in New Zealand, which subsequently meant the Meteors were foremost in presenting this new music to New Zealand audiences on album and via several hit singles. Outgrowing their local market, the band visited Australia in late 1964, but soon relocated permanently. They released five singles, none of which sold well, but the high standard of musicianship within the group made it a popular live act, often winning praise from fellow musicians. A road accident left Merritt with one eye and the drummer, Stewie Spears, was permanently injured, which proved a difficult setback for the band to overcome. The band had an Australian hit single with 'Western Union Man' in late 1969. The accompanying album also sold well and the band departed for the UK in October 1970. After management problems which produced a state of limbo, they managed to ensconce themselves in the pub rock scene. By 1975, the group had signed with **Arista** and gained success with the single 'Slipping Away', and two albums, *A Little Easier* and *Out Of The Blue*. Merritt spent much of 1978 in the USA, but despite a couple of more album releases, his career faded. Spears died in 1986, while Merritt retired to Los Angeles, where he found employment as a film set carpenter, although he still tours occasionally in Australia.

● ALBUMS: *Max Merritt's Meteors* (1965),★★ *Max Merritt & The Meteors* (1969)★★★, *Stray Cats* (1971)★★★, *A Little Easier* (1975)★★★★, *Out Of The Blue* (1976)★★★, *Back Home Live* (1977)★★★, *Keeping In Touch* (1978)★★, *Black Plastic Max* (1980)★★★.

Merry Macs

This vocal group was formed in the 20s in Minneapolis, Minnesota, USA and consisted of the McMichael brothers, Ted (baritone), Judd (tenor) and Joe (tenor). In 1926 Eddie Dunsteder invited them on to his radio show in Minneapolis and called them the Mystery Trio. Later they toured the country as the Personality Boys after meeting band leader Joe Haymes. By 1930 Cheri McKay had been added to the trio to sing melody lines (the role which their mother had originally taken) and they became the Merry Macs. The group signed to Victor Records in 1932 and released 'The Little White Church On The Hill'. They also appeared at the Chicago Theatre and appeared on NBC Radio. McKay was replaced with with Helen Carroll and the group pressed on, headlining shows across the country with **Glenn Miller** and other orchestras and big bands. They also appeared alongside Jack Benny in the film *Love Thy Neighbor*. After signing a contract with Universal Studios in 1938 they also appeared with Abbott And Costello in *Ride 'Em Cowboy* and **Bing Crosby** in **Mr. Music**. By this time the group had moved to **Decca**

Records, and had had a national hit with 'Ta Ha Wa Nu Wa (Hawaiian War Chant)', which introduced their third female partner, Mary Lou Cook. After one further major success, 'The Hut Hut Song', she was replaced by Marjory Garland in 1941. Garland quickly proved herself the definitive female member of the group, remaining with them until their demise in 1964. (She later married Judd.) During the war years the Merry Macs made their allegiances known with the popular 'Praise The Lord And Pass The Ammunition' call to arms. They also enjoyed their biggest hit in 1944 with 'Mairzy Doats' which stayed at number 1 in the ***Billboard*** charts for five weeks. Joe McMichael died shortly after this, and was subsequently replaced first by Clive Erard and then more permanently by Dick Baldwin. Further success in the late 40s came with 'Sentimental Journey' and 'Laughing On The Outside', but by the end of the decade the group's commercial fortunes were declining. They continued to tour widely, with Vern Rowe taking over from Baldwin in 1954, while the group's contract moved from Decca to **Capitol** and finally Era Records. They retired in 1964, although a reunion concert took place in 1968 at the Hollywood Bowl. The name has been resurrected more permanently as a live act featuring various original members' children.

Merry Widow, The

A perfect example of the kind of Viennese operetta that was so popular in the early part of the 20th century before it was overtaken by the more contemporary shows of **Jerome Kern** and the other pioneers of musical comedy. With it's superb score by Franz Lehár, *The Merry Widow* was first offered to the public at the Theatre an der Wien in Vienna, on 30 December 1905, under the title of *Die Lustige Witwe*. The book, by Victor Leon and Leo Stein, was based on Henri Meilhac's play *L'Attaché d'Ambassade*. Eighteen months later, on 8 June 1907, when it was presented by George Edwardes at Daly's Theatre in London, the show had a new book by Basil Hood (who declined to be credited), and English lyrics by Adrian Ross. The classic story concerns the arrival in France of Sonia Sadoya (Lily Elsie), a wealthy widow from Marsovia, who is hunting for a husband. If she marries a Frenchman, her millions will be lost for ever to the impoverished principality, and Ambassador Baron Popoff (George Graves) will be out of a job. Prince Danilo (Joseph Coyne), a secretary to the legation, is instructed to make sure that a Franco-Marsovian union does not take place, preferably by marrying the lady himself. The joyous and memorable score contained several enduring favourites such as 'Maxim's', 'I Love You So' (also know as the 'Merry Widow Waltz'), 'Love In My Heart Awakening', 'Vilia', 'Women', 'Home', 'A Dutiful Wife', 'The Girls At Maxim's, and 'Silly, Silly Cavalier'. Enthusiastic audiences, with the ladies dressed in their 'Merry Widow' attire, flocked to the theatre for 778 performances - it was a tremendous success. The 1907 New York production, with Ethel Jackson, ran for a year, and was followed by several Broadway revivals through to the 40s. West End audiences, too, saw the show on many occasions, including 1958 (with June Bronhill), 1969 (with Lizbeth Webb), and 1985 (Helen Kuchareck). All the revivals to date have had revised books and scores. Many other professional and amateur productions are taking place constantly throughout the world, one of the most recent being that mounted by the Paper Mill Playhouse, New Jersey, USA, in 1991. Three film versions have been released: in 1925 (silent), in 1934 with **Jeanette Macdonald** and **Maurice Chevalier**, and a 1952 remake with Fernando Lamas and Lana Turner.

Merry-Go-Round

Formed in Hawthorne, California, USA, in 1966, the Merry-Go-Round were bit players in the Los Angeles pop scene at the same time groups such as the **Doors** and **Buffalo Springfield** were gaining national success. Original members **Emitt Rhodes** (keyboards/bass) and Gary Kato (lead guitar) were influenced by the harmonies and melodies of the **Beatles**. Completing the group with Bill Rinehart (guitar/bass) and Joel Larson (drums), they signed with **A&M Records** and recorded a single, 'Live', which was successful locally in southern California but barely gained notice in the rest of the US. A follow-up single, 'You're A Very Lovely Woman', and the group's only album, a self-titled effort also released in 1967, were ignored outside of LA. The group disbanded in 1969, and Rhodes embarked on a solo career, releasing four albums, before disappearing from the pop scene. **Rhino Records** issued a compilation of the group's issued and unissued recordings in 1985, and the **Bangles** recorded their 'Live' for their debut album.

● ALBUMS: *The Merry-Go-Round* (A&M 1967)★★★.

● COMPILATIONS: *Best Of The Merry-Go-Round* (1985)★★★.

Merryweather, Neil

Having made his recording debut with John Richardson and Robin Boers, bassist Merryweather achieved minor fame in 1969 with the release of *Word Of Mouth*. Although ostensibly a vehicle for his group, the set is better recalled for stellar contributions made by **Steve Miller**, **Barry Goldberg** and **Charlie Musselwhite**, each of whom shared the artist's apprenticeship on Chicago's thriving R&B and blues circuit. The latter two musicians also contributed to *Ivar Avenue Reunion*, before Merryweather formed a more permanent group around Lynn Carey (vocals), J.J. Velker (keyboards), Ed Roth (keyboards) and Coffi Hall (drums). Having completed *Vacuum Cleaner*, credited to 'Merryweather And Carey', the bassist and vocalist formed Mama Lion in 1972. The itinerant Merryweather also established two subsequent units, the Spacerangers and Eyes, but has been unable to secure commercial success.

● ALBUMS: *Neil Merryweather, John Richardson and Robin*

Boers (1968)★★★, *Word Of Mouth* (Capitol 1969)★★★, *Ivar Avenue Reunion* (1970)★★★, *Vacuum Cleaner* (1971)★★★, *Spacerangers* (Mercury 1974)★★★, *Kryptonite* (1975)★★★, *Differences* (1978)★★★.

Merseybeats

Originally called the Mavericks, this Liverpudlian quartet comprised Tony Crane (vocals/lead guitar), Billy Kinsley (vocals/bass), David Ellis (rhythm guitar) and Frank Sloan (drums). In 1962, long before the **Beatles** put Liverpool on the musical map, they rechristened themselves the Merseybeats. Early line-up changes saw Ellis and Sloan replaced by Aaron Williams and John Banks. By mid-1963, Beatlemania had engulfed the UK, and A&R representatives descended upon Liverpool in search of talent. The Merseybeats were scooped up by Fontana and initially signed by **Brian Epstein**, but left their new mentor within weeks, following an argument over image. **Burt Bacharach** and **Hal David**'s 'It's Love That Really Counts' gave them a minor hit, but it was the relatively unknown songwriter Peter Lee Stirling (see **Daniel Boone**) who penned their biggest hit, 'I Think Of You'. Although essentially balladeers on single, the group's EPs had a grittier edge. The *On Stage* EP, with its use of monochrome photography, was extremely progressive in design terms, as it did not feature the band on the cover, while their debut album included a variety of old musical standards. Pop star pressures prompted founding member Kinsley to leave the group briefly, but he returned in time for their third major hit, 'Wishin' And Hopin''. Other members included Bob Garner, who was himself replaced by Johnny Gustafson from the **Big Three**. The eclipse of the Mersey Sound eventually took its toll on the group, although a change of management to **Kit Lambert** brought two more minor hits, 'I Love You, Yes I Do' and 'I Stand Accused'. In January 1966, the group split, paving the way for hit duo the **Merseys**. In later years, Tony Crane reactivated the group, which still performs regularly on the cabaret circuit.

● ALBUMS: *The Merseybeats* (Fontana 1964)★★★★.

● COMPILATIONS: *Greatest Hits* (Look 1977)★★★, *The Merseybeats: Beat And Ballads* (Edsel 1982)★★★★, *The Very Best Of The Merseybeats* (Spectrum 1997)★★★★.

Merseys

From the defunct **Merseybeats**, Tony Crane (vocals/lead guitar) and Billy Kinsley (vocals/bass) emerged as the Merseys. For their backing group, they employed Liverpool hopefuls, the Fruit Eating Bears. With manager **Kit Lambert** encouraging a fresh direction, the duo covered an old **McCoys** b-side, 'Sorrow', which climbed to number 4 in the UK charts. Lambert next invited **Pete Townshend** to compose a follow-up, 'So Sad About Us', but despite some good reviews, it failed to chart. Further attempts with 'Rhythm Of Love' and 'The Cat' brought no success and the duo reluctantly moved into cabaret, employing various additional musicians under their old name, the Merseybeats. Kinsley later re-emerged as a hit artist in the 70s, leading **Liverpool Express**. A small footnote was added to the Merseys' career when their first two singles were belatedly covered by **David Bowie** and the **Jam**, respectively.

Merton Parkas

One of several late 70s mod revivalists to make the UK charts, the Merton Parkas began life as the Sneakers in south Merton, London around 1975, playing old **Motown** classics. The line-up comprised brothers Mick (b. 11 September 1958; keyboards) and Danny Talbot (vocals), Neil Wurrell (bass) and Simon Smith (drums), and they chose their new name from Merton (the area of south London from which they came) and Parka (the ubiquitous item of mod attire). The Merton Parkas were great live favourites at the Bridgehouse in Canning Town, London, but were unable to appear on the *Mods Mayday '79* live compilation because they were negotiating contracts with **Beggars Banquet**, after the label's first signing, the **Lurkers**, had recommended them. They were one of the first neo-mod bands to record, and their debut single, 'You Need Wheels', was a hit in August 1979. Unfortunately, the rather trite lyrics had the Mertons branded as a novelty act, and they were often unfairly dismissed as bandwagon jumpers. Subsequent singles such as 'Plastic Smile', 'Give It To Me Now' (produced by Dennis Bovell of Matumbi), and 'Put Me In The Picture' failed to match the success of their debut. Mick Talbot was meanwhile making his name as an in-demand keyboard player on the **Jam**'s ***Setting Sons*** and an album by the **Chords**. The Mertons soon disbanded and Talbot went on to join **Dexys Midnight Runners** and the **Bureau** and appeared in the **Style Council**. Smith, meanwhile, joined the psychedelic revivalists **Mood Six**, and spent a while with the **Times**, before returning to the reformed Mood Six.

● ALBUMS: *Face In The Crowd* (Beggars Banquet 1979)★★.

Mertz, Paul

b. Paul Madeira Mertz, 1 September 1904, Reading, Pennsylvania, USA. Mertz played piano in various local bands while a student and in 1922 he joined **Tommy** and **Jimmy Dorsey**'s first band, the Wild Canaries. Later that year he played in Detroit while completing his studies at the city's university. For the greater part of the 20s Mertz worked with several of band contractor **Jean Goldkette**'s orchestras, playing piano and also arranging. He also took part in many recording sessions including some with **Bix Beiderbecke** and **Frank Trumbauer**. He had a short spell with **Fred Waring**, during which he visited Europe. Although he occasionally played in and recorded with jazz groups in the 30s, his main activity in the decade was playing and composing in film studios in Hollywood. He worked successively for Paramount, Columbia and MGM, then continued his film work into the 60s as a freelance. A thoroughly skilled musician, Mertz's early interest in jazz was but a passing phase; his film studio work proving to be much more consistent and financially rewarding.

Mesner Brothers

Leo and Edward Mesner formed Philo Records in 1945 at Santa Monica Boulevard, Hollywood, California, USA, changing the label name to Aladdin the following year. The company had early sales with **Helen Humes**, **Wynonie Harris** and **Lester Young**, but enjoyed its biggest successes after signing Texan musicians **Charles Brown** and **Johnny Moore** ('Driftin' Blues'), Amos Milburn ('Chicken Shack Boogie') and **Lightnin' Hopkins** in 1945 and 1946. Aladdin continued to be one of the major west coast independents throughout the 40s and early 50s with recordings by **Floyd Dixon, Gatemouth Brown**, **Pee Wee Crayton**, Lloyd Glenn and **Peppermint Harris** (five more Texans), **Louis Jordan, Lowell Fulson**, **Big Jay McNeely**, **Lynn Hope**, and the **Five Keys**.These artists invariably benefitted from the instrumental and arrangemental expertise of Maxwell Davis. In the mid-50s, Aladdin's biggest sales came with the boy/girl duets of **Shirley And Lee** ('Let The Good Times Roll') and Gene And Eunice ('Ko Ko Mo'), but sales gradually decreased into the late 50s, despite the brief success of **Thurston Harris** in 1957, and the following year, the Mesners sold their label to Lew Chudd of Imperial Records.

Message From The Country - The Move

At the time that **Roy Wood** and **Jeff Lynne** were recording this album, most of their artistic energy was going into the creation of the **Electric Light Orchestra**. Wood's 'It Wasn't My Idea To Dance' has the same dissonance that characterized the first ELO album, and, with a little cello, could easily pass as a track from that record. The pop sensibility that shone through the **Move**'s early work was still there, but the group was losing its artistic focus, although as a performing unit it was at its peak. When they set their sights on a specific goal, such as 'The Minister', with its 'Paperback Writer' feel, or the title track, with its **Beach Boys** *a cappella* coda, the results were magical.

- Tracks: *It Wasn't My Idea To Dance; The Minister; Message From The Country; Words Of Aaron; Ben Crawley Steel Company; Until Your Mama's Gone; No Time; Ella James; Don't Mess Me Up; My Marge.*
- First released 1971.
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Messer, Mike

b. Michael Messer, England. Alongside Bob Greenwood and Steve Phillips, Messer is the pre-eminent UK guitarist to incorporate the national steel guitar, as well as slide guitar, into his acoustic performances. He won the UK Acoustic Blues Artist of the Year award in 1991, sponsored by *British Blues Connection*, though this was as much an endorsement for his capacity for incorporating styles other than the blues into his playing. Musical ideas borrowed from Hawaiian slide guitar, reggae, jazz and **King Sunny Ade**'s worldbeat sound all illuminate his playing. The latter style was particularly evident on the breakthrough album that won him his initial strong notices, *Slidedance*: 'If you look at what was happening in this country, and also what I was doing at that time, there's a big world music influence, which we were all very into - I was also, at that time, producing tracks with **S.E. Rogie** and with **Ted Hawkins** . . . I intentionally made the album so it wasn't a blues album.' The same description could equally apply to his 1993 collaboration with Terry Clarke and the Lubbock, Texas, guitarist Jesse Taylor, entitled *Rhythm Oil*. The tour that accompanied its release saw Messer experiment further with elements including house and reggae, with a version of **Fred McDowell**'s 'Worried Life' offering an outstanding distillation of blues and contemporary music. He also tours regularly with his own band, featuring Ed Genis (rhythm guitar) and Andy Crowdy (stand up bass). Further evidence of his standing came when Newtone Strings launched a new brand of strings with Messer's name attached, specifically aimed at the national guitar.

- ALBUMS: *Slidedance* (Minidoka 1990)★★★★, with Terry Clarke, Jesse Taylor *Rhythm Oil* (Minidoka 1993)★★★★, *Moonbeat* (Appaloosa 1995)★★★.

Messiah

Ali Ghani and Mark Davies, from Hounslow, Middlesex, England and Barnet, Hertfordshire, England respectively, met while students at the University Of East Anglia. They represent the talent behind the Messiah name, which moved from the independent **Kickin'** Records to WEA in 1993. The major doubtless saw Messiah as accessible rave which they could market. Their debut album was completed with the aid of Def American's Rick Rubin, who saw the group as the perfect embodiment of dance with which to convert an American audience. Old habits died hard however, and he hooked them up with Ian Astbury of the **Cult** to produce one of their debut album's tracks. He had picked the band up from their previous American base, **Moby**'s Instinct label. Their debut for WEA arrived with the aid of Precious Wilson's vocals, and included re-runs of their previous club favourites '20,000 Hardcore Members', 'Temple Of Dreams' (based on **This Mortal Coil**'s 'Song To The Siren'), 'I Feel Love' and 'There Is No Law'. The middle two of that quartet had given the band Top 20 crossover hits too. In addition they unveiled the impressive 'Thunderdome', with remixes from Spicelab, **Secret Knowledge** and Gods Underwater.

- ALBUMS: *Beyond Good And Evil* (Kickin' 1991)★★★, *21st Century Jesus* (WEA 1993)★★★.

Messiah Force

Formed in Jonquire, Canada, in 1984, the band consisted of Lynn Renaud (vocals), Bastien Deschênes (guitar), Jean Tremblay (guitar), Eric Parisé (bass) and Jean-Francois Boucher (drums). The band was essentially formed from the ashes of two local power metal bands, Exode and Frozen. Utilizing a sound that was reminiscent of early **Warlock**, the band released their debut, *The Last Day*, on the small independent Haissem Records label in 1987. Though a strong power metal release, the album went largely unnoticed, resulting in the band's demise soon after its release.

- ALBUMS: *The Last Day* (Haissem 1987)★★★.

Messina, Jim

(see **Loggins And Messina**; **Poco**; **Buffalo Springfield**)

Messner, Johnny

b. USA. A graduate of New York's Institute Of Musical Arts, Messner was one of a family of five musical brothers, with his specialism spanning all the reed instruments. His hotel orientated dance band, formed in New York City, New York, USA, in 1936, included musicians Shorty Skipper, Charles Cerborra, Shanty Diamant, Huff Allen, George Ward, Will Cottrell, Paul Kuhl, Augie Gonzales, Dick Cornell, Al Dell, Charles Gallant, Bobby King and Russell Moss. The singers were Gladys Tell, James D'Arcy and Mindy Carson. They spent several years playing at the Hotel MacAlpin in New York, with radio appearances on the *Spotlight Bands* and *Fitch Bandwagon* shows. They recorded widely for Vocalion, Bluebird, Varsity, **Decca** and **Brunswick Records**, which hosted original material including 'Catching The 802 Local', 'Toy Piano Minuet', 'Toy Piano Jump' and their theme tune 'Can't We Be Friends?'. The band also appeared in a handful of Paramount films. When Messner entered the services during World War II he broke the orchestra up, and never again resumed work as a bandleader. His new career was as a writer and producer of jingles for television and radio.

Metal Box - PiL

Determined to dispel musical preconceptions, former **Sex Pistols** singer Johnny Rotten undertook a radical path with his next venture. On *Metal Box* he unleashed a torrent of vocal styles, alternately pleading, moaning or wailing over a sound drawn equally from Jamaican dub or German experimentalists Can. Bassist **Jah Wobble** provides the fluid skeleton with throbbing, sinewy lines and patterns, while Keith Levene adds instinctive flourishes on both guitar and keyboards. Impressionistic rather than defined, the material owes its strength to the quartet's determination to challenge and their disavowal of compromise.

- Tracks: *Albatross; Memories; Swan Lake; Poptones; Careeing; No Birds; Graveyard; The Suit; Bad Baby; Socialist; Chant; Radio 4.*
- First released 1978
- UK peak chart position: 22
- USA peak chart position: did not chart

Metal Church

Formed in Seattle, USA, in 1982, Metal Church initially comprised David Wayne (vocals), Kurt Vanderhoof (guitar), Craig Wells (guitar), Duke Erickson (bass) and Kirk Arrington (drums). Their first album was a phenomenal debut, brimming with energy and promise. The style was the then-evolving thrash metal sound, and Metal Church executed their own brand with precision. *The Dark* was a strong follow-up, but failed to surpass the debut, and Wayne left at this point to be replaced by Mike Howe for the recording of *Blessing In Disguise*, another commendable effort. Vanderhoof then retired from the band's ranks owing to his dislike of touring, and was replaced by John Marshall, previously guitar technician for **Metallica**. Metal Church have proved to be a consistently excellent band, but have failed to rise to the level of success suggested by their first album. Personnel changes and short tenures with their record companies have undoubtedly contributed to their underachievement.

- ALBUMS: *Metal Church* (Ground Zero 1985)★★★★, *The Dark* (Elektra 1987)★★★, *Blessing In Disguise* (Elektra 1989)★★★, *The Human Factor* (Epic 1991)★★, *Hanging In The Balance* (Blackheart 1994)★★.

Metal Machine Music - Lou Reed

One of rock's most controversial releases, *Metal Music Machine* was viewed as artistic suicide by most contemporary reviewers. Fierce electronic passages converge with wailing feedback in a cascade of noise echoing the *avant garde* compositions of Stockhausen, Xenakis and LaMonte Young. Its release followed a period of considerable commercial success - but to interpret determinism as mere self-indulgence is misleading. Reed's work from the **Velvet Underground** onwards invariably operated at the cutting edge and this departure, however radical, simply showed another facet of a performer who rejects compromise.

- Tracks: *Metal Machine Music Parts 1-4.*
- First released 1975
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Metalheadz

Metalheadz rose to prominence in the early 90s as home to jungle's first global superstar - **Goldie**. He makes up the nucleus of Metalheadz in collaboration with Fabio and **Grooverider**, two DJs who made their name on the hardcore rave scene of the early 90s, and Ronnie Randall, the more elusive fourth member. Together they have fashioned Metalheadz into an all-conquering drum 'n' bass collective. Their *Angel* EP was one of the first records to invoke the 'intelligent techno' description in the mid-90s, before 'jungle' or 'junglist' had been coined to describe their employment of dubplates and frenetic breakbeats. While that effort was Goldie's own work, other releases under the Metalheadz banner come from disparate sources, such as 'Here Come The Drums' (by extended family member Doc Scott) and 'Predator' (by **Photek** collaborator Peshay). With Goldie's brief relationship with **Björk** dominating the headlines, Metalheadz adopted the Blue Note club in London's Hoxton Square as their new residency in 1995. This has subsequently become jungle's first home, with a fleet of celebrities including **Tricky**, **Malcolm McLaren**, recent drum 'n' bass acolyte **David Bowie** and former members of **Duran Duran** among those who have attended. The team has expanded to include female DJs Kemistry And Storm (who were responsible for first introducing Goldie to hardcore) and MC **Cleveland Watkiss** in addition to the core quartet. As well as the club, there is also a Metalheadz label, run on a day-to-day basis by Kemistry And Storm.

Metallica

The most consistently innovative metal band of the late 80s and early 90s was formed in 1981 in California, USA, by Lars Ulrich (b. 26 December 1963, Copenhagen, Denmark; drums) and James Alan Hetfield (b. 3 August 1963, USA; guitar, vocals) after each separately advertised for fellow musicians in the classified section of American publication *The Recycler*. They recorded their first demo, *No Life Til' Leather*, with Lloyd Grand (guitar), who was replaced in January 1982 by David Mustaine, whose relationship with Ulrich and Hetfield proved unsatisfactory. Jef Warner (guitar) and Ron McGovney (bass) each had a brief tenure with the group, and at the end of 1982 Clifford Lee Burton (b. 10 February 1962, USA, d. 27 September 1986; bass), formerly of Trauma, joined the band, playing his first live performance on 5 March 1983. Mustaine departed to form **Megadeth** and was replaced by Kirk Hammett (b. 18 November 1962, San Francisco, California, USA; guitar). Hammett, who came to the attention of Ulrich and Hetfield while playing with rock band **Exodus**, played his first concert with Metallica on 16 April 1983. The Ulrich, Hetfield, Burton and Hammett combination endured until disaster struck the band in the small hours of 27 September 1986, when Metallica's tour bus overturned in Sweden, killing Cliff Burton. During those four years, the group put thrash metal on the map with the aggression and exuberance of their debut, ***Kill 'Em All***, the album sleeve of which bore the legend 'Bang that head that doesn't bang'. This served as a template for a whole new breed of metal, though the originators themselves were quick to dispense with their own rulebook. Touring with **N.W.O.B.H.M.** bands **Raven** and **Venom** followed, while Music For Nations signed them for European distribution. Although *Ride The Lightning* was not without distinction, notably on 'For Whom The Bell Tolls', it was ***Master Of Puppets*** that offered further evidence of Metallica's appetite for the epic. Their first album for **Elektra** in the USA (who had also re-released its predecessor), this was a taut, multifaceted collection that both raged and lamented with equal conviction. After the death of Burton, the band elected to continue, the remaining three members recruiting Jason Newsted (b. 4 March 1963; bass) of **Flotsam And Jetsam**. Newsted played his first concert with the band on 8 November 1986. The original partnership of Ulrich and Hetfield, however, remained responsible for Metallica's lyrics and musical direction. The new line-up's first recording together was *The $5.98 EP - Garage Days Revisited* - a collection of cover versions including material from **Budgie**, **Diamond Head**, **Killing Joke** and the **Misfits**, which also served as a neat summation of the group's influences to date. Sessions for *...And Justice For All* initially began with **Guns N'Roses** producer Mike Clink at the helm, before the group opted to return to Johnny Zazula, a realtionship they had begun with *Ride The Lightning*. A long and densely constructed effort, this 1988 opus included an appropriately singular spectacular moment in 'One', also released as a single, while elsewhere the barrage of riffs somewhat obscured the usual Metallica artistry. Songs continued to deal with large themes - justice and retribution, insanity, war, religion and relationships, on 1991's ***Metallica***. Compared to *Kill 'Em All* nearly a decade previously, however, the group had grown from iconoclastic chaos to thoughtful harmony, hallmarked by sudden and unexpected changes of mood and tempo. The MTV-friendly 'Enter Sandman' broke the band on a stadium level. Constant touring in the wake of the album ensued, along with a regular itinerary of awards ceremonies. There could surely be no more deserving recipients, Metallica having dragged mainstream metal, not so much kicking and screaming as whining and complaining, into a bright new dawn when artistic redundancy seemed inevitable. *Metallica* was certified as having sold nine million copies in the USA by June 1996, and one month later *Load* entered the US charts at number 1. The following year's *Re-Load* collected together more tracks recorded at the *Load* sessions, and featured 60s icon **Marianne Faithful** on the first single to be released from the album, 'The Memory Remains'.

● ALBUMS: *Kill 'Em All* (Megaforce 1983)★★★, *Ride The Lightning* (Megaforce 1984)★★, *Master Of Puppets* (Elektra 1986)★★★★, ... *And Justice For All* (Elektra 1988)★★★, *Metallica* (Elektra 1991)★★★★, *Live Shit: Binge & Purge* 3-CD set (Elektra 1993)★★★★, *Load* (Mercury 1996)★★★★, *Re-Load* (Vertigo 1997)★★★.

● VIDEOS: *Lick 'Em Up* (PolyGram Music Video 1988), *Home Vid Cliff 'Em All* (Channel 5 1988), *2 Of One* (Channel 5 1989), *A Year And A Half In The Life Of Metallica* (1992), *Live Shit: Binge And Purge* (Elektra Entertainment 1993), *A Year And A Half: Volume 1* (1993), *A Year And A Half: Volume 2* (1993).

● FURTHER READING: *A Visual Documentary*, Mark Putterford. *In Their Own Words*, Mark Putterford. *Metallica Unbound*, K.J. Doughton. *Metallica's Lars Ulrich: An Up-Close Look At The Playing Style Of ...*, Dino Fauci. *Metallica Live!*, Mark Putterford. *Metallica: The Frayed Ends Of Metal*, Chris Crocker. *The Making Of: Metallica's Metallica*, Mick Wall and Malcom Dome. *From Silver To Black*, Ross Halfin.

Metallica - Metallica

For the band who helped change the traditional face of contemporary heavy metal, **Metallica** were never found wanting in innovation. Nevertheless, 1991's album of the same name appeared as a significant burst of ideas, surprising even their most ardent of fans. Songs were stripped down to comparatively palatable lengths and subtle orchestration was introduced, with vocalist James Hetfield dropping his infamous growl for a warm, accomplished vocal. 'Enter Sandman' and the lilting 'Nothing Else Matters' revealed both sides of their clever songwriting temperament, contributing to this unabashed masterstroke of sincerity and overwhelming musical confidence.

- Tracks: *Enter Sandman; Sad But True; Holier Than Thou; The Unforgiven; Wherever I May Roam; Don't Tread On Me; Through The Never; Nothing Else Matters; Of Wolf And Man; The God That Failed; My Friend Of Misery; The Struggle Within.*
- First released 1991
- UK peak chart position: 1
- USA peak chart position: 1

Metcalf, Louis

b. 28 February 1905, Webster Groves, Missouri, USA, d. 27 October 1981. Metcalf was playing trumpet professionally by his early teenage years and spent some five years with Charlie Creath. The 20s were Metcalf's finest decade. Based in New York, he worked and sometimes recorded with blues singers and a galaxy of important jazz artists, including **Sidney Bechet**, **Duke Ellington**, **J.C. Higginbotham**, **James P. Johnson**, **Albert Nicholas**, **Luis Russell**, **Jelly Roll Morton** and **King Oliver**. In the 30s and 40s, Metcalf sometimes moved away from New York, frequently visiting Canada as a bandleader. Although his career profile was now much lower he still played with leading figures, including **Lester Young** and **Billie Holiday**. He played on through the 50s and 60s, often working at clubs in New York; but Metcalf's later years were overshadowed by his earlier successes. A gifted, blues-orientated trumpeter, with a precisely-articulated style, Metcalf's was an original talent whose recorded work offers only tantalizing glimpses of a major jazz artist.

- ALBUMS: *Louis Metcalf At The Ali Baba* (1966)★★★.
- COMPILATIONS: *The Indispensable Duke Ellington Vols 1/2* (RCA 1927-29)★★★★.

Meteors

The Meteors were the first UK group to combine punk's energy with raw 50s rockabilly and invent a new musical form — psychobilly. In the USA, the **Cramps** had discovered a similar formula, but theirs was less violent and more dramatic. Together, they influenced a whole movement and an accompanying youth culture during the 80s, which enabled the Meteors to record some 15 albums over 10 years. In the late 70s, P. Paul Fenech (singer, guitarist) and Nigel Lewis (double bass, vocals) were churning out rockabilly and rock 'n' roll standards in acts such as the Southern Boys and, as a duo, Rock Therapy. Around 1980, drummer Mark Robertson was recruited, coinciding with a name change to Raw Deal, and they appeared on Alligator Records' *Home Grown Rockabilly* compilation. After a name change to the Meteors, the band issued a debut EP, *Meteor Madness*, jammed with compulsive, raw rockabilly, with lyrics drawing inspiration from graveyards and vampiric legend, all performed in a crazed, headlong amphetamine rush to the end of the song. 'Radioactive Kid' followed suit, and *In Heaven* was issued on their own Lost Souls label. Around the same time, the Meteors recorded an EP featuring a cover version of the **Electric Prunes**' 'Get Me To The World On Time' under the guise of the Clapham South Escalators. Robertson left soon afterwards and was replaced by Woody, but after releasing demos, Lewis also departed to form the Tall Boys. Fenech was left to soldier on, bringing in electric bassist Mick White and Russell Jones for August 1982's 'Mutant Rock'. Another personnel change (Steve 'Ginger' Meadham joining on drums) preceded the Meteors' second album, *Wreckin' Crew*, early in 1983, featuring the previous single, a wild cover version of **John Leyton**'s 'Johnny Remember Me'. That same year saw another departure, with White forming his own psychobilly act, the **Guana Batz**. His position was filled by Rick Ross for a national tour, captured on *Live*. Unfortunately, Ross left for the USA and in his place came Ian 'Spider' Cubitt, to record *Stampede*, 'I'm Just A Dog' and 'Fire, Fire'. *Monkey's Breath*, featuring new bassist Neville Hunt, surfaced in September 1985, alongside a cover version of **Creedence Clearwater Revival**'s 'Bad Moon Rising'. After two more unofficial offerings (*Live II* and *Live And Loud*), the Meteors covered **Jan And Dean**'s 'Surf City' and completed *Sewertime Blues*. *Don't Touch The Bang Bang Fruit* featured a version of the **Stranglers**' 'Go Buddy Go'. By this time, Spider's place had been filled by Toby 'Jug' Griffin and Austin H. Stones briefly deputized on bass. Lee Brown (ex-Pharaohs) took on a more permanent role on bass, in time for another punk cover version in the **Ramones**' 'Somebody Put Something In My Drink'. Hot on its heels came *Only The Meteors Are Pure Psychobilly*, featuring new recordings of old 'classics'. Newer material was included on *Mutant Monkey And The Surfers From Zorch* later that year, although 'Rawhide' proved to be another popular cover. Even more powerful was *Undead, Unfriendly And Unstoppable*, which benefited from new drummer Mark Howe. The release of 'Please Don't Touch' proved that, despite waves of imitators, the Meteors were still the most vibrant psychobilly band around. However, by the 90s the trail had finally run cold on the seemingly ever-resilient Meteors.

- ALBUMS: *In Heaven* (Lost Soul 1981)★★★, *Wreckin' Crew* (ID 1983)★★★, *Live* (Wreckin' 1983)★★★, *Stampede* (Mad Pig 1984)★★★, *The Curse Of The Mutants* (Dojo 1984)★★★, *Monkey's Breath* (Mad Pig 1985)★★★, *Live II* (Dojo 1986)★★, *Live And Loud* (Link 1986)★★, *Sewertime Blues*

(Anagram 1987)★★★, *Night Of The Werewolf* (Dojo 1987)★★★, *Don't Touch The Bang Bang Fruit* (Anagram 1987)★★★, *Only The Meteors Are Pure Psychobilly* (Anagram 1988)★★★, *Mutant Monkey And The Surfers From Zorch* (Anagram 1988)★★★, *Undead, Unfriendly And Unstoppable* (Anagram 1989)★★★.

● COMPILATIONS: *Teenagers From Outer Space* (Big Beat 1986)★★★, *The Best Of...* (Anagram 1993)★★★, *Graveyard Stomp* (Reactive 1998)★★★.

Meters

This fundamental quartet, **Art Neville** (b. Arthur Lanon Neville, 17 December 1937, New Orleans, Louisiana, USA; keyboards), Leo Nocentelli (guitar), George Porter (bass) and Joseph 'Zigaboo/Ziggy' Modeliste (drums), came together during informal sessions held in various New Orleans nightclubs. Initially known as Art Neville and the Neville Sounds, they were spotted by producers **Allen Toussaint** and Marshall Sehorn, who signed the unit to their Sansu label to work on sessions for the duo's other artists, including **Lee Dorsey** and **Betty Harris**. Redubbed the Meters, the group's first singles, 'Sophisticated Cissy' and 'Cissy Strut', reached the US R&B Top 10 in 1969. These tough instrumentals mixed the bare-boned approach of **Booker T. And The MGs** with the emergent funk of **Sly Stone,** a style consolidated on several further releases and the unit's three albums for the Josie label. This canvas was broadened on a move to **Warner Brothers/Reprise** in 1972, where a series of critically acclaimed albums, including *Cabbage Alley* and *Rejuvenation*, reinforced their distinctive, sinewy rhythms. Such expertise was also heard on many sessions, including those for **Robert Palmer**, **Dr. John** and **Paul McCartney**, while in 1975, the group supported the **Rolling Stones** on their North American tour. Cyril Neville (vocals, percussion) was added to the line-up at this time, but the Meters found it difficult to make further commercial progress. In 1976, Art and Cyril joined Charles and **Aaron Neville** on a project entitled the Wild Tchoupitoulas. Led by an uncle, George Landry (Big Chief Jolly), this was the first time the brothers had played together. When the Meters split the following year, the quartet embarked on a new career, firstly as the Neville Family Band, then as the **Neville Brothers**.

● ALBUMS: *The Meters* (Josie 1969)★★★, *Look-Ka Py Py* (Josie 1970)★★★★, *Struttin'* (Josie 1970)★★★★, *Cabbage Alley* (Reprise 1972)★★★★, *Rejuvenation* (Reprise 1974)★★★★, *Fire On The Bayou* (Reprise 1975)★★★, *Trick Bag* (Reprise 1976)★★, *New Directions* (Warners 1977)★★★, *Uptown Rulers! Live On The Queen Mary* 1975 recording (Rhino 1992)★★★.

● COMPILATIONS: *Cissy Strut* (Island 1974)★★★, *Good Old Funky Music* (Pye 1979)★★★, *Second Line Strut* (Charly 1980)★★★, *Here Come The Meter Men* (Charly 1986)★★★★, *Funky Miracle* (Charly 1991)★★★★, *The Meters Jam* (Rounder 1992)★★★★.

Metheny, Pat

b. 12 August 1954, Kansas City, Missouri, USA. Although classed as a jazz guitarist, Metheny has bridged the gap between jazz and rock music in the same way that **Miles Davis** did in the late 60s and early 70s. Additionally, he has played a major part in the growth of jazz with the younger generation of the 80s. His first musical instrument was a French horn, and surprisingly he did not begin with the guitar until he was a teenager. His outstanding virtuosity soon had him teaching the instrument at the University Of Miami and the **Berklee College Of Music** in Boston. He joined **Gary Burton** in 1974, and throughout his three-album stay, he contributed some fluid **Wes Montgomery**-influenced guitar patterns. Manfred Eicher of **ECM Records** saw the potential and initiated a partnership which lasted for 10 superlative albums. He became, along with **Keith Jarrett**, ECM's biggest selling artist, and his albums regularly topped the jazz record charts. Metheny is one of the few artists to make regular appearances in the pop album charts; such is the accessibility of his music. Both *Bright Size Life*, featuring the late **Jaco Pastorious** and *Watercolours*, though excellent albums, still showed a man who was feeling his way. His own individualistic style matured with *Pat Metheny Group* in 1978.

Together with his musical partner (and arguably, his right arm), the brilliant keyboardist **Lyle Mays**, he initiated a rock group format that produced album after album of melodious jazz/rock. Following a major tour with **Joni Mitchell** and Pastorious (*Shadows And Light*), Metheny released *New Chautauqua* and demonstrated an amazing dexterity on 12-string guitar and, against the fashion of the times, made the US Top 50. He returned to the electric band format for *American Garage*, which contained his country-influenced '(Cross The) Heartland'. The double set *80/81* featured **Michael Brecker**, **Jack DeJohnette**, **Charlie Haden** and **Dewey Redman**, and was more of a typical jazz album, featuring in particular the moderately *avant garde* 'Two Folk Songs' The record still climbed the popular charts. During this time, Metheny constantly won jazz and guitarist polls. Mays' keyboards featured prominently in the group structure, and he received co-authorship credit for the suite *As Falls Wichita, So Falls Wichita Falls.* Metheny had by now become fascinated by the musical possibilities of the guitar synthesizer or synclavier. He used this to startling effect on ***Offramp***, notably on the wonderfully contagious and arresting 'Are You Going With Me?'. The double set ***Travels*** showed a band at the peak of its powers, playing some familiar titles with a new freshness. The short piece 'Travels', stands as one of his finest compositions, the low-level recording offers such subtle emotion that it becomes joyously funereal. *Rejoicing* was a modern jazz album demonstrating his sensitive interpretations of music by **Horace Silver** and **Ornette Coleman.** *First Circle* maintained the standard and showed a greater leaning towards Latin-based music, still with Metheny's brilliant ear for melody; additionally the track 'If I Could' displayed the same sparse subtlety of *Travels.* In 1985, he composed the film score for *The Falcon And The Snowman* which led to him recording 'This Is Not America' with **David Bowie**. The resulting Top 40 US hit (number 12 in the UK), brought Metheny many new young admirers. The concert halls found audiences bedecked in striped rugby shirts, in the style of their new hero.

Ironically, at the same time, following a break with ECM, Metheny turned his back on possible rock stardom and produced his most perplexing work, *Song X*, with free-jazz exponent Ornette Coleman. Reactions were mixed in reviewing this difficult album - ultimately the general consensus was that it was brilliantly unlistenable. He returned to more familiar ground with *Still Life (Talking)* and *Letter From Home*, although both showed a greater move towards Latin melody and rhythm. In 1990, *Reunion* was released, a superb meeting with his former boss Gary Burton and a few months later together with **Dave Holland** and **Roy Haynes** he made *Question And Answer.* Additionally he was heavily featured, along with **Herbie Hancock**, on the excellent Jack DeJohnette album, *Parallel Realities.* He continued into the 90s with *Secret Story*, an album of breathtaking beauty. Although the album may have made jazz purists cringe it was a realisation of all Metheny's musical influences. His second live album *The Road To You* did not have the emotion of *Travels.* It was something to keep the fans quiet before he unleashed an exciting recording with John Scofield, both guitarists having been sharing the honours at the top of jazz polls for the past few years. *Zero Tolerence For Silence* can only be described as astonishing - for many this wall of sound guitar was a self-indulgent mess. After repeated play the music does not get any easier, but at least we can understand his motives more and appreciate what a bold move this thrash metal outing was. Metheny found himself reviewed in the Heavy Metal press for the first (and last) time. *We Live Here* was a return to familiar ground, and a familiar position at the top of the jazz charts. He has an extraordinary sense of melody and his work neither rambles nor becomes self-indulgent; much credit must also be given to the like-minded Lyle Mays, whose quiet presence at the side of the stage is the backbone for much of Metheny's music.

● ALBUMS: *Bright Size Life* (ECM 1976)★★★★, *Watercolours* (ECM 1977)★★★, *Pat Metheny Group* (ECM 1978)★★★★, *New Chautauqua* (ECM 1979)★★★★, *American Garage* (ECM 1979)★★★★, *80/81* (ECM 1980)★★★, *As Falls Wichita, So Falls Wichita Falls* (ECM 1981)★★★★, *Offramp* (ECM 1982)★★★★, *Travels* (ECM 1983)★★★★, with Charlie Haden and Billy Higgins *Rejoicing* (ECM 1983)★★★, *First Circle* (ECM 1984)★★★, *The Falcon And The Snowman* film soundtrack (EMI America 1985)★★, with Ornette Coleman *Song X* (Geffen 1986)★★★, *Still Life (Talking)* (Geffen 1987)★★★★, *Letter From Home* (Geffen 1989)★★★★, with Gary Burton *Reunion* (Geffen 1990), *Question And Answer* (Geffen 1990)★★★★, with Jack DeJohnette *Parallel Realities* (Geffen 1990)★★★, *Secret Story* (Geffen 1992)★★★★, *The Road To You - Recorded Live In Europe* (Geffen 1993)★★★, with John Scofield *I Can See Your House From Here* (Blue Note 1994)★★★, *Zero Tolerance For Silence* (Geffen 1994)★★, *We Live Here* (Geffen 1995)★★★, *Quartet* (Geffen 1997)★★★, with Charlie Haden *Beyond The Missouri Sky (Short Stories)* (Verve 1997)★★★, *Imaginary Day* (Warners 1997)★★★★.

● COMPILATIONS: *Works* (ECM 1983)★★★★, *Works 2* (ECM 1988)★★★★.

● VIDEOS: *More Travels* (1993).

Method Of Destruction

Following his work in legendary New York hardcore act **Stormtroopers Of Death**, vocalist Billy Milano formed M.O.D. (as they are commonly known) with Tim McMurtrie (guitar), Ken Ballone (bass) and Keith Davis (drums). The quality of the groove-based hardcore on *USA For MOD* was overshadowed by controversy over apparently racist and near-fascist lyrics, although Milano later explained in an open letter to the press that his aim was to illustrate prejudice by writing from the bigot's perspective in the first person, thus stirring up truly negative reactions to these attitudes in the process. Milano subsequently noted that many of the most contentious lyrics were written by **Anthrax**'s Scott Ian for the SOD. The subsequent tour, while successful, proved unhealthy for MOD, with McMurtrie breaking his leg and continuing in a wheelchair, while Ballone broke his arm, and the line-up split after the tour. Milano was then joined by guitarist Louie Svitek, bassist John Monte (who had toured in place of the injured Ballone) and drummer Tim Mallare for the lyrically lighter *Surfin' MOD*, where Milano's sense of humour shone through, and the new band moved towards a metal/hardcore crossover style. *Gross Misconduct* maintained the quality, although Milano peppered the lyric sheet with explanations as he once more tackled serious subject matter. However, personal problems enforced Milano's departure from the music scene, with Svitek and Monte going on to form **Mindfunk**. MOD were revived as a trio in 1992 after the SOD reunion, with Milano (adopting the bassist role as he had in his days with the Psychos), drummer Dave Chavarri and the returning McMurtrie on guitar for *Rhythm Of Fear*, sounding like the band had never been away. Despite a rather fluid line-up thereafter, *Devolution* showed that Milano - now rhythm guitarist, with Rob Moscheti on bass - was still producing strong and relevant hardcore to match the likes of **Biohazard** and **Sick Of It All.**

● ALBUMS: *USA For MOD* (Megaforce 1987)★★★★, *Surfin' MOD* mini-album (Megaforce 1988)★★★, *Gross Misconduct* (Megaforce 1989)★★★, *Rhythm Of Fear* (Megaforce 1992)★★★★, *Devolution* (Music For Nations 1994)★★★.

Metro

Although several important American producers made the trip to Poland to view this musical which debuted at the Teatr Dramatyzezny in Warsaw in January 1991, it was finally transferred to New York's Minskoff Theatre on 16 April 1992 by its original impresario, Wiktor Kubiak. Touted as a cross between ***Hair*** and ***A Chorus Line***, the show had music composed by Janusz Stoklosa, who also provided the musical direction, as well as vocal and orchestral arrangements, and a score by Agata and Maryna Miklaszewska. Mary Bracken Phillips wrote the English lyrics, and collaborated on the English book with Janusz Jozefowicz, who handled the choreography and directed. Set in post-communism Eastern Europe, the story concerns two brothers, Philip (Olek Krupa) and Jan (Robert Janowski). Philip administers a state theatre which attempts to put on commercial productions, while Jan struggles with his conscience in his subway habitat. He is joined deep down below by several more similarly tortured performing souls who have failed to qualify for Philip's current musical production, *Europe Without Borders.* Among them is Anka (Katarzyna Groniec), a more than usually weird character, who writes intense poems and falls for Jan in a big way. Miffed by Philip's rejection of their talents, the Subway Players mount their own musical which attracts the attention of the press - and Philip - who offers to produce it at his theatre. The moment of truth has arrived: will these hippie types put aside their principles and sell out? Never fear, after a nominal period of soul-searching, of course they do. The score, which was nominated for a **Tony Award**, was a mishmash of contemporary pop, and bore the unmistakable influence of **Andrew Lloyd Webber**. It consisted of 'Metro', 'My Fairy Tale', 'But Not Me', 'Windows', 'Bluezwis', 'Love Duet', 'Tower Of Babel', 'Benjamin Franklin', 'Uciekali', 'Waiting', 'Pieniadze', 'Love Duet II', and 'Dreams Don't Die'. Much of the $3 million budget was obviously blown on high-tech effects, with lots of lasers, synthesizers, and a revolving platform that seemed to be in perpetual motion.

Actors' Equity, understandably concerned about the large cast of around 40 foreign actors jeopardizing US members' jobs, gave the show their blessing, with the proviso that Americans would take over after the initial 16-week run. They need not have worried - *Metro* collapsed after 24 previews and 13 performances.

Metro, Peter

b. Donovan Harris, *c.*1960, Western Kingston, Jamaica, West Indies. After leaving school he worked as a welder, following in the footsteps of many legendary reggae performers. In his leisure time he went to the local dances, and when given the opportunity to chat on the sound, the enthusiastic audience response inspired him to pursue a career as a DJ. He initially decided to call himself Peter Ranking, but discovered that another DJ used that name and had enjoyed a minor hit with 'Sukiyaki'. Harris was a resident DJ on the sound Metromedia and adopted the pseudonym Peter Metro. He recorded his debut outing, 'Jamaica Salute', and was soon found voicing a number of recordings for a variety of producers. An unusual characteristic of his recordings was his use of Spanish, which won him many fans in South America, and this is particularly notable on 'Water Jelly' and the introduction to 'Fisherman Connection'. Working with **Yellowman** and Fathead, his popularity increased following the release of 'Water Pumpee'. He also recorded a version of **Michael Jackson**'s 'The Girl Is Mine' in combination with Yellowman, which became a big hit. Metro's success inspired his brother Squiddly Ranking to become resident DJ on the Gemini Sound System, where he frequently clashed with Yellowman. Always an innovative performer, Metro recorded 'Yardie And Cockney' in combination with a white English DJ, Dominic, and is acknowledged as the first multilingual toaster. The duo gave a respectable performance at the 10th Reggae Sunsplash festival, but the novelty was short-lived. Metro re-emerged as the veteran DJ on **UB40**'s 1998 *Dancehall* compilation.

● ALBUMS: with Yellowman, Fathead *Yellowman, Fathead And The One Peter Metro* (Abissa 1982)★★★★, with Little John, Captain Sinbad *Sinbad And The Metric System* (CSA 1983)★★★, with various artists *Dedicated To You* (CSA 1984)★★★, *Live With Yellowman And Sassafrass* (White Label 1984)★★★★, *No Problem* (VP 1989)★★★.

● VIDEOS: *Reggae Sunsplash Dancehall X '87* (1987).

Metroplex

Juan Atkins' Detroit record label, which housed several of his greatest moments as Model 500 ('No UFO's', 'The Chase', 'Off To Battle', 'Interference'). In the 90s it has gone on to be operated under the aegis of Mike Banks' Submerge organisation.

Metropolis

Inspired by Fritz Lang's 1926 classic silent film of the same name, this lavish stage musical went on display at the Piccadilly Theatre in London on 8 March 1989. Native New Yorker Joe Brooks was the main creative force behind the project, and he composed the music, as well as collaborating with Dusty Hughes on the book and lyrics. Despite a few shifts in emphasis, the story, 'part sci-fi spectacle, part romance-thriller', stays close to the original movie, and is set around the year 2000. In a towering high-tech city populated by two classes, a vast underground machine centre full of workers supplies the idle rich on the surface with all their power. This carefully organized and terrifying system hits a snag when Steven (Graham Bickley), son of John Freeman, Master of the Metropolis, a Citizen Kane-type figure played by Brian Blessed, goes slumming deep down below and falls in love with revolutionary leader Maria (Judy Kuhn). Meanwhile, the ruthless Master is in possession of a robot clone of Maria called Futura, and is scheming to use her against the workers. In this kind of situation a happy ending is too much to expect, but by curtain time the nuclear winter, brought about by the serf uprising, is tempered with a certain feeling of optimism, with nature slowly coming back to life. In the middle of all this revolutionary symbolism and expressionism, was the scientist Warner (Jonathan Adams), and a cast which also included Paul Keown, Stifyn Parri, Lindsey Danvers, Colin Fay, Megan Kelly, Robert Fardell, and Lucy Dixon. However, the star of the piece was Ralph Koltai's spectacular set, an hydraulic masterpiece involving a vast conglomeration of stairways, pipes, and ramps, with circular, see-through elevators gliding silently up and down. This was enhanced by David Hersey's stunning lighting display, and a high-decibel, rock-flavoured score which featured '101.11', 'Hold Back The Night', 'The Machines Are Beautiful', 'He's Distant From Me Now', 'Elitists Dance', 'Children Of Metropolis', 'One More Morning', 'It's Only Love', 'Bring On The Night', 'You Are The Light', 'The Sun', 'There's A Girl Down Below', 'Futura', 'Nothing Really Matters', 'This Is My Time', 'Listen To Me', 'Learning Song', 'This City's On Fire', 'When Maria Wakes', 'Futura's Promise', 'Haven't You Finished With Me?', 'Let's Watch The World Go To The Devil', 'One Of These Nights', and 'Metropolis'. The imaginative choreography was by Tom Jobe, and the epic production was impressively staged by the prolific French director, Jérome Savary. Faced with critical reaction ranging from 'a triumph of visual style' to 'plumbed new depths', *Metropolis* could only manage a six-month run before closing early in September with the reported loss of its complete £2.5 million investment. Ironically, Lang's original movie nearly bankrupted UFA, Germany's largest film production company. In the early 90s there were several reports of US productions of *Metropolis* - the stage musical - at locations such as Chicago, the University of Texas at El Paso, East Peoria, Illinois, and Charlotte in North Carolina.

Metsers, Paul

b. 27 November 1945, Noordwijk, Holland. In 1952, Metsers emigrated to New Zealand and was influenced by the American folk music that was available on record during the 60s. He bought his first guitar in 1963, and soon started writing songs. Paul arrived in the UK in 1980, and spent almost two years touring round in a Volkswagen camper playing 'floor spots' in folk clubs to get himself noticed. He was rewarded with club and festival bookings the length and breadth of the country. The environment and 'green issues' have always figured largely in his songwriting, even before it became fashionable, and his first anti-pollution song, 'Now Is The Time', was written in 1969. By the time that *Caution To The Wind* was available, Metsers, was already established as an artist and performer of note. *In The Hurricane's Eye* contained the excellent 'Peace Must Come', and 'River Song'. The *Paul Metsers Songbook*, published in 1986, contained many of the songs from Paul's first four albums, but only one that would appear on *Fifth Quarter*. He was able to combine a busy touring schedule with campaigning for environmental pressure groups, but in November 1989, he decided to devote more time to his family. Now living in Cumbria, and working as a joiner as well as keeping bees, Metsers still performs occasionally.

● ALBUMS: *Caution To The Wind* (Highway 1981)★★★, *Momentum* (Highway 1982)★★★, *In The Hurricane's Eye* (Sagem 1984)★★★★, *Pacific Pilgrim* (Sagem 1986)★★★, *Fifth Quarter* (Sagem 1987)★★★★.

Mexican Hayride

Master showman Mike Todd was renowned for his spectacular productions, and this show, one of the most lavish and successful of the World War II period, was certainly no exception. It opened at the Winter Garden Theatre in New York on 28 January 1944, and was still around well over a year later. The book, by Herbert and **Dorothy Fields**, follows Joe Bascom (Bobby Clark), an ex-numbers racketeer from the USA who is on the run in Mexico from the police - and various ladies - through a series of hilarious adventures and disguises. **Cole Porter**'s Latin-styled score was full of good things such as 'I Love You', which was sung in the show by Wilbur Evans, and later became a US number 1 record for **Bing Crosby**. The other lively and attractive numbers included 'Sing To Me, Guitar', 'Abracadabra', 'Carlotta', 'There Must Be Someone For Me', 'Girls', and 'Count Your Blessings'. Bobby Clark was the man they all came to see, and he was at the top of his form. The veteran comedian had spent around 17 years in vaudeville in partnership with Paul McCullough before he broke through on Broadway in 1922. June Havoc, sister of the legendary Gypsy Rose Lee, was also in the cast of *Mexican Hayride*, along with George Givot, Luba Malina, Corinna Mura, Edith Meiser, Bill Callahan, Paul Haakon, and Candy Jones. The 1948 film version starred Abbott And Costello, but Porter's songs were dropped so the film was not classed as a musical.

Mexicano

b. Rudolph Grant, Plaisance, Guyana. Grant and his family settled in the UK in 1967. Grant made his debut in 1969 as Little Brother Grant for the release of 'Let's Do It Tonight'. His brother **Eddy Grant** began performing in the **Equals**, who had a number of hits in the late 60s. Rudy, recording as the Mexicano, began his career as a DJ with 'Gorilla In Manilla' and 'Cut Throat', a tale of the Mexicano's quest to find **I. Roy** and **Prince Jazzbo** so that he could spit in their eyes. While Mexicano pursued his career in recording, Eddy Grant used the royalties from his time with the Equals to set up his own Coach House Recording Studio, working with various groups including the **Pioneers**. Mexicano's career surged when in 1977 at the Coach House he recorded a tribute to the popular television series *Starsky And Hutch*, entitled 'Move Up Starsky', a DJ version of **Bob Marley**'s 'I'm Still Waiting'. The single topped the UK reggae chart and inspired a response from the modestly titled Superstar, 'Move Up Hutch', which failed to match the success of the original. Mexicano's hit was followed by 'Lover's

Conversation', which did not enjoy the success of its predecessor. He voiced further Pioneers tracks (most significantly 'Harry The Fool', 'Rock It' and Lonely Street') with a number of notable reggae celebrities including Sidney Crooks, Danny Ray, **Clement Bushay** and **Jackie Edwards**. In 1980 Mexicano was the featured DJ on Jackie Robinson's interpretation of 'Jamaican Child' with the **Lloyd Charmers**-produced 'Better Love Next Time'. By 1981 Mexicano's career changed direction when he decided to sing as Rudy Grant. He recorded a version of **John Lennon**'s 'Woman' and **Stevie Wonder**'s 'Lately' for Ensign Records, the latter of which entered the UK pop chart. The success of the single led to a contract with **Stiff Records**, who released 'Trial By Television', which failed to generate interest within the reggae community. In 1983, still courting the major labels, he recorded 'Everyday People' for **RAK Records**.

● ALBUMS: *Move Up Starsky* (Golden Age/Pioneer 1977)★★★, as Rudy Grant *Sings The Hits* (Pinnacle 1982)★★★.

Meyer, George W.

b. 1 January 1884, Boston, Massachusetts, USA, d. 28 August 1959, New York, USA. A prolific composer of popular songs from 1909 to the late 40s, Meyer was a self-taught pianist who worked in department stores in Boston and New York before getting a job as a song plugger with a firm of music publishers. He began to have his songs published in 1909, and these included 'I'm Awfully Glad I Met You' and 'You Taught Me How To Love You (Now Teach Me To Forget)' (with Jack Drislane and Alfred Bryan). Meyer composed several other songs with Bryan, including 'I've Got Your Number', 'Bring Back My Golden Dreams', 'Beautiful Anna Bell Lee' and 'Her Beaus Are Only Rainbows'. Several of his numbers were also used in early talkies such as *Broadway Babes* and *Footlights And Fools*, starring Colleen Moore. He also contributed songs to the 1916 Broadway musical *Robinson Crusoe Jnr.* ('Where Did Robinson Crusoe Go With Friday On Saturday Night?') and the 1924 all-black revue *Dixie To Broadway* (1924) ('Mandy, Make Up Your Mind' and 'I'm A Little Blackbird Looking For A Bluebird'). His 'In The Land Of Beginning Again' (lyric by Grant Clarke), written in 1919, was used in the popular **Bing Crosby** movie *The Bells Of St Mary's* (1945). Meyer's other songs included 'For Me And My Gal' (with **Edgar Leslie** and Ray Goetz), 'Everything Is Peaches Down In Georgia' (with Grant Clarke and **Milton Ager**), 'My Song Of The Nile', 'Tuck Me To Sleep In My Old 'Tucky Home', 'I Believe In Miracles', 'There Are Such Things', 'If He Can Fight Like He Can Love, Good Night Germany', 'I'm Sure Of Everything But You', 'I'm Growing Fonder Of You', 'If I Only Had A Match' and 'In A Little Book Shop'. In 1952 his 'Dixie Dreams', written with Arthur Johnston, Grant Clarke and Roy Turk, was included in *Somebody Loves Me*, the bio-pic of vaudeville headliners Blossom Seeley and Benny Fields, which starred **Betty Hutton**. Meyer's other collaborators included **Sam M. Lewis** and **Joe Young**. Together with two more contemporaries, **Edgar Leslie** and **Billy Rose**, Meyer formed the Songwriters' Protective Association in 1931.

Meyer, Joseph

b. 12 March 1894, Modesto, California, USA, d. 22 June 1987, New York, USA. A composer of popular songs, mainly for films and the stage, from the early 20s through the 40s, Meyer studied the violin in Paris and worked as a cafe violinist when he returned to the USA in 1908. After military service in World War I, he spent some time in the shipping business before taking up songwriting. In 1922, with **Harry Ruby**, he wrote 'My Honey's Lovin' Arms', which became a hit for **Benny Goodman**, **Isham Jones** and the California Ramblers, and was successfully revived on **Barbra Streisand**'s debut album in 1963. During the 20s and 30s, Meyer composed the songs for several stage shows, including *Battling Buttler* ('You're So Sweet' and 'As We Leave The Years Behind') and *Big Boy* (starring **Al Jolson** singing 'California, Here I Come'). Another song from *Big Boy*, 'If You Knew Susie', was later associated with **Eddie Cantor**. Meyer also contributed to *Gay Paree* ('Bamboo Babies'), *Andre Charlote's Revue Of 1925* ('A Cup Of Coffee, A Sandwich, And You'), *Sweetheart Time* ('Who Loves You As I Do?'), *Just Fancy* ('You Came Along'), *Here's Howe* ('Crazy Rhythm' and 'Imagination'), *Lady Fingers* ('There's Something In That', 'An Open Book' and 'I Love You More Then Yesterday'), *Wake Up And Dream*, *Jonica*, *Shoot The Works* ('Chirp, Chirp'), the ***Ziegfeld Follies Of 1934*** and *New Faces Of 1936* ('It's High Time I Got The Low-Down On You'). His film songs included 'I Love You, I Hate You' (*Dancing Sweeties*), 'Can It Be Possible?' (*The Life Of The Party*), 'Oh, I Didn't Know', 'It's An Old Southern Custom', 'It's Time To Say Goodnight', 'I Got Shoes, You Got Shoesies' and 'According To The Moonlight' (**George White**'s 1935 *Scandals*). His other popular numbers included 'Clap Hands, Here Comes Charley' (the signature tune of pianist, **Charlie Kunz**), 'Sweet So And So', 'Just A Little Closer', 'How Long Will It Last?' (used in the 1931 Joan Crawford-Clark Gable drama *Possessed*), 'Isn't It Heavenly?', 'I Wish I Were Twins', 'And Then They Called It Love', 'Hurry Home', 'Love Lies', 'Let's Give Love A Chance', 'Passe', 'But I Did', 'Fancy Our Meeting', 'I've Got A Heart Filled With Love', 'There's No Fool Like An Old Fool', 'Idle Gossip' and 'Watching The Clock'. His collaborators included Billy Moll, **Billy Rose**, **Al Dubin**, **Jack Yellen**, Cliff Friend, **Buddy De Sylva**, **Herb Magidson**, **Al Jolson**, Phil Charig, **Irving Caesar**, Carl Sigman, **Frank Loesser**, **Eddie De Lange**, and Douglas Furber. Meyer died after a long illness at the age of 93.

Meyers, Augie

b. 1941, San Antonio, Texas, USA. Meyers is best known as the organist in the **Sir Douglas Quintet** on their 60s hits, including the classics 'She's About A Mover' and 'Mendocino'. He has recorded on his own, and more importantly, perhaps, has influenced the keyboard players in groups such as **Elvis Costello**'s **Attractions** and Joe 'King' Carrasco's Crowns. Meyers, who also plays accordion, first appeared on record in 1958, with a group called Danny Ezba And The Goldens. In 1964, producer **Huey P. Meaux** was assembling a Texan rock group to combat the British Invasion and teamed Meyers with San Antonio singer/songwriter/guitarist **Doug Sahm**. The Sir Douglas Quintet disbanded in 1967, when Sahm moved to San Francisco and Meyers formed Lord August and the Visions Of Lite. He then joined Sahm in San Francisco and the Quintet was reborn, only to break up again in 1971. Meyers began releasing a string of solo albums that year. In 1990, he teamed up with Sahm and fellow Texans **Flaco Jimenez** and **Freddy Fender** to form the Texas **Tornados**.

● ALBUMS: *Augie's Western Head Music Co.* (1971)★★★, *You Ain't Rollin' Your Roll Rite* (1973)★★, *Live At The Longneck* (1975)★★, *Finally In Lights* (1977)★★★, *Still Growing* (1982)★★, *August In New York* (1984)★★, *Augie's Back* (1986)★★, *My Main Squeeze* (1987)★★, *White Boy* (Music & Words 1996)★★★.

Mezzoforte

Until the arrival of the **Sugarcubes**, jazz-fusion band Mezzoforte were Iceland's best-known musical export. The group was formed in 1977 at a Rekjavik high school by Fridrik Karlsson (guitar), Eythor Gunnarsson (keyboards), Johann Asmundsson (bass), Gunnlaugur Briem (drums) and Kristin Svararsson (saxophone). They signed a recording contract with local label Steinar and the second album contained the exuberant 'Garden Party' which was a Top 20 hit in the UK in 1983. The tune was covered in the USA by **Herb Alpert** who performed it at half-speed, reportedly because he had learned the piece from a 45 rpm single accidentally played at 33. The follow-up 'Rockall' was only a minor hit but it was adopted as a signature tune by radio chart shows in The Netherlands and Britain. For a brief period, the group was based in London and in the mid-80s Mezzoforte played the European jazz festival circuit with vocalists Chris Cameron and Noel McCalla, formerly with Moon and **Mike Rutherford**'s group. In 1990, Karlsson formed a jazz/funk band Point Blank featuring singer Ellen Kristjansdottor and members of Mezzoforte.

● ALBUMS: *Mezzoforte* (Steinar 1981)★★★, *I Hakanum* (Steinar 1982)★★★, *Thvilkt Og Annadeins* (1983)★★★, *Catching Up With Mezzoforte* (Steinar 1983)★★, *Surprise Surprise* (Steinar 1983)★★, *Observations* (Steinar 1984)★★★, *Rising* (Steinar 1984)★★, *No Limit* (Steinar 1987)★★★, *Playing For Time* (Steinar 1989)★★★.

Mezzrow, Mezz

b. Milton Mesirow, 9 November 1899, Chicago, Illinois, USA, d. 5 August 1972. After playing club dates in and around his home town during the 20s, clarinettist Mezzrow moved to New York where he became a popular figure, partly owing to his other career as a supplier of marijuana. In the 30s he recorded with **Sidney Bechet** and **Tommy Ladnier** on the famous sessions organized by French critic Hugues Panassie, and in the 40s formed his own King Jazz record label to record Bechet and other important jazz artists. In the 50s, he moved to France, touring from a Paris base with visiting musicians (who included **Lionel Hampton**, **Lee Collins** and **Zutty Singleton**), recording and enjoying a level of adulation he had never achieved in his own country. A vehement anti-segregationist, Mezzrow wholly identified with black music and musicians, even to the extent of occasionally 'passing' for black in order to play with his idols. Much written about, critically by **Eddie Condon** and hyperbolically by himself, Mezzrow's image suffered and he was often dismissed by jazz commentators. In fact, despite the often outrageous claims he made in his racily extravagant autobiography, Mezzrow did much to foster jazz. In his early years in Chicago he encouraged many young musicians, even if later he claimed to have taught them how to play. He was tireless in setting up record dates and he boldly formed multi-racial bands during a period when such groups were rarely seen or heard. Mezzrow's clarinet style was earthy and at times elementary, but among the many records he made are flashes of a genuine feeling for the blues. His autobiography is witty, anecdotal and a classic of its kind.

● ALBUMS: with Lionel Hampton *The Hamp In Paris* (1953),★★★★ with Lee Collins *Clarinet Marmalade* (1955)★★★.

● COMPILATIONS: with Sidney Bechet *The Panassie Sessions* (1938-39)★★★, with Bechet *Out Of The Galleon* (1945)★★★, with Bechet *Really The Blues* (1945)★★★★, with Bechet *King Of Jazz Vols 1-5* (Storyville 1986)★★★★, *The Chronological Mezz Mezzrow 1928-1936* (Original Jazz Classics)★★★★.

● FURTHER READING: *Really The Blues*, Mezz Mezzrow.

MFQ

This folk group evolved out of the thriving coffeehouse circuit prevailing in Honolulu, Hawaii, in the early 60s. Douglas Farthing Hatelid, better-known as Chip Douglas (vocals/banjo/bass), was a member of the Wilcox Three, an act closely modelled on the **Kingston Trio**. Indeed, when Dave Guard left the Kingston Trio, Douglas was a possible replacement. Guard then formed the **Whiskeyhill Singers**, which included vocalist **Cyrus Faryar**. In the meantime Douglas formed a duo with Stan White (vocals), which in turn became the Lexington Three with the arrival of Henry 'Tad' Diltz (vocals/banjo). In 1962, following the break-up of the Whiskeyhill Singers, Faryar joined the trio which became firstly the Lexington Four and then the Modern Folk Quartet. The group moved to Los Angeles in spring 1963, and played a residency at the Troubador club. White left the band following an argument with manager Herbie Cohen and was replaced by **Jerry**

Yester, formerly of the Inn Group and **New Christy Minstrels**. *The Modern Folk Quartet* showcases their vigorous, close harmonies and contains their own songs as well as material written by **Dino Valenti**, **John Stewart** and **Bob Gibson**. The group abandoned their traditional sound upon hearing the **Beatles** and their November 1964 single 'The Love Of A Clown'/'If All You Think', both Yester compositions, pre-dates the **Byrds** in its blend of folk music, harmonies and British Beat. Their 1965 single, 'Every Minute Of The Day', was followed by them working with producer **Phil Spector**. One track with Spector, 'This Could Be The Night', was completed but the finished master was shelved for 20 years. Individual MFQ members also assisted on sessions for the **Ronettes** and **Righteous Brothers** before the group, known now as the Modern Folk Quintet following the addition of drummer Eddie Hoh, resurfaced on **Lou Adler**'s **Dunhill** label. Two more singles, 'Night Time Girl' and 'I Had A Dream Last Night', were released before the MFQ went their separate ways in 1967. Douglas briefly joined **Gene Clark** Group and the **Turtles** before finding fame as a producer, notably with the **Monkees**. Yester went solo before joining the **Lovin' Spoonful**. He then worked with his wife, **Judy Henske**, and produced and arranged for **Tim Buckley** and **Tom Waits**. Faryar undertook session work before completing two exceptional singer-songwriter albums while Diltz found fame as a photographer. The members re-formed in 1976 but outside commitments soon brought this to an end. In 1984 they re-formed again for *Moonlight Serenade*, a collection of standards issued on **John Stewart**'s Homecoming label. Jerry's brother, Jim Yester, formerly of the **Association** replaced Diltz for live appearances. A single taken from *Bamboo Saloon*, 'Sister Golden Hair', reached the Japanese chart. The group still remain active in Hawaii.

● ALBUMS: *The Modern Folk Quartet* (Warners 1963)★★★, *Changes* (Warners 1964)★★★, *Moonlight Serenade* (Homecoming 1985)★★★, *The MFQ Live In Japan* (Village Green 1989)★★, *Bamboo Saloon* (1990)★★★.

MFSB

'Mother, Father, Sister, Brother' or MFSB (and there was a less flattering alternative), was the house band employed by producers **Gamble And Huff**. Jesse James, Bobby Martin, Norman Harris, Ronnie Baker, Earl Young, Roland Chambers and Karl Chambers came to prominence as the uncredited performers on 'The Horse', a hit for **Cliff Nobles And Co.** in 1968. As the James Boys, the septet replicated that hit with a cash-in release, 'The Mule', and the unit also recorded under other names, including the Music Makers and Family. It was as the instrumental muscle behind the **Philadelphia International** stable and artists such as the **O'Jays** and **Harold Melvin And The Blue Notes** that the group garnered its reputation. 'TSOP (The Sound Of Philadelphia)', the theme from television's *Soul Train* show, was a million-selling single in 1974, but later releases failed to match its exuberance and purpose. Undeniably rhythmic and undoubtedly competent, MFSB nonetheless lacked the focal point that the **Three Degrees**' voices provided on those early successes.

● ALBUMS: *MFSB* (Philadelphia International 1973)★★, *Love Is The Message* (Philadelphia International 1974)★★, *Universal Love* (Philadelphia International 1975)★★, *Philadelphia Freedom!* (Philadelphia International 1975)★★★, *Summertime* (Philadelphia International 1976)★★, *The End Of Phase 1* (Philadelphia International 1977)★★, *The Gamble-Huff Orchestra* (Philadelphia International 1979)★★, *Mysteries Of The World* (Philadelphia International 1981)★★.

● COMPILATIONS: *Love Is The Message: The Best Of MSFB* (Sony Legacy 1996)★★★.

MGM Records

Founded in Hollywood, California in 1946, the label was initially viewed as an outlet for soundtracks derived from the parent Metro-Goldwyn-Mayer film company. Its roster was later expanded to include black ballad singers **Billy Eckstine** and **Ivory Joe Hunter**, as well as country star **Hank Williams**. The label was noticeably reticent about embracing rock 'n' roll, but in 1958, scored a major success with **Conway Twitty**'s 'It's Only Make Believe'. **Marvin Rainwater** and **Jimmy Jones** were briefly in the spotlight, but MGM enjoyed consistent chart placings with releases by **Connie Francis**. Between 1958 and 1963, this highly-popular singer scored 11 million-selling singles, including 'Lipstick On Your Collar' and 'Mama'. MGM secured brief success with **Sam The Sham And The Pharaohs**, whose 'Wooly Bully' became a staple part of mid-60s' groups' repertoires, and the label also enjoyed a fruitful relationship with English producer **Mickie Most** during the 'British Invasion', when proteges **Herman's Hermits** and the **Animals** secured several hit singles. The latter group's lead singer, **Eric Burdon**, remained with the label during his transformation from pop singer to counter-culture proselytizer, while a **Verve** subsidiary was responsible for 'progressive' signings, such as the **Velvet Underground** and **Mothers Of Invention**. A further diminution, Verve/Folkways, drew its initial releases from the **Folkways** roster, including such respected acts as **Dave Van Ronk** and the New **Lost City Ramblers**. Later renamed Verve/Forecast, this particular endeavour launched the **Blues Project**, **Tim Hardin**, **Richie Havens** and **Laura Nyro**. MGM itself attempted to gain a foothold in the underground movement with the notorious 'Boss Town' hype when, in 1968, they signed several undistinguished groups from the Boston area, including the **Ultimate Spinach**, the **Beacon Street Union** and **Orpheus**, in an attempt to create a 'second San Francisco'. The result was a commercial and financial disaster, and, having lost $4 million on the project, MGM invited entrepreneur **Mike Curb** to take control of the record company. Most of the staff were fired, 'drug-oriented' acts were dropped, but such draconian measures failed to reverse now-ailing fortunes. MGM later ceased recording new acts and while its back catalogue was absorbed by **Polydor**, the rights to its extensive film soundtrack library were later secured by EMI.

Miami Showband

Formed in Eire during 1961, the Miami comprised Jimmy Harte (vocals), Murty Quinn (trombone), Clem Quinn (lead guitar), Martin Phelan (saxophone), Tommy O' Rourke (trumpet), Denis Murray (bass guitar) and Tony Bogan (drums). After a year on the road, Harte emigrated to America and was replaced by **Dickie Rock**. It was at that point that the Miami scaled the Irish pop charts, with a string of number 1 hits courtesy of Dickie Rock's velvet tenor. Songs such as 'There's Always Me', 'From The Candy Store On The Corner' and 'Every Step Of The Way' were Rock classics in Eire. In addition to Rock's vocal contributions, however, other members of the Miami were featured vocalists. Clem Quinn followed the **Royal Showband**'s 'hucklebuck' craze by issuing 'Buck's Polka', which reached Eire's Top 10. Murty Quinn achieved a similar chart placing with 'One Kiss For Old Time's Sake' early the following year. A disagreement with Rock over money prompted Phelan, O'Rourke and the Quinns to form the offshoot **Sands** in 1967. A reformed Miami stayed with Rock until 1972, when he elected to continue as a soloist. Thereafter, vocalist Fran O'Toole assumed centre stage, and the band continued to enjoy occasional hits during the 70s, such as 'Clap Hands Stamp Your Feet'. In the early hours of 31 July 1975, the Miami were returning from a gig in Banbridge, when they were flagged down by several members of the Ulster Volunteer Force. A bomb was then planted in their van which unexpectedly exploded. The hostage musicians attempted to flee and were callously shot in the back by their captives. Fran O'Toole, Des Lee (Desmond McAlea) and Tony Geraghty were killed, while Stephen Travers was seriously injured. The appalling murders did irreparable damage to the showband scene in the north of Ireland, tolling the death knell for an era of musical innocence and non-sectarianism.

Miami Sound Machine

(see **Estefan, Gloria, And Miami Sound Machine**)

Miaow

(see **Carroll, Cath**)

Mice

Before founding Mice, Julianne Regan (b. Coventry, England) had made her name with 80s neo-gothic group **All About Eve**, a moderately successful outfit she formed after furtive musical beginnings as a part-time member of **Gene Loves Jezebel** and as a writer for *ZigZag* magazine. After All About Eve failed to yield anything beyond cult status, she spent 'two full years on the dole, doing shit piecework (cleaning studios and transcribing market research questionnaires) and writing songs'. Eventually she linked up with guitarist **Bernard Butler**, but their attempts to record an album together ended in acrimony. By 1995 she had regrouped and pieced together a new group consisting of her brother-in-law and co-songwriter Tim McTighe (bass) and Christian Hayes (guitar, ex-**Levitation**), along with three former All About Eve colleagues, Mark Price (drums), Andy Cousin (bass) and Marty Willson-Piper (guitar, ex-**Church**). However, she was keen to stress the differences between the neo-folk of All About Eve and her present, more guitar pop-orientated ensemble. The group found immediate independent chart success with their first three singles, 'Mat's Prozac' (November 1995), 'The Milkman' (April 1996) and 'Dear Sir' (July 1996), before embarking on sessions for their debut album, ... *Because I Can*. Recorded over a 12 month period and featuring Gary Stout as engineer, it included a free, limited edition CD featuring Radio 1 session versions of the group's three singles and their live favourite, 'Blue Sonic Boy'.

● ALBUMS: ... *Because I Can* (Permanent 1996)★★★.

Michael, George

b. Georgios (Yorgos) Kyriacos Panayiotou, 25 June 1963, Finchley, London, England. Michael first served his pop apprenticeship in the million-selling duo **Wham!**, the most commercially successful, teen-orientated group of the 80s. His solo career was foreshadowed in 1984's 'Careless Whisper', a song about a promiscuous two-timer with the oddly attractive line: 'Guilty feet have got no rhythm'. By the time Wham! split in 1986, Michael was left with the unenviable task of reinventing himself as a solo artist. The balladeering 'Careless Whisper' had indicated a possible direction, but the initial problem was one of image. As a pin-up pop idol, Michael had allowed himself to become a paste-board figure, best remembered for glorifying a hedonistic lifestyle and shoving shuttlecocks down his shorts in concert. The rapid transition from dole queue reject to Club Tropicana playboy had left a nasty taste in the mouths of many music critics. Breaking the Wham! icon was the great challenge of Michael's solo career, and his finest and most decisive move was to take a sabbatical before recording an album, to allow time to put his old image to rest. In the meantime, he cut the chart-topping 'A Different Corner', a song stylistically similar to 'Careless Whisper' and clearly designed to show off his talent as a serious singer-songwriter. Enlivening his alternate image as a blue-eyed soul singer, he teamed up with **Aretha Franklin** for the uplifting 'I Knew You Were Waiting', a transatlantic chart topper. Michael's re-emergence came in 1988, resplendent in leather and shades and his customary designer stubble. A pilot single, 'I Want Your Sex' was banned by daytime radio stations and broke his string of number 1s in the UK. ***Faith*** followed, and was not only well-received but sold in excess of 10 million copies. The album spawned a plethora of hit singles in the USA, including the title track, 'Father Figure', 'One

More Try' and 'Monkey'. Equally adept at soul workouts and ballads, and regarded by some as one of the best new pop songwriters of his era, Michael seemed set for a long career. In 1990, he released his second album, *Listen Without Prejudice, Vol.1*, a varied work which predictably sold millions. The first single from the album, 'Praying For Time' reached number 1 in the USA. In the UK, however, the comeback single was merely a Top 10 hit, suggesting that his status as a singles exponent in his homeland had markedly declined. Still dissatisfied with his media image, Michael announced that he would cease conducting interviews in future and concentrate on pursuing his career as a serious songwriter and musician. In 1992 the *Sunday Times* announced his arrival as one of the richest men in the UK. However, a court clash with his record label Sony dominated his activities in 1993 and 1994 (and was estimated to have cost him $7 million), with Michael arguing that his contract rendered him a 'pop slave' and demanding to be released from it. Mr Justice Jonathan Parker ruled in Sony's favour and Michael stated he would appeal, and also insisted that he would never again record for the label. In July 1995 it looked likely that Michael had managed to free himself from Sony - but only at the cost of $40 million. The buy-out was financed by **David Geffen**'s new media empire, Dreamworks, and **Virgin Records**, who were also reputed to have paid him an advance of £30 million for two albums. The first was ***Older***, one of the decade's slickest productions. Although the album became a huge success there was no great depth to the songs underneath the immaculate production. Michael announced the formation of his own record label Aegean Records, in February 1997. On April 7 1998 he was arrested for 'lewd behaviour' in a toilet cubicle at the Will Rogers Memorial Park in Beverly Hills, California. Michael later confirmed his long-rumoured homosexuality and was sentenced to perform community service.

- ALBUMS: *Faith* (Epic 1987)★★★★, *Listen Without Prejudice, Vol. 1* (Epic 1990)★★★, *Older* (DreamWorks 1996)★★★.
- CD-ROM: *Older/Upper* (Virgin 1998)★★★.
- VIDEOS: *Faith* (CMV Enterprises 1988), *George Michael* (CMV Enterprises 1990).
- FURTHER READING: *Wham! (Confidential) The Death Of A Supergroup*, Johnny Rogan. *Bare*, George Michael with Tony Parsons. *George Michael: The Making Of A Super Star*, Bruce Dessau, *In His Own Words*, Nigel Goodall.

Michaels, Lee

b. 24 November 1945, Los Angeles, California, USA. This multi-instrumentalist, aka Mike Olsen, began his career with the Sentinels, a San Luis Obispo-based surf group which included **Merrell Fankhauser** and drummer John Barbata (later to join **Jefferson Airplane/Starship**). Michaels later joined Barbata in the Strangers, a group led by Joel Scott Hill, before moving to San Francisco in 1965. He enjoyed a spell in the **Family Tree**, a **Beatles**-influenced attraction, before embarking on a solo career in 1968. A popular fixture of the city's ballrooms, his dexterity was confirmed with *Recital*, on which he played all the instruments, as well as serving as producer and arranger. *Lee Michaels*, culled from a lengthy studio jam with drummer Frosty, reaped due commercial rewards, but the artist was unable to maintain a consistency. *5th* contained the US Top 10 hit, 'Do You Know What I Mean', but subsequent releases lacked a coherent purpose. Despite undoubted studio techniques and his gifted guitar and keyboard skills, Michaels later withdrew from active performing.

- ALBUMS: *Carnival Of Life* (A&M 1968),★★ *Recital* (A&M 1969),★★ *Lee Michaels* (A&M 1969)★★★★, *Barrel* (A&M 1970)★★★★, *5th* (A&M 1970)★★★★, *Live* (1972)★★, *Space And First Takes* (A&M 1972)★★, *Lee Michaels* (1973)★★★, *Nice Day For Something* (Columbia 1973)★★★, *Tailface* (Columbia 1974)★★★, *Lee Michaels* (Columbia 1975)★★★, *Saturn Rings* (Saturn Rings 1976)★★★, *Absolutely Lee* (mid-70s)★★★.

Michel'le

b. Michele'le (pronounced Me-Shell-Lay) Toussaint, *c.*1972, Los Angeles, California, USA. One time girlfriend and protégée of **Dr Dre**, Michel'le's career exploded and then disappeared with equal velocity, after she retired to have a baby. She first came to prominence as a backing vocalist for Dre's **World Class Wreckin' Cru**, before guesting on the **D.O.C.**'s remarkable debut album. Her own 1990 set brought immediate platinum status, preceded as it was by the US Top 10 single, 'No More Lies'. She also appeared on the pro-awareness single 'We're All In The Same Gang' alongside other members of the **NWA** posse with **Hammer**, **Tone Loc**, **Digital Underground** and **Young MC**.

- ALBUMS: *Michel'le* (Ruthless 1990)★★★.

Michelot, Pierre

b. 3 March 1928, Saint Denis, France. Michelot studied classical bass from the age of 16, but it was the playing of **Jimmy Blanton** and **Oscar Pettiford** which attracted him to jazz. He played with **Rex Stewart** in 1948, toured Europe with **Kenny Clarke** and recorded with **Coleman Hawkins**. Although such experience must have sharpened his playing, he only got the chance because he was already an accurate, melodic player who could provide a band with a springy rhythm. Throughout the 50s he worked in Paris clubs with **Django Reinhardt**, tenor players **Lester Young**, **Don Byas**, **Dexter Gordon**, **Zoot Sims** and **Stan Getz**. Among his recordings were sessions with **Miles Davis** in 1956/7, and pianist **Bud Powell** in the early 60s. Meanwhile he was writing arrangements for trumpeter **Chet Baker**, Kenny Clarke and for session work. For 15 years, from 1959, he worked with Jacques Loussier's Play Bach Trio. He took part in the filming of Tavernier's *Round Midnight* in 1986.

- ALBUMS: with Django Reinhardt *Blues For Ike*

(1953)★★★, with Bud Powell *A Portrait Of Thelonious* (1961)★★, with Dexter Gordon *Our Man In Paris* (1963)★★★★, *Round About A Bass* (1963)★★★.

Michigan And Smiley

Papa Michigan Fairclough and General Smiley Bennett began their career in the early 80s at **Studio One** under the direction of **Coxsone Dodd**. The duo recorded their number 1 hit 'Rub A Dub Style' over the original master tape for **Alton Ellis**'s 'I'm Just A Guy', followed by the equally popular 'Nice Up The Dance'. Although Dodd released hits in the **dancehall** style, the sessions proved to be his swan-song before relocating to New York. The duo were able to overcome this setback by recording at Tuff Gong Studio the classic 'One Love Jamdown', produced by Jahmet Enwright, which was released as a double a-side with **Freddie McGregor**'s 'Jogging'. Michigan And Smiley gave a dynamic performance at the annual Reggae Sunsplash Festival in 1981, which led to a debut appearance in the UK where they topped the bill at the *Black Echoes* Reggae Awards Show. In 1982 **Henry 'Junjo' Lawes** productions dominated the dancehall, introducing current DJs to a wider audience without attenuating the sound. Michigan And Smiley recorded a grim warning to prospective philanderers, 'Diseases', and the song inspired **Yellowman** to record an identical version alongside his sparring partner, Fathead. Throughout the 80s Michigan And Smiley sustained attention in the album charts with the releases *Step By Step*, *Sugar Daddy*, *Back In The Biz* and *Reality Must Rule Again*. The duo enjoyed a revival in the 90s when some of their earlier hits resurfaced through VP in the USA.

- ● ALBUMS: *Rub A Dub Style* (Studio One 1980)★★★★, *Downpression* (Greensleeves 1982)★★★, with Eek A Mouse *Live At Reggae Sunsplash* (Sunsplash 1982)★, *Up Town/Downtown* (VP 1995)★★.

Mickey And Sylvia

McHouston 'Mickey' Baker (b. 15 October 1925, Louisville, Kentucky, USA) and Sylvia Vanderpool (b. 6 March 1936, New York City, New York, USA). This popular duo began recording together in 1956 and enjoyed an US R&B chart-topper that year with 'Love Is Strange', which peaked at number 11 in the US pop chart the following year. This enduring call-and-response song is rightly regarded as a classic of its genre, and later became a minor UK hit when recorded by the **Everly Brothers**. Mickey and Sylvia had further success with 'There Oughta Be A Law' (1957) and, after a brief hiatus as a duo, 'Baby You're So Fine' (1961), but their career together was undermined by commitments elsewhere. Prolific session work for **Atlantic**, Savoy, King and Aladdin earned the former the epithet **Mickey 'Guitar' Baker**, while the latter had made her recording debut with jazz trumpeter **Oran 'Hot Lips' Page** as early as 1950.

In 1973, she began recording as Sylvia, and later achieved notable success as an entrepreneur through her ownership of Sugar Hill Records, early champions of the rap/hip-hop scene.

- ● ALBUMS: *New Sounds* (Vix 1957)★★, *Love Is Strange* (Camden 1965)★★.
- ● COMPILATIONS: *Love Is Strange And Other Hits* (RCA 1989)★★★, *The Willow Sessions* (Sequel 1996)★★★.

Microdisney

This incendiary pop/folk group was formed in Cork, Eire, in 1980. There was little cohesion in their early formations: 'We used to be much more frenzied in those days, a **Fall**-type mess, and our line-up was always changing. Originally Sean (O'Hagan) was going to play guitar and I (Cathal Coughlan) was going to recite poetry, then one week it was guitar, bass, drums, then guitar keyboard and violin, then we had a drum machine. . .' After settling on the more traditional formation of drums, guitars, bass and keyboards, the band began releasing singles which were eventually collected together on *We Hate You White South African Bastards*. The title was typically inflammatory, and in direct opposition to that of their long-playing debut, *Everybody Is Fantastic*. An early clue to their subversive nature, on the surface Microdisney were purveyors of accessible and restrained pop music. This attracted **Virgin Records**, but the band had a dark edge in Coughlan's bitter lyricism. Their Virgin debut, 'Town To Town', dented the lower regions of the charts and was quickly followed by *Crooked Mile*. However, Microdisney elected to bite the hand that fed them with the near-hit 'Singer's Hampstead Home', which thinly masked an attack on Virgin's fallen idol, **Boy George**. They bowed out with *39 Minutes*, by which time the vitriol was really flowing, counterbalanced as ever by O'Hagan's delicate country guitar. Despite critical acclaim, Microdisney's sales had remained disappointingly in the cult bracket. O'Hagan went on to form the **High Llamas**, while Coughlan's **Fatima Mansions** did much to spice up the late 80s and early 90s.

- ● ALBUMS: *Everybody Is Fantastic* (Rough Trade 1984)★★, *We Hate You White South African Bastards* mini-album (Rough Trade 1984)★★, *The Clock Comes Down The Stairs* (Rough Trade 1985)★★★, *Crooked Mile* (Virgin 1987)★★★, *39 Minutes* (Virgin 1988)★★★.
- ● COMPILATIONS: *Peel Sessions* (Strange Fruit 1989)★★★, *Big Sleeping House* (Virgin 1995)★★★★.

Micus, Stephan

b. 19 January 1953, Stuttgart, Germany. Micus made his first overseas trip to Morocco at the age of 16. Since then he has travelled all over the world, studying traditional wind and string instruments, including the Japanese shakuhachi and sho, the Indian sitar and dilruba, as well as a range of percussion instruments from China, Korea, Bali, Java, Tibet and Ireland. For *East Of The Night* he designed a new type of 10- and 14-string guitar with resonant strings like that of the sitar. He has given concerts in Europe (including one in Düsseldorf with **Oregon**), the USA, Japan, Taiwan, Israel and Afghanistan. In 1977, his ballet, *Koan*, received its premiere in Cologne. Further performances included London, Paris and New York. *The Music Of Stones*, his compositions for the resonating stone sculptures of Elmar Daucher, were recorded in the atmospheric ambience of Ulm Cathedral and proved to be among his most inspired work. In the recording studio Micus has preferred to work as a soloist, making sensitive use of multi-track playback techniques. His compositions, which are often based on improvisation and always difficult to classify, have been widely acclaimed for their meditative and spiritual qualities. Micus's expressed intention is not to play traditional music, but to search for fresh possibilities by using traditional instruments in unconventional combinations. On this subject the jazz writer Joachim E. Berendt, has written: 'He plays them with a profound internationalization of their tradition and spirituality, uniting their sounds in a musical river which makes the stream of inner consciousness audible'.

● ALBUMS: *Implosions* (ECM 1977)★★★★, *Koan* (ECM 1981)★★★, *East Of The Night* (ECM 1985)★★★, *Ocean* (ECM 1986)★★★★, *Twilight Fields* (ECM 1987)★★★, *Wings Over Water* (ECM 1988)★★★, *The Music Of Stones* (ECM 1989)★★★★, *Darkness And Light* (ECM 1990)★★★, *Behind Eleven Deserts* (Verabra 1990)★★★, *To The Evening Child* (ECM 1992)★★★, *Till The End Of Time* (ECM 1993)★★★, *Listen To The Rain* (ECM 1993)★★★.

Middle Of Nowhere - Hanson

If you can forget the fact that this trio of brothers were not old enough to drive a car when the album was recorded, and still have their school lessons while on the road, you can enjoy it for what it is. Zac is the youngest, and plays drums and has great timing. Isaac is now 17 and is almost the grown-up, and Taylor is the perfect poser. **Hanson** are a pop phenomenon in the way the **Jackson Five** were; they are very, very good at what they do and show a scarily mature grasp of the fundamentals of writing a commercial pop/rock song. They could have a long future.

● Tracks: *Thinking Of You; MMMBop; Weird; Speechless; Where's The Love; Yearbook; Look At You; Lucy; I Will Come To You; A Minute Without You; Madeline; With You In Your Dreams; Man From Milwaukee (Garage Mix).*

● First released 1997

● UK peak chart position: 1

● USA peak chart position: 1

Middle Of The Road

Originally known as Los Caracas when they performed throughout Europe, this Scottish quartet featured singer Sally Carr, backed by Ian Lewis, Eric Lewis and Ken Andrew. An astute cover of a novelty Continental song 'Chirpy Chirpy Cheep Cheep' saw them outsell a rival version by **Mac And Katie Kissoon** and hog the UK number 1 spot for five weeks during the summer of 1971. The follow-up, 'Tweedle Dee, Tweedle Dum' (a song about two feuding Scottish clans) had already reached the top in Sweden, Denmark and Norway prior to its UK release, where it climbed to number 2. Further lightweight hits in the early 70s included 'Soley Soley', 'Sacramento' and 'Samson And Delilah', paving the way for many successful seasons in cabaret.

● ALBUMS: *Chirpy Chirpy Cheep Cheep* (Victor/RCA 1971)★★, *Drive On* (Victor/RCA 1974)★★.

Middleton, Velma

b. 1 September 1917, St. Louis, Missouri, USA, d. 10 February 1961, Sierra Leone. During the 30s, Middleton sang and danced in various clubs, sometimes as a solo, often in the chorus line. In 1942, she was hired to sing with the **Louis Armstrong** big band and remained when the All Stars were formed, touring the world and, as a result, becoming far more famous than many other, better singers. She was still touring with Armstrong when she collapsed and died in Sierra Leone in February 1961. Although her singing style was uninspired, Middleton had an earthily infectious sense of humour that blended with Armstrong's, and their performances together were always hugely entertaining.

● ALBUMS: with Louis Armstrong *Satchmo At Symphony Hall* (1947)★★★★, *Louis Armstrong Plays W. C. Handy* (1954)★★★.

Midler, Bette

b. 1 December 1945, Paterson, New Jersey, USA. As a singer, comedienne and actress, Midler rose to fame with an outrageous, raunchy stage act, and became known as 'The Divine Miss M', 'Trash With Flash' and 'Sleaze With Ease'. Her mother, a fan of the movies, named her after Bette Davis. Raised in Hawaii, as one of the few white students in her school, and the only Jew, she 'toughened up fast', and won an award in the first grade for singing 'Silent Night'. Encouraged by her mother, she studied theatre at the University of Hawaii, and worked in a pineapple factory and as a secretary in a radio station before gaining her first professional acting job in 1965 in the movie *Hawaii*, playing the minor role of a missionary wife who is constantly sick. Moving to New York, she held jobs as a glove saleswoman in Stern's Department Store, a hat-check girl, and a go-go dancer, before joining the chorus of the hit Broadway musical ***Fiddler On The Roof*** in 1966. In February 1967, Midler took over one of the leading roles, as Tzeitel, the eldest daughter, and played the part for the next three years. While singing late-night after the show at the Improvisation Club, a showcase for young performers, she was noticed by an executive from the David Frost television show, and subsequently appeared several times with Frost, and on the *Merv Griffin Show*. After leaving *Fiddler On The Roof*, she performed briefly in the off-Broadway musical *Salvation*, and worked again as a go-go dancer in a Broadway bar, before taking a $50-a-night job at the Continental Baths, New York, singing to male homosexuals dressed in bath towels. Clad in toreador pants, or sequin gowns, strapless tops and platform shoes -

uniforms of a bygone age - she strutted her extravagant stuff, singing songs from the 40s, 50s, and 60s - rock, blues, novelties - even reaching back to 1929 for the Harry Akst/Grant Clarke ballad 'Am I Blue?', which had been a hit then for **Ethel Waters**. News of these somewhat bizarre happenings soon got round, and outside audiences of both sexes, including show people, were allowed to view the show. Offers of other work flooded in, including the opportunity to appear regularly on Johnny Carson's *Tonight* show.

In May 1971, she played the dual roles of the Acid Queen and Mrs Walker in the Seattle Opera Company's production of the rock opera ***Tommy*** and, later in the year, made her official New York nightclub debut at the Downstairs At The Upstairs, the original two-week engagement being extended to 10, to accommodate the crowds. During the following year, she appeared with Carson at the Sahara in Las Vegas, and in June played to standing room only at Carnegie Hall in New York. In November, her first album, *The Divine Miss M*, was released by **Atlantic Records**, and is said to have sold 100,000 copies in the first month. It contained several of the cover versions that she featured in her stage act, such as the **Andrews Sisters**' 'Boogie Woogie Bugle Boy', the **Dixie Cups**' 'The Chapel Of Love', the **Shangri-Las**' 'The Leader Of The Pack' and **Bobby Freeman**'s 'Do You Want To Dance?'. The pianist on most of the tracks was **Barry Manilow**, who was Midler's accompanist and musical director for three years in the early 70s. The album bears the dedication: 'This is for Judith'. Judith was Midler's sister who was killed in a road accident on her way to meet Bette when she was appearing in *Fiddler On The Roof*. Midler's second album, *Bette Midler*, also made the US Top 10. In 1973, Midler received the *After Dark* Award for Performer Of The Year, and soon became a superstar, able to fill concert halls throughout the USA. In 1979, she had her first starring role in the movie ***The Rose***, which was loosely based on the life of rock singer **Janis Joplin**. Midler was nominated for an Academy Award as 'Best Actress', and won two Golden Globe Awards for her performance. Two songs from the film, the title track (a million-seller), and 'When A Man Loves A Woman', and the soundtrack album, entered the US charts, as did the album from Midler's next film, *Divine Madness*, a celluloid version of her concert performance in Pasadena, California. After all the success of the past decade, things started to go wrong in the early 80s. In 1982, the aptly named black comedy, *Jinxed!*, was a disaster at the box office, amid rumours of violent disagreements between Midler and her co-star Ken Wahl and director Don Siegel. Midler became *persona non grata* in Hollywood, and suffered a nervous breakdown. She married Martin Von Haselberg, a former commodities broker, in 1984, and signed to a long-term contract to the Walt Disney Studios, making her comeback in the comedy *Down And Out In Beverly Hills* (1985), with Nick Nolte and Richard Dreyfuss.

During the rest of the decade she eschewed touring, and concentrated on her acting career in a series of raucous comedy movies such as *Ruthless People* (1986), co-starring Danny De Vito, *Outrageous Fortune* (1987) and *Big Business* (1988). In 1988, *Beaches*, the first film to be made by her own company, All Girls Productions (their motto is, 'We hold a grudge'), gave her one of her best roles, and the opportunity to sing songs within the context of the story. These included standards such as 'Ballin' The Jack', **Cole Porter**'s 'I've Still Got My Health', 'The Glory Of Love', 'Under The Boardwalk', and 'Otto Titsling'. Also included was 'Wind Beneath My Wings', by Larry Henley and Jeff Silbar, which reached number 1 in the US charts. Midler's recording won Grammys in 1990 for 'Record Of The Year' and 'Song Of The Year'. In 1990, Midler appeared in *Stella*, a remake of the classic weepie, *Stella Dallas*, in which she performed a hilarious mock striptease among the bottles and glasses on top of a bar, and *Scenes From A Mall*, a comedy co-staring Woody Allen. Her appearance as a USO entertainer in World War II, alongside actor James Caan, in *For The Boys* (1991), which she also co-produced, earned her a Golden Globe award for Best Actress. The movie showed her at her best, and featured her very individual readings of 'Stuff Like That There' and 'P. S. I Love You'. In the same year, she released *Some People's Lives*, her first non-soundtrack album since the 1983 flop, *No Frills*. It entered the US Top 10, and one of the tracks, 'From A Distance', had an extended chart life in the USA and UK. By the early 90s she was planning to revive her musical career, and in 1993 brought a spectacular new stage show to Radio City Music Hall. The lavish three-hour concert, her first for 10 years, was called *Experience The Divine*, and seemed as 'gaudy and outrageously tasteless as ever'. In 1994 Midler won an Emmy Nomination, along with Golden Globe and National Board of Review Awards for her outstanding performance as Rose in a CBS television musical production of ***Gypsy***. In 1995, she recorded her first studio album for five years, *Bette Of Roses*.

● ALBUMS: *The Divine Miss M* (Atlantic 1972)★★★★, *Bette Midler* (Atlantic 1973)★★★, *Songs For The New Depression* (Atlantic 1976)★★, *Live At Last* (Atlantic 1977)★★★, *Broken Blossom* (Atlantic 1977)★★, *Thighs And Whispers* (Atlantic 1979)★★, *The Rose* film soundtrack(Atlantic 1979)★★★, *Divine Madness* film soundtrack (Atlantic 1980)★★, *No Frills* (Atlantic 1983)★★, *Mud Will Be Flung Tonight* (Atlantic 1985)★★, *Beaches* film soundtrack (Atlantic 1989)★★, *Some People's Lives* (Atlantic 1990)★★, *For The Boys* (Atlantic 1991)★★, *Bette Of Roses* (Atlantic 1995)★★.

● COMPILATIONS: *Best Of* (Atlantic 1978)★★★.

● FURTHER READING: *Bette Midler*, Rob Baker. *A View From A Broad*, Bette Midler. *The Saga Of Baby Divine*, Bette Midler. *An Intimate Biography Of Bette Midler*, George Mair.

Midnight Blue - Kenny Burrell

From the first sight of Reid Miles' brilliant typography on the cover you know what you are getting. Smooth smootchy jazz guitar played at the pace of a slow loris -

quite magnificent in its sparing qualities. **Kenny Burrell**, together with **Grant Green** and **Wes Montgomery**, defined this style. 'Chitlins Con Carne' is a late-night feast while 'Midnight Blue' is smokey and soulful, and yes, **Van Morrison** did borrow the intro for 'Moondance'. There is subtle support from Major Holley Jnr. (bass), Bill English (drums), Ray Barretto (conga) and lustrous understated tenor from the omnipresent **Stanley Turrentine**.

- Tracks: *Chitlins Con Carne; Mule; Soul Lament; Midnight Blue; Wavy Gravy; Gee Baby Ain't I Good To You; Saturday Night Blues.*
- First released 1963
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Midnight Love - Marvin Gaye

Leaving the safety and familiarity of Tamla/**Motown** has seen many artists take a flight to obscurity. **Marvin Gaye** turned it on its head and made his most successful album for over ten years. The pivotal track is 'Sexual Healing', an idea given to him by his biographer David Ritz and co-written with Odell Brown. This track alone is worth the price of the album (even though it was a single). It oozes greatness with every second and was the last great Marvin Gaye song. And for the record, he played drums, piano, organ, bells, synths and bongos. A premier voice lost to the world.

- Tracks: *Midnight Lady; Sexual Healing; Rockin' After Midnight; 'Til Tomorrow; Turn On Some Music; Third World Girl; Joy; My Love Is Waiting.*
- First released 1982
- UK peak chart position: 10
- USA peak chart position: 7

Midnight Marauders - A Tribe Called Quest

A second take on **A Tribe Called Quest**'s lush formula. This time there was a rejection of purely Afrocentric rhymes, picking up on the chill breeze of gangsta rap that was blowing through hip-hop in 1993. They did, however, maintain their allegiances to 'positivity', rather than empty braggadocio or gun-slinging rhetoric. It saw them maintain their high profile in rap, as members variously siphoned off time to build film and production careers.

- Tracks: *Midnight Marauders Tour Guide; Steve Biko (Stir It Up); Award Tour; 8 Million Stories; Sucka Nigga; Midnight; We Can Get Down; Electric Relaxation; Clap Your Hands; Ooh My God; Keep It Rollin'; The Chase, Part II; Lyrics To Go; God Lives Through; Hot Sex.*
- First released 1993
- UK peak chart position: 70
- USA peak chart position: 8

Midnight Oil

Formed in Sydney, New South Wales, Australia, in 1975, and then known as Farm, this strident band has pioneered its own course in Australian rock without relying on the established network of agencies and record companies. The original nucleus of the band comprised Martin Rotsey (guitar), Rob Hirst (drums) and Jim Moginie (guitar). They were later joined by law student Peter Garrett (lead vocals). The outfit became notorious for always insisting on total control over its recorded product and media releases, including photos, and when booking agencies denied the band gigs, the members organized their own venues and tours, taking advantage of the group's large following on the alternative rock scene. Joined by Dwayne 'Bones' Hillman (bass) in 1977 and changing their name to Midnight Oil, the group took a couple of album releases to refine its songwriting style, principally by Moginie and Hirst. As *Head Injuries* went gold in Australia, the imposing shaven-headed Garrett, who had by now received his law degree, began to make known his firm views on politics. Having signed a worldwide contract with **CBS/Columbia Records**, it was *10,9,8,7,6,5,4,3,2,1*, that saw the band gain mainstream radio airplay. Featuring songs about the environment, anti-nuclear sentiments, anti-war songs and powerful anthems of anti-establishment; it also propelled the band into the international market place. The band performed at many charity concerts, promoting Koori (Australian aborigines) causes in Australia and the loquacious Garrett almost gained a seat in the Australian parliament in 1984 while standing for the Nuclear Disarmament Party. The following album saw the band tour the USA and Europe, and ***Rolling Stone*** writers voted the album one of the best of 1989, despite a low profile there. While many regard *Red Sails In The Sunset* as their best work, the subsequent albums have been equally highly regarded. The group's peak album chart positions in the UK and USA were achieved with ***Diesel And Dust*** reaching the UK Top 20 and US number 21, while in the USA the follow-up, *Blue Sky Mining*, emulated that position. The band continued its antagonistic attitude towards major industrial companies in 1990, by organizing a protest concert outside the Manhattan offices of the Exxon oil company, who were responsible for the Valdez oil slick in Alaska. Although recent studio releases have failed to reach the peaks of previous albums, the band are still a powerful live act.

- ALBUMS: *Midnight Oil* (Powderworks 1978)★★, *Head Injuries* (Powderworks 1979)★★★, *Place Without A Postcard* (Columbia 1981)★★★, *10,9,8,7,6,5,4,3,2,1* (Columbia 1982)★★★, *Red Sails In The Sunset* (Columbia 1985)★★★★, *Diesel And Dust* (Columbia 1987)★★★★, *Blue Sky Mining* (Columbia 1990)★★★★, *Scream In Blue-Live* (Columbia 1992)★★★, *Earth And Sun And Moon* (Columbia 1993)★★★, *Breathe* (Columbia 1996)★★★.
- COMPILATIONS: *20,000 Watts R.S.L. - The Collection* (Columbia 1997)★★★★.
- FURTHER READING: *Strict Rules*, Andrew McMillan.

Midnite Follies Orchestra

The Orchestra was formed in the UK during 1978 by pianist **Keith Nichols** and arranger Alan Cohen to specialize in the repertoire of the 20s and 30s, and to play originals written in a similar style. After a memorable first night at London's 100 Club, the band were signed to **EMI** for which they have recorded since using the cream of British mainstream musicians - **Alan Elsdon**, **Digby Fairweather**, Pete Strange (trombone), **John Barnes**, Olaf Vas and Randolphe Colville (saxophones). The orchestra regularly play on radio and television, and in tribute concerts for artists, including **Louis Armstrong**, **Fats Waller** and **Duke Ellington**.

● ALBUMS: *Hotter Than Hades* (1978)★★★, *Jungle Nights In Harlem* (1981)★★★★.

Midway Still

UK indie rock band whose profile initially rose through supports to the likes of **Cud** and the more musically similar **Mega City Four**. Boasting a sound that also earned comparisons to **Teenage Fanclub** or **Dinosaur Jr**, the band comprised Paul Thomson (guitar, vocals), Declan Kelly (drums) and Jan aka John Kanopka (bass). Both of the latter were formerly members of USMF. Their first single, 'I Won't Try', emerged on Roughneck records (a subsidiary of **Fire Records**) in July 1991. Thematically it was dedicated to their pet python and attempts to feed it with mice who bred exponentially. Thomson was an interesting character, having met Keith Moon (**Who**) on holiday as a child, and shared baths with a young Michela Strachan - also in childhood, alas. The band were easily distinguished by their taste in Hawaiian shirts, though their efforts at running a competition in the ***New Musical Express*** to get a reader to design a logo for them ended in disaster. So too did their short but entertaining career, with diminishing press returns for their second long-player in 1993. As its title suggested, life may indeed by too long, but musical careers can also be disastrously short.

● ALBUMS: *Dial Square* (Roughneck 1992)★★★, *Life's Too Long* (Roughneck 1993)★★.

Mighty Avengers

This short-lived UK quartet - Tony Campbell (lead guitar/vocals), Teddy Mahon (rhythm guitar), Mike Linnell (bass/vocals) and 'Biffo' Beech (drums/vocals) - enjoyed the patronage of the **Rolling Stones**' manager **Andrew Loog Oldham**. He produced the group's three singles, 'So Much In Love', 'Blue Turns To Grey' and '(Walking Through The) Sleepy City', each of which were exclusive Jagger/Richard songs. This altruism was fuelled by Oldham's desire to test the market for the songwriters' early efforts. 'So Much In Love' peaked at number 46 in November 1964, but Oldham's interest in the group waned when subsequent offerings failed to chart. The tracks remain interesting examples of Oldham's debt to producer **Phil Spector**. 'Blue Turns To Grey' later became a hit in the hands of **Cliff Richard** in 1966.

Mighty Avons

(see **Cunningham, Larry**)

Mighty Baby

This UK rock group was formed in 1968 around Alan 'Bam' King (b. 18 September 1946, Kentish Town, London, England; guitar), Mike Evans (bass) and Roger Powell (drums), all founder members of the Action, one of London's most exciting Mod groups. Late-period arrivals Martin Stone (guitar, ex-Savoy **Brown**) and Ian Whiteman (piano, saxophone) completed Mighty Baby, a name suggested by their manager, John Curd. The quintet's self-titled debut album, released on Curd's self-explanatory Head Records, was a skilful blend of strong melody and instrumental dexterity, exemplified on the opening composition, 'Egyptian Tomb'. Their improvisatory prowess was even greater on live performances, where Stone's imaginative soloing combined with Whiteman's woodwind and keyboard passages, creating a mesmerising sound. The group's second album, *A Jug Of Love*, issued on **Mike Vernon**'s **Blue Horizon** label, captured this spirit of adventure, but Mighty Baby's potential was suddenly shorn when Whiteman, Evans and Powell, who had each accepted the Sufi faith, left to form a new group, the Habibiyya. As such they recorded one album, *If Man But Knew*, in 1972, before pursuing careers as session musicians, notably for **Richard Thompson** and **Sandy Denny**. Stone latterly formed **Chilli Willi And The Red Hot Peppers** with fellow guitarist Phil Lithman, before abandoning music in favour of antiquarian books. King meanwhile joined pub-rock favourites Ace.

● ALBUMS: *Mighty Baby* (Head 1969)★★★, *A Jug Of Love* (Blue Horizon 1971)★★★.

● COMPILATIONS: *Action Speaks Louder Than* credited to the Action (Dojo 1985)★★.

Mighty Clouds Of Joy

Gospel quartet the Mighty Clouds Of Joy formed at Jefferson High School in Los Angeles, California, USA, in 1960. Joe Ligon (b. Troy, Alabama, USA; lead), Johnny Martin (b. Los Angeles, California, USA; tenor), Richard Wallace (b. Georgia, USA; baritone) and Elmo Franklin (b. Louisiana, USA; bass) became the band's first permanent line-up. After a series of small-scale gospel concerts in local churches, the group were recruited by the Houston-based label Peacock Records. Throughout the 60s the group recorded a series of albums for the label that all sold well in the gospel market, although later they would change tempo to adapt to the prevailing musical climate, leading them into soul, R&B and rock 'n' roll. 'Time', on **ABC Records**, produced by **Gamble And Huff**, became a number 32 R&B hit in 1974. 'Mighty Cloud Of Joy' also achieved minor success, but their highest chart placing came with the release of '(Ride The) Mighty High' in February 1976. However, the glamour of the pop world never completely tore the group away from their religious beliefs, a fact confirmed by the title of their Grammy-nominated 1978 album, *God Is Not Dead*. The same year's *Live And Direct* won a Grammy award, as did the subsequent *Changing Times* (produced by Frank Wilson, former **Jackson 5** associate). By 1980 the group had moved to Word Records and earned another Grammy nomination for *Cloudburst*, produced by Al McKay of **Earth, Wind And Fire**. At this time the group also included Paul Beasley (ex-Keynotes) and Michael Cook. None of this activity slowed the band's frenetic touring and recording pace, and two further Grammy nominations were awarded in 1982 for *Miracle Man* and *The Mighty Clouds Above*. When Johnny Martin died in 1987, first Dwight Gordon and then Michael McGowan stepped in. By the mid-90s they were still to be found performing hundreds of concerts a year, with over thirty albums to their name.

● ALBUMS: *A Bright Side* (Peacock 1960)★★★, *It's Time* (ABC 1974)★★★, *Kickin'* (ABC 1976)★★★, *God Is Not Dead* (ABC 1978)★★★, *Live And Direct* (ABC 1978)★★★★, *Changing Times* (Epic 1979)★★★, *Cloudburst* (Word 1980)★★★★, *Miracle Man* (Word 1982)★★★, *Mighty Clouds Above* (Word 1982)★★★, *Power* (Intersound 1995)★★★.

● COMPILATIONS: *The Best Of The Mighty Clouds Of Joy Volume 1* (MCA 1973)★★★★, *The Best Of The Might Clouds Of Joy Volume 2* (MCA 1973)★★★, *Request Line* (ABC 1982)★★★.

Mighty Diamonds

One of the most famous Jamaican vocal groups of the 70s and 80s, the Diamonds consisted of Donald 'Tabby' Shaw (lead vocals), with Fitzroy 'Bunny' Simpson and Lloyd 'Judge' Ferguson providing the harmonies and occasional lead. They recorded unsuccessfully for **Stranger Cole** and **Rupie Edwards**, among others, before their breakthrough in 1975 with **Joseph 'Joe Joe' Hookim**'s Channel One studio. 'Hey Girl' and 'Country Living' were big reggae hits, but their next release, 'Right Time', on Hookim's Well Charge label, consolidated that success. The Diamonds' initial popularity was boosted by a number of factors: the influence of **Burning Spear**'s championing of Jamaican national hero, Marcus Garvey; the definitive three-part **rocksteady** harmonies of the **Heptones**, together with **Sly Dunbar**'s militant **rockers** style of drumming on 'do-overs' of timeless **Studio One** rhythms; and, of course, their own superb songwriting, vocal abilities and the odd knack of somehow managing to sound urgent and relaxed at the same time. Jamaica erupted into Diamonds-mania, while the Channel One 'rockers' sound they had brought to prominence was to dominate reggae music for the next few years, with every drummer in the business developing his very own **Sly Dunbar** impersonation. **Virgin Records** was busy acquiring reggae artists in 1976, and the Diamonds and Hookim signed with them for the release of their debut, *Right Time*. It was a classic collection, showcasing perfectly the Diamonds' uncanny ability to write catchy, meaningful songs - whether about 'love' or 'reality' - and set them to updated versions of some of the greatest Studio One rhythms. They sold throughout the reggae world and picked up many crossover sales. Virgin sent the Diamonds to New Orleans to work with veteran producer **Allen Toussaint**, which resulted in *Ice On Fire*. It was not well received, and sold poorly - mainly because its misguided approach baffled reggae fans, while the Diamonds name still meant very little to a wider audience. They continued to work at Channel One, and many more hit singles emerged during the 70s. In 1981, the **dub plates** of tunes they had recorded for **Gussie Clarke** were the most played on the Kingston and London **sound system** circuits. The most popular of these tunes was released on a 10-inch, dub plate-style record in New York, a 7-inch in Jamaica and a 12-inch in England; 'Pass The Kouchie', an updating of a 60s Studio One instrumental 'Full Up', was a massive hit. This eventually became 'Pass The Dutchie' for the English group **Musical Youth**, which was a worldwide pop hit. (A 'kouchie' is a pipe for smoking ganja, while a 'dutchie' is a type of cooking pot.) The rest of their work with Clarke was released on *Changes*, which consisted of the same combination of new songs and old rhythms, with some classic reggae songs, including 'Party Time' and 'Hurting Inside', performed in the inimitable Diamonds style. For the rest of the decade and on into the 90s, the Diamonds have continued to build on their reputation as one of the best vocal harmony trios in the business with regular releases for a variety of different producers and some lovely self-produced records. Their harmonies are always tight, and their songs usually manage to avoid obvious and naïve statements. In the constantly changing world of reggae, they are always a reliable and dependable source of top-quality music, and if their performances have not quite reached the exalted standards of *Right Time* and *Changes*, it is perhaps too much to expect any radical change in direction at this stage in their career.

● ALBUMS: *Right Time* (Well Charge/Virgin 1976)★★★★, *Ice On Fire* (Front Line 1977)★★★, *Stand Up To Your Judgement* (Channel One 1978)★★★, *Planet Earth* (Virgin 1978)★★★, *Tell Me What's Wrong* (JJ 1979)★★★, *Deeper Roots - Back To The Channel* (Front Line 1979)★★★, *Changes* (Music Works 1981)★★★★, *Vital Selection* (Virgin 1981)★★★, *Leader Of Black Countrys* (Mobiliser 1983)★★★, *Kouchie Vibes* (Burning Sounds 1984)★★★, *Struggling* (Live & Love 1985)★★★, *If You're Looking For Trouble* (Live & Love 1986)★★★, *The Roots Is There* (Shanachie 1987)★★, *Real Enemy* (Greensleeves 1987)★★, *Reggae Street* (Shanachie 1987)★★, *Dubwise* (Music Works 1988)★★★, *Get Ready* (Greensleeves 1988)★★★, *Never Get Weary* (Live & Love 1988)★★★, *Live In Europe* (Greensleeves 1989)★★, *Go Seek Your Rights* (Frontline 1990)★★★, *The Moment Of Truth* (Mango/Island 1992)★★★, *Bust Out* (Greensleeves 1993)★★★, with The Tamlins *From The Foundation* (Music Works 1996)★★★★.

Mighty Lemon Drops

This UK independent label pop band broke through in 1985 with the highly touted 'Like An Angel'. The band featured Paul Marsh (vocals, guitar), David Newton (guitar), Tony Linehan (bass) and Keith Rowley (drums), who had all enjoyed chequered careers in numerous Wolverhampton outfits. Newton had previously played with Active Restraint in 1982, which also included Marsh and Linehan. They in turn played regularly alongside Another Dream, and both bands featured on single releases by local label Watchdog Video And Records. Newton and Neal Cook of Another Dream put together the Wild Flowers, alongside Dave Atherton (also ex-Another Dream; guitar, keyboards), Pete Waldron (bass) and Dave Fisher (drums). After a further single and a support to **Simple Minds**, Newton moved on once more, forming the Mighty Lemon Drops with Marsh and Linehan. The temporary drummer was Martin Gilks (later with the **Wonder Stuff**), before Keith Rowley stepped in full-time. As part of the ***New Musical Express***'s 'C-86' generation, they were snapped up by **Chrysalis Records**. Despite the charm of several singles in an **Echo And The Bunnymen** vein, they failed to translate independent chart success into hits.

Although they were dropped by Chrysalis after three albums, they remained favourites on the US college circuit. This was not enough to sustain them, and they broke up in the early 90s leaving a compilation of live tracks and demos on Overground Records.

● ALBUMS: *Happy Head* (Chrysalis 1986)★★★, *Out Of Hand* mini-album (Chrysalis 1987)★★, *World Without End* (Chrysalis 1988)★★★, *Laughter* (Chrysalis 1989)★★★, *Sound* (Sire 1991)★★★, *All The Way - Live In Cincinnati* (Overground 1993)★★.

● COMPILATIONS: *Roller Coaster: The Best Of... 1986-1989* (EMI 1997)★★★.

Mighty Mighty

Like many of the UK indie guitar pop favourites of the mid-80s, Birmingham, UK's Mighty Mighty owed more than a passing debt to **Orange Juice** and the **Postcard Records** label. Hugh Harkin (vocals, occasional harp), Mick Geoghegan (guitar, lyric writer), brother Peter (organ, guitar), David Hennessy (drums) and Russell Burton (bass, vocals) first appeared as part of the ***New Musical Express***/ICA Rock Week gigs and accompanying *C86* cassette compilation. This coincided nicely with Mighty Mighty's debut single, the catchy 'Everybody Knows The Monkey', in May 1986; like July's 'Is There Anyone Out There?' 12-inch, it was issued on the band's own Girlie label. However, aspiring local label Chapter 22 soon snapped them up, for a string of classy pop tunes that fared well on the independent sector. After December's 'Throwaway' (originally half of a fanzine flexi-disc) came the raunchy 'Built Like A Car' in May 1987, 'One Way' in October and the attractive 'Born In A Maisonette' in the New Year. Unfortunately, Mighty Mighty failed to develop, and by the time *Sharks* was released in February 1988, their formula had worn thin. Apart from the excellent 'Blue And Green', *Sharks* had little to offer in the way of new ideas at a time when the independent scene was rapidly hardening. The ensuing collapse of the band was inevitable.

● ALBUMS: *Sharks* (Chapter 22 1988)★★.

Mighty Mighty Bosstones

Formed in Boston, Massachusetts, USA, during the mid-80s, the band comprised Nate Albert (guitar), Joe Gittleman (bass) and Ben Carr (vocals). They were joined by Dicky Barrett (vocals) and Tim 'Johnny Vegas' Burton (saxophone) completing the line-up of the original Bosstones. After a laconic lacuna during the Reagan years the group returned as the Mighty Mighty Bosstones, having enrolled Joe Sirois (drums), Dennis Brockenborough (trombone) and Kevin Leanear (saxophone). The change of name was justified by Barrett who claimed that 'any band can just be mighty'. The musicians built a solid foundation in the USA through their fusion of ska and punk, with influences from soul and funk as well as thrash and heavy metal. They played across America to packed venues consisting of various US youth cult followers, skinheads, punks, metal heads and college students. In 1992 the group were recognized at the Boston Music Awards where they received accolades for Best Single, Best Album and Best Rock Band. Their early recordings surfaced through the independent Taang label, including the commended single 'Where D'ya Go', and an EP featuring cover versions of hits by **Aerosmith**, **Metallica** and **Van Halen**. Their increasing notoriety led to interest from the major labels with **Mercury Records** signing the band. The first release was an EP featuring 'Someday I Suppose', 'Lights Out', 'Police Beat' and a cover of the **Wailers**' 'Simmer Down'. In 1992 the band began working on their debut album for Mercury with producer Tony Platt who, apart from his rock productions, had worked with **Bob Marley** in the early 70s. In 1993 Mercury promoted the Bosstones in the UK, releasing 'Ska-Core The Devil And More' and *Don't Know How To Party*. The group's success led to media interest in the USA which resulted in a cameo appearance in the movie *Clueless*, a ska version of **Kiss**'s 'Detroit Rock City' - featured on the tribute compilation *Kiss My Ass* - and imaginative merchandising. By 1997 the band's high profile was elevated in America by an exhaustive promotional campaign and the release of the excellent *Let's Face It*.

● ALBUMS: *Devils Night Out* (Taang 1990)★★★, *More Noise And Other Disturbances* (Taang 1991)★★★, *Don't Know How To Party* (Mercury 1993)★★★★, *Questions And Answers* (Mercury 1994)★★★, *Let's Face It* (Mercury 1997)★★★★, *Devil's Night Out* (Roadrunner 1998)★★★.

● VIDEOS: *Video Stew* (PolyGram Video 1997).

Mighty Sam

b. Sam McClain, 15 April 1943, Monroe, Louisiana, USA. Introduced to gospel as a child, McClain served his apprenticeship in a schoolfriend's R&B group. In 1963, he joined the Dothan Sextet and remained their lead singer for the next three years. Disc jockey 'Papa'

Don Schroeder 'discovered' Sam and signed him to the Bell subsidiary Amy, where the artist recorded eight singles. The Fame studio house band provided the perfect accompaniment to McClain's rasping interpretations, which evoked those of **Bobby Bland** and **Little Milton**. Ballads such as 'In The Same Old Way' (1967) and 'When She Touches Me' (1967), and the deep country soul of 'Sweet Dreams' (1968) stand among his finest offerings. In 1970, following Schroeder's retirement, Mighty Sam joined **Atlantic Records** for two excellent singles before switching to **Malaco Records** for a solitary release. After years of neglect, during which the singer was almost penniless, he re-emerged on the Orleans label. A *Live In Japan* set followed. McClain's distinctive growl can also be heard on *Hubert Sumlin's Blues Party*, one of the finest blues collections of the late 80s. *Give it Up To Love* demonstrated his voice reaching a glorious peak and is probably his finest album. It is a great pity, however, that this man has not received wider success and recognition.

● ALBUMS: *Mighty Soul* (Amy 1969)★★★, *Your Perfect Companion* (1986)★★★, *Live In Japan* (Orleans 1987)★★★, *Give It Up To Love* (Audioquest 1996)★★★★, *Sledgehammer Soul And Down Home Blues* (Audioquest 1997)★★★.

● COMPILATIONS: *Nothing But The Truth* (Charly 1988)★★★.

Mighty Sparrow

b. Francisco Slinger, Grenada. Having moved to Trinidad as a child, calypso singer Mighty Sparrow first rose to domestic prominence in the 50s. He earned his underwhelming nickname (most calypso singers dealt in more self-aggrandizing names such as Executor and Lion) by virtue of his stage performances, which involved him moving around rapidly while most other singers were stationary. He was rewarded with the Calypso Crown of 1956 for his song 'Jean And Dinah', which complained at what Americans had left behind after leaving Trinidad's military bases. At the same time he lent his support to Eric Williams' People's National Movement, writing many calypso songs in praise of the nationalist leader. His anthem 'Cricket Lovely Cricket' was a particularly painful reminder to UK cricket fans after the humiliating drubbing West Indian star batsman Garfield Sobers gave to the English team in the early 50s. In politics, however, he subsequently revised his position in the 60s as the initial optimism of the PNP soured into disillusionment.

Despite his earlier recordings, calypso was ironically just beginning to secure a large following in the USA. His popularity was such that in the 50s and 60s he was capable of filling a venue such as New York's Madison Square Gardens. With the development of soca, Sparrow became a willing convert, although he faced some opposition from calypso purists who despised the new hybrid.

● ALBUMS: *The Slave* (Island 1963)★★★, *Sparrow Come Back* (RCA 1966)★★★, *Hotter Than Ever* (Trojan 1972)★★★, *Only A Fool* (Trojan 1981)★★★, *Peace & Love* (Trojan 1981)★★★, *King Of The World* (Dynamic 1986)★★★, *Calypso Carnival* (La Records 1990)★★★, with Lord Kitchener *Carnival Hits* (Ice 1991)★★★.

● COMPILATIONS: *Party Classics Volume 1 And 2* (Charlie 1987)★★★.

Migil Five

Red Lambert (guitar/vocals), Alan Watson (saxophone), Gil Lucas (piano), Lenny Blanche (bass) and Mike Felix (drums/lead vocals) achieved momentary fame when their 'Mockingbird Hill' single reached the UK Top 10 in 1964, on the strength of a fleeting bluebeat craze. Felix, Blanche and Lucas had previously worked as a jazz trio prior to embracing pop with the addition of Lambert. They recorded as the Migil Four before adding Watson at the suggestion of trumpeter **Kenny Ball**. Despite inordinate press coverage, the group was unable to repeat this success. They later became stalwarts of the cabaret circuit before disintegrating when Felix began a solo career.

● ALBUMS: *Mockingbird Hill* (Pye 1964)★★★.

Mihashi, Michiya

b. Michiya Kitazawa, 10 November 1930, Hakodate, Hokkaidô, Japan. After many years of training as a professional singer of Japanese folk-songs, Mihashi was signed by King Records as a singer of kayôkyoku (formerly the most common and typically Japanese form of popular song) with a debut single, 'Sake No Nigasa Yo' ('A Bitter Taste Of Sake') in 1954. Beginning with 'On 'Na Sendô Uta' ('A Song Of A Female Boatman') in 1955, he succeeded with many 'homepining' songs in the late 50s, including 'Ringo-Mura Kara' ('From The Apple Village'), 'Osaraba Tokyo' ('Goodbye Tokyo') and 'Akai Yûi No Kokyô ('My Hometown With The Red Sunset'). These songs were particularly popular among the young workers who had streamed into large cities from rural areas. His nasal tenor, reminiscent of his background in folksinging, and the nostalgic nature of his songs were familiar to Japanese households at least until the late 70s.

● COMPILATIONS: *Zenkyokushû 1* (*Complete Works 1*) (1990)★★★★, *Zenkyokushû 2* (*Complete Works 2*) (1990)★★★.

Mike And The Mechanics

Mike Rutherford (b. 2 October 1950, Guildford, Surrey, England; bass) formed the Mechanics in 1985, during a pause in the career of his band, **Genesis**, and while **Phil Collins** was engrossed in his solo career. The line-up comprised **Paul Carrack** (b. 22 April 1951, Sheffield, Yorkshire, England; vocals, keyboards, ex-Ace; **Squeeze**; **Nick Lowe**), Paul Young (vocals, ex-**Sad Cafe**), Peter Van Hooke and Adrian Lee. Van Hooke was already an accomplished session musician, having played or toured with many singers, from **Van Morrison** to **Rod Argent**. The group's first hit came with 'Silent Running (On Dangerous Ground)' in 1986, which was used as the theme to the film *On Dangerous Ground*. However, it was late in 1988 before they scored their first big hit with the Rutherford/B.A. **Robertson** penned 'The Living Years', an emotive song expressing Rutherford's regret at the lack of communication he had with his father while he was alive. It also topped the US charts. Further chart success continued although the band were seen more as an album band. Quality singles such as 'Everybody Gets A Second Chance' and the highly emotive 'A Time And A Place' failed to make the UK Top 50, a sobering thought for future songwriters with high hopes of chart success. *Beggar On A Beach Of Gold* was preceded by a lively single 'Over My Shoulder'; unfortunately this proved to be the album's only ingot. The title-track was written by B.A. Robertson and was a top 40 hit in the UK in 1995. Pedestrian covers of the **Miracles**' 'You Really Got A Hold On Me' and **Stevie Wonder**'s 'I Believe (When I Fall In Love Again It Will be Forever)' added nothing and the album, although competent, did not break any new ground. The band continues to be as fluid as its members' careers allow.

● ALBUMS: *Mike And The Mechanics* (WEA 1985)★★, *The Living Years* (WEA 1988)★★★★, *Word Of Mouth* (Virgin 1991)★★★, *Beggar On A Beach Of Gold* (Virgin 1995)★★★.

● COMPILATIONS: *Hits* (Virgin 1996)★★★.

● VIDEOS: *Hits* (Warner Music Vision 1996).

Mike Stuart Span

The Mike Stuart Span were originally a mainstream rock/pop band formed in Brighton, Sussex, England, in the mid-60s. The prime mover behind this and all subsequent formations was vocalist Stuart Hobday. He was partnered originally by Nigel Langham (guitar), Roger McCabe (bass), Gary 'Roscoe' Murphy (drums) and Ashley Potter (organ). They drew heavily on a stylized soul and show band repertoire before coming to the attention of local promoter Mike Clayton. He encouraged them to expand their sound with the addition of brass, leading to the arrival of additional members Gary Parsley (trumpet), Dave Plumb (saxophone) and Jon Poulter (keyboards). However, their tenure as an eight-piece band was a short one, as Langham died after jumping out of an upstairs window while under the influence of LSD. The remaining members' first recording came in 1966 when they made an acetate for **EMI Records** comprising a cover of the **Drifters**' 'Follow Me' supplemented by an original Hobday composition, 'Work Out', on the b-side. EMI were sufficiently impressed to offer the group a contract and sent them back to the studio to record their debut single proper. This was headed on the a-side by another Drifters song, 'Come On Over To My Place', with another Hobday original, 'Still Nights', on the b-side. Their second single was a cover version of **Cat Stevens**' 'Dear', but this too failed to breach the charts. They were dropped by EMI and the original trio of Hobday, McCabe and Murphy discarded the brass section and organist Potter, and began advertising in the ***Melody Maker*** for a guitarist. The new recruit was Brian Bennett, who had previously recorded with Tony's Defenders. With the change in instrumentation Mike Stuart Span henceforth veered towards guitar rock, and in particular, psychedelia. In the search for a new contract the new line-up recorded a second acetate single, this time for Oak Records. An excellent original track, 'Second Production', allied with a cover of **Fontella Bass**' 'Rescue Me' on the b-side, failed to convince prospective backers Decca **Records** to invest in the group. Instead they self-funded the release of their third single proper, 'Children Of Tomorrow', released on their own Jewel Records. By now Hobday was becoming increasingly interested in other art forms. The group performed a 20-minute composition, *Cycle*, for the Brighton Arts Festival, and appeared in the film *Better A Widow*. They were also considered for the part of an aspiring pop group in a documentary filmed by the BBC. At the same time they released their final single, 'You Can Understand Me', for **Fontana Records**. By 1969 the group had relaunched itself as **Leviathan**, although a compilation album of Mike Stuart Span recordings was finally issued in 1995.

● COMPILATIONS: *Timespan* (Tenth Planet 1995)★★★.

Mikey General

b. Michael Taylor, 9 October 1963, London, England. Taylor spent his formative years commuting between London and Jamaica. Inspired by the established singers on the island, including **Dennis Brown** and **Barrington Levy**, he embarked on his own singing career; his vocal style was initially in the high tenor **dancehall** style of **Pinchers**, **Sanchez** and **Pliers**. He began his recording career during the mid-80s in the UK, recording with **Studio One** producer **Jackie Mittoo**. The recordings surfaced on Mikey's own MGR label through Omega, and other notable recordings followed, including 'Kuff N Dem', 'A Sound Gonna Die Tonight', and the allegorical 'Cowboy Life'. In combination he found success with Richie Davis ('Back To Life' and 'Suzy Wong'), while he joined Skipper Ranking for the anti-cocaine anthem, 'Don't Nose It Up'. He accepted a starring role in the television play *We The Raggamuffin*, for which he also provided the theme tune. In 1992 Mikey returned to Jamaica, where he met **Luciano** during a recording session - the association led to his becoming part of the Firehouse Crew alongside DJ **Sizzla** and saxophonist **Dean Fraser**. In 1997 the Firehouse Crew shared top billing with **Buju Banton** and **Bunny Wailer** at the Essential Roots Day festival, and by this time, Mikey's recording career was enjoying a renaissance; **Philip 'Fatis' Burrell** produced his Firehouse debut, *Stronger Rastaman*, while his combination with Sizzla, 'Babylon A Listen/Unseen Blessings', became a dancehall anthem.

● ALBUMS: with Andrew Paul *Sound Bwoy Burial* (1989)★★★, *Sinners* (Charm 1995)★★, *Stronger Rastaman* (VP 1996)★★★.

Miki And Griff

Miki (b. Barbara MacDonald Salisbury, 20 June 1920, Ayrshire, Scotland, d. 20 April 1989) was raised on Rothesay on the Isle of Bute. When she joined the **George Mitchell** Choir, she met Griff (b. Emyr Morus Griffith, 9 May 1923, Holywell, Wales, d. 24 September 1995). They learned vocal discipline and stagecraft there. They married in 1950, and after leaving Mitchell, developed a comedy act with props and novelty numbers such as 'Spooks' and 'Ol' McDonald's Farm'. Griff's moustache became a recognizable trademark. In 1958, they fell in love with the **Everly Brothers**' album of traditional country ballads, *Songs Our Daddy Taught Us*, as well as country albums by the **Louvin Brothers**, and they would sing these songs for their own amusement in dressing-rooms. **Lonnie Donegan** heard them and invited them to perform on his television series. He arranged a contract with Pye Records and produced their first records. In 1959, 'Hold Back Tomorrow' made the UK Top 30, and they made very successful EPs, *Rockin' Alone (In An Old Rockin' Chair)* and *This Is Miki - This Is Griff*, which topped the EP charts. They appeared on several of Donegan's own records, including 'Virgin Mary' and 'Michael Row The Boat'. Miki recorded a tender version of 'I Never Will Marry' with only Donegan's whistling and acoustic guitar for accompaniment, and they were to work with him until 1964. In 1962, Miki And Griff's only UK Top 20 hit came when they covered **Burl Ives**' 'A Little Bitty Tear', and the following year they made the Top 30 with a cover version of **Steve Lawrence** and **Eydie Gorme**'s US hit, 'I Want To Stay Here'. Lesser-known records such as 'This Time I Would Know', 'Oh, So Many Years' and **Harlan Howard**'s humorous 'Automation' were just as good. Although they often covered songs by other performers, their records were always instantly recognizable. Record producer **Tony Hatch** used to say, 'Miki can create a better harmony than I can ever write for her.' Visiting the USA, they received a standing ovation on **Roy Acuff**'s portion of the ***Grand Ole Opry*** in 1964. Miki And Griff are easily the most-recorded UK country act, with most of their recordings being for Pye. They did, however, record two albums for Major-Minor and included the weepie 'Two Little Orphans'. In later years, they performed as a duo to the accompaniment of Miki's piano. Griff's humour was always evident, and his emotion-charged version of 'These Hands' was always a showstopper. Miki developed into a fine songwriter - in particular, 'God Was Here (But I Think He Left Early)'. They always had time for their fans, but Miki, who disguised her illness on stage for some months, died of cancer in April 1989. Understandably, Griff did not return to performing. The duo are fondly remembered by many listeners for introducing them to country music, and they were a fine, middle-of-the-road act in their own right.

● ALBUMS: *Miki And Griff* (Pye 1961)★★★, *The Country Style Of Miki And Griff* (Pye 1962)★★★, *I Want To Stay Here* (Pye 1963)★★★, *Those Rocking Chair People* (Pye 1969)★★★, *Two Little Orphans* (Pye 1970)★★★, *Tennessee Waltz* (Pye 1970)★★★, *Lonesome* (Pye 1970)★★★, *The Country Side Of Miki And Griff* (Pye 1972)★★★, *Let The Rest Of The World Go By* (Pye 1973)★★★, *Country Is* (Pye 1974)★★★, *Two's Company* (Pye 1975)★★★, *This Is Miki - This Is Griff* (Pye 1976)★★★, *Etchings* (Pye 1977)★★★, *Country* (Pye 1978)★★★, *At Home With Miki And Griff* (Scotdisc 1987)★★★, *Little Bitty Tear* (1993)★★★.

● COMPILATIONS: *The Best Of Miki And Griff* (Castle 1983)★★★, *The Very Best Of...* (Sound Waves 1994)★★★★.

Mikkelborg, Palle

b. 6 March 1941, Copenhagen, Denmark. Mikkelborg is a self-taught trumpeter who studied conducting at the Royal Music Conservatory, Copenhagen. After turning professional in 1960, he joined Danish Radiojazzgruppen (1963), of which he was the leader from 1967-72. He was also a member of Radioens Big Band from 1964-71. For both of these, he would write, arrange and conduct as well as play trumpet. In 1966, he formed a quintet with drummer Alex Riel which won first prize at the **Montreux Jazz Festival** and played at the **Newport Jazz Festival** (1968). Then he led an octet called V8 (1970-75) and an outfit called Entrance (1975-85). Mikkelborg has also worked with bandleaders **George Russell**, **Gil Evans**, **George Gruntz**, **Mike Gibbs** and **Maynard Ferguson** and a wide variety of musicians, including **Jan Garbarek**, **Terje Rypdal**, **Don Cherry**, **Abdullah Ibrahim** and **Charlie Mariano**. His trumpet playing is characterized by a clear, firm sound, a huge range and the successful incorporation of a variety of electronic effects. He has written many pieces for his various bands as well as a series of extended pieces for larger ensembles. In 1984, he wrote and later recorded *Aura*, a tribute to **Miles Davis**, for big band and soloists, featuring Davis himself.

● ALBUMS: *Ashoka Suite* (1970)★★★, with Entrance *Entrance* (1977)★★, with Terje Rypdal *Waves* (1977)★★★★, *Descendre* (1978)★★★, *Live As Well* (1978)★★★, with Shankar, Jan Garbarek *Visions* (1983)★★★★, with George Gruntz *Theatre* (1984)★★★, *Journey To...* (1985)★★★, *Aura* (1985)★★★, *Heart To Heart* (Storyville 1986)★★★, with Niels-Henning Ørsted Pederson *Once Upon A Time* (1992)★★★★.

Milburn, Amos

b. 1 April 1927, Houston, Texas, USA, d. 3 January 1980, Houston, Texas, USA. After service in the US Navy in World War II, Milburn formed his own blues and R&B band in Houston in which he played piano and sang, and in 1946 he was offered a contract by the **Aladdin** label. Between November 1948 and February 1954 he and his band, the Aladdin Chicken Shackers, had an extraordinary run of 19 consecutive Top 10 hits on the ***Billboard*** R&B chart, including four number 1s ('Chicken Shack Boogie', 'A&M Blues', 'Roomin' House Boogie' and 'Bad, Bad Whiskey'). His romping boogies about drinking and partying were hugely popular and for two years (1949 and 1950) he was voted Top R&B Artist by *Billboard*. Following the break-up of his band in 1954 he never achieved the same level of success, and he left Aladdin in 1956. He then recorded as part of a duo with **Charles Brown** for the Ace label, and in 1963 recorded an album for **Motown Records**. In the 60s he played clubs around Cincinnati and Cleveland, Ohio, drawing heavily on his catalogue of old hits, but did not have any more hit records. In 1970 he suffered the first of a series of strokes. In 1972 he retired and returned to his home-town of Houston where he died eight years later.

● ALBUMS: with Wynonie Harris *Party After Hours* (Aladdin 1955)★★★, *Rockin' The Boogie* (Aladdin 1955)★★★, *Let's Have A Party* (Score 1957)★★★, *Amos Milburn Sings The Blues* (Score 1958)★★★, *The Blues Boss* (Motown 1963)★★★, *13 Unreleased Masters* (Pathé-Marconi 1984)★★.

● COMPILATIONS: *Million Sellers* (Imperial 1962)★★★★, *Greatest Hits* Aladdin recordings (Official Records 1988)★★★★, *Blues & Boogie: His Greatest Hits* (Sequel 1991)★★★★, *Down The Road Apiece: The Best Of ...* (EMI 1994)★★★★, *The Complete Aladdin Recordings Of Amos Milburn* (Mosaic 1995)★★★★.

Miles Smiles - Miles Davis

This was the last **Miles Davis** album before his next plateau (or his next album), an occurrence that happened throughout his career. This is the quintet that moved into electronic music with ***Bitches Brew*, Herbie Hancock, Wayne Shorter, Tony Williams, Ron Carter**, an astonishing line-up and surely Miles's best post-Coltrane group. This is like music for the last supper; they all knew that Fender Rhodes pianos and Precision basses were coming and this is a superb farewell to acoustic jazz. All six tracks are rewarding, all different, yet the sound is the same. Much more appreciated today than when it was first released.

● Tracks: *Orbits; Circle; Footprints; Dolores; Freedom Jazz Dance; Ginger Bread Boy.*

● First released 1966

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Miles, Buddy

b. George Miles, 5 September 1945, Omaha, Nebraska, USA. A teenage prodigy, this powerful, if inflexible drummer was a veteran of several touring revues prior to his spell with soul singer **Wilson Pickett**. In 1967, Miles joined the **Electric Flag** at the behest of guitarist **Mike Bloomfield**, whose subsequent departure left the drummer in control. Although the group collapsed in the wake of a disappointing second album, Miles retained its horn section for his next venture, the Buddy Miles Express. This exciting unit also included former **Mitch** Ryder guitarist Jim McCarthy. Their first album, *Expressway To Your Skull*, was full of driving, electric soul rhythms that had the blessing of **Jimi Hendrix**, who produced the album and wrote the sleeve notes. In 1969, Miles joined Jimi Hendrix in the ill-fated Band Of Gypsies. The drummer then continued his own career with the Buddy Miles Band and the rumbustious *Them Changes* album, the title track of which was a minor US hit. As an integral part of the artist's career, the song was not only featured on the *Band Of Gypsies* album, but provided one of the highlights of Miles's 1972 collaboration with **Carlos Santana**, which was recorded live in an extinct Hawaiian volcano. Having participated in an ill-fated Electric Flag reunion, the drummer continued his prolific rock/soul output with a variety of releases.

Despite enjoying a seemingly lower profile during the 80s, Miles has been the guiding musical force behind the phenomenally successful California Raisins, a cartoon group inspired by television advertising. In the mid-90s Miles reappeared with an accomplished album on **Ryko** that included his interpretations of 'All Along The Watchtower' and 'Born Under A Bad Sign'. It was alleged in 1996 that Miles had once again fallen upon hard times.

● ALBUMS: as the Buddy Miles Express *Expressway To Your Skull* (Mercury 1968)★★★★, as the Buddy Miles Express *Electric Church* (Mercury 1969)★★★, as the Buddy Miles Band *Them Changes* (Mercury 1970)★★★, as the Buddy Miles Band *We Got To Live Together* (Mercury 1970)★★★, as the Buddy Miles Band *A Message To The People* (Mercury 1971)★★★, as the Buddy Miles Band *Buddy Miles Live* (Mercury 1971)★★, with Carlos Santana *Carlos Santana And Buddy Miles! Live!* (Columbia 1972)★★★, as the Buddy Miles Band *Chapter VII* (Columbia 1973)★★, as the Buddy Miles Express *Booger Bear* (Columbia 1973)★★, *All The Faces Of Buddy Miles* (1974)★★★, *More Miles Per Gallon* (Casablanca 1975)★★, *Bicentennial Gathering* (1976)★★, *Sneak Attack* (Atlantic 1981)★★, *Hell And Back* (Ryko 1994)★★★.

Miles, Butch

b. Charles Thornton, 4 July 1944, Ironton, Ohio, USA. After playing the drums as a small child, Miles later studied music in college. As a teenager, he played with a rock band, but his admiration for **Gene Krupa** inclined him towards jazz drumming. Resident in Charleston, West Virginia, he began playing with small jazz groups and in 1972 became **Mel Tormé**'s regular drummer. In 1975, he quit Tormé and offered his services to **Count Basie**. When Basie's drummer, Ray Porello, was injured in a road accident, Miles deputized for a week and stayed for four and a half years. In 1979, he joined **Dave Brubeck**, and the following year was backing **Tony Bennett**. In the 80s Miles worked extensively with small groups, sometimes as leader, accompanying such artists as **Gerry Mulligan, Al Cohn, Buddy Tate, Bucky Pizzarelli, Glenn Zottola, Scott Hamilton** and **Bob Wilber**. Miles also sings occasionally, proving an engaging if uninspired vocalist with a limited range. As a drummer, he is a gifted performer with an eclectic style that revealed his admiration for such big band drummers as Krupa, **Chick Webb** and **Buddy Rich**. In a small group setting he is a self-effacing and supportive player but, stylistically, he seems better suited for big band work, where he ably continues the great tradition set by his idols.

● ALBUMS: with Mel Tormé *Live At The Maisonette* (1974)★★★, with Count Basie *Montreux '77* (1977)★★★★, *Basie In Europe* (1977)★★★★, *Miles And Miles Of Swing* (1977)★★★, *Butch's Encore* (1977-78)★★★, *Lady Be Good* (1978)★★★, with Dave Brubeck *Back Home* (1979)★★★, *Butch Miles Salutes Chick Webb* (1979)★★★, *Butch Miles Salutes Gene Krupa* (1982)★★★, *Hail To The Chief! Butch Miles Salutes Basie* (1982)★★★, *More Miles . . . More Standards* (1985)★★, *Jazz Express* (1986)★★★.

Miles, Dick

b. 31 January 1951, Blackheath, London, England. From early days on the folk circuit, singer and concertina player, Miles turned professional in 1976. From 1977-85 he also played with the Suffolk Bell and Horseshoe Band, and was a founder member of the New Mexborough English Concertina Quartet from 1984-88. From 1988 until 1992, he toured occasionally, both at home and abroad, with songwriter Richard Grainger, in addition to pursuing his solo career. *The Dunmow Flitch*, recorded with his then wife Sue Miles, was an album of traditional English music, released on the now defunct Sweet Folk All label, and featured **Jez Lowe**. *Home Routes* includes 'The Alimony Run', a bitter song by **Pete Coe** about marital seperation and some of it's consequences. *Playing For Time* included a variety of songs such as Lennon and McCartney's 'Yesterday'/'All My Loving', and 'From Four Until Late' by blues guitarist **Robert Johnson**, as well as more traditional material, showing the range of the English concertina. Dick has established respect for himself on the folk circuit, where he is still much in demand as a soloist. In 1990, he recorded *On Muintavara* with the Irish group Suifinn, and then performed with them from 1991-92.

During his career Miles has appeared on *Folk On Two* on BBC radio, on numerous occasions, and has performed at both the Festival Hall, and Purcell Rooms on London's South Bank. Miles now lives in Ireland and tours regularly in Ireland, England and Holland. Apart from still working occasionally with Richard Grainger, he also plays with Ril-Gan-Anim, in addition to his solo work.

● ALBUMS: with Sue Miles *The Dunmow Flitch* (1981)★★★★, *Cheating The Tide* (1984)★★★, *Playing For Time* (Greenwich Village 1987)★★★★, *The New Mexborough English Concertina Quartet* (1987)★★, *On My Little Concertina* (1989)★★★, with Richard Grainger *Home Routes* (1990)★★★★, with Suifinn *On Muintavara* (1990)★★★.

Miles, Garry

b. James E. Cason, 27 November 1939, Nashville, Tennessee, USA. Miles had a busy career as solo singer, group member and songwriter in the 60s. His best-known song as Garry Miles was 'Look For A Star', a Top 20 hit in 1960 on **Liberty Records**. Before that, he had played guitar with **Brenda Lee** and performed as part of a trio called the Statues, who achieved a Top 100 cover version of the ballad 'Blue Velvet'. 'Look For A Star' had been featured in the UK film *Circus Of Horrors* in 1960. Released under the Miles pseudonym, it reached number 16. (N.B. **Garry Mills**, who had a hit with the same song, was a different artist.) A few other singles were issued under the Miles name, and as the Statues, but none were hits. Cason then recorded under his other nickname, Buzz Cason, for several labels but did not have any hits under that name. He did, however, co-write the hit 'Sandy' for **Ronny And The Daytonas**, and sang background for artists including **Elvis Presley**, **Kenny Rogers** and **Jimmy Buffett**.

Miles, John

b. 23 April 1949, Jarrow, Tyne And Wear, England. Miles achieved international fame in 1976 with the classic rock ballad 'Music' ('music was my first love and it will be my last/the music of tomorrow, the music of the past'). His beginnings in the music business found him manufacturing toilet signs by day, but by night performing in a semi-professional band called the Influences, which also included Paul Thompson (later in **Roxy Music**) and Victor Malcolm (later in **Geordie**). After this band split, Miles formed his own John Miles Band, who were successful in their native north east and also recorded for the group's own Orange label. In 1975, Miles and bassist Bob Marshall moved to London and were signed to **Decca**. Recruiting Barry Black (and later adding pianist Gary Moberly) they reached the UK Top 20 with the **Alan Parson**-produced 'Highfly'. The 1976 epic length follow-up 'Music' reached number 3 and earned the band an American tour with **Elton John**. The accompanying album portrayed Miles as a moody, James Dean figure and the artist came across as such when defending his composition from quarters of the music press who unfairly ridiculed the artist as pretentious. He had two further UK hits in 'Remember Yesterday' (Top 40, 1976) and 'Slow Down' (Top 10, 1977), but Miles was forever linked with his self-confessional epic. This ultimately proved to be a burden on Miles' development and although he continued to record into the 80s, he was never able to brush off the memory of that song. On 1983's *Play On*, Miles used a 40-piece orchestra and Elton John's old producer **Gus Dudgeon**. In the early 90s Miles took to the road with artists including **Joe Cocker** and **Tina Turner**.

● ALBUMS: *Rebel* (Decca 1976)★★★, *Stranger In The City* (Decca 1977)★★★, *Zaragon* (Decca 1978)★★, *More Miles Per Hour* (Decca 1979)★★, *Miles High* (EMI 1981)★★, *Play On* (EMI 1983)★★, *Transition* (Valentino 1985)★★, *BBC Radio 1 Live In Concert* (Windsong 1993)★★, *Upfront* (1993)★★.

Miles, Lizzie

b. Elizabeth Mary Pajaud, née Landreaux, 31 March 1895, New Orleans, Louisiana, USA, d. 17 March 1963. As a teenager, Miles sang with outstanding early jazzmen from the age of 16, including **Joe 'King' Oliver**, **Freddie Keppard**, **Kid Ory** and **Bunk Johnson**.

By the early 20s, she had established a reputation in Chicago and New York and toured Europe in the middle of the decade. The late 20s found her resident in New York, singing in clubs and recording with Oliver and **Jelly Roll Morton**. Illness kept her out of the business for a few years, but she returned to work in New York and Chicago in the late 30s and early 40s. Miles then abandoned her career, but she returned to nightclub work in the 50s, made records and re-established her reputation in the wake of the Dixieland revival, singing with **Bob Scobey**, **Sharkey Bonano** and **George Lewis**. She retired in 1959, turning her back on music to embrace religion. Often singing in Louisiana Creole patois, Miles had a robust and earthy style that made her a distinctive performer, despite a rather narrow vocal range. Miles was an all-round entertainer, applying her powerful delivery impartially to blues, pop songs, ballads, Creole songs, and improbable Creolized (French language) versions of 'Bill Bailey' and 'A Good Man Is Hard To Find'.

● ALBUMS: *George Lewis Live At The Hangover Club* (1953-54)★★★, *Moans And Blues* (1954)★★★, with Red Camp *Torch Lullabies My Mother Sang Me* (1955)★★.

● COMPILATIONS: *Complete Recordings 1922-29, Volumes 1-3* (Document 1996)★★★★.

Miles, Luke

b. 8 May 1925, Lachute, Louisiana, USA, d. 23 November 1987, Los Angeles, California, USA. Another of **Lightnin' Hopkins**' protégés, Miles had a fitful recording career. His initial inspiration was **John Lee 'Sonny Boy' Williamson**, although he was not interested in the harmonica. He moved to Houston, Texas, in 1952, where he met and became a friend of Lightnin' Hopkins. Since Miles was 6 feet 5 inches tall, Hopkins bestowed upon him the nickname 'Long Gone'. He accompanied Hopkins during a series of sessions recorded by Mack McCormick. Miles sang harmony and talked on two tracks, 'Baby' and 'Prison Blues Come Down On Me'; two further songs remained unissued. He moved to Los Angeles in May 1961, where he met arranger/producer **Robert 'Bumps' Blackwell**, who arranged a contract with **Mercury**, from which a single was released. Material from the two sessions, with contributions from **Sonny Terry** and **Brownie McGhee**, was released on Sundown 20 years later. In 1964, Miles recorded an album for World Pacific with guitarist Willie Chambers and bassist **Leroy Vinnegar** and the following year cut two singles with Bruce Bromberg for Two Kings.

A final single, 'Hello Josephine', was recorded for Kent in 1969. Miles made occasional appearances in clubs and at festivals, but drug problems kept him inactive musically. After surviving a 1985 operation for lung cancer, he briefly returned to performing before succumbing to brain cancer in 1987. An album session with the **William Clarke** Band for Satch Records remains unissued.

● ALBUMS: *Long Gone* (World Pacific 1964)★★★, *Country Boy* (Sundown 1982)★★★, with Lightnin' Hopkins *Prison Blues* (Collectables 1989)★★★.

● COMPILATIONS: *Suckin' And Blowin'* (Sundown 1982)★★★, *Pick Your Choice* (Shoe 1984)★★★.

Miles, Lynn

b. 29 September 1958, Sweetsburg, Quebec, Canada. Miles's parents brought her up in a musical household, where space on the record player was divided between her mother's opera and country records and her father' jazz albums. She studied violin and flute at school before taking piano lessons, self-financed from sporadic employment as a babysitter. Her first songs were written at the age of 10, inspired by her devotion to music and her voracious reading of mystery novels. She began to sing in clubs before studying as an opera singer for two years as she turned 20 years old. After initially working with Mark Thibeault she embarked on a musical partnership with guitarist Terry Tufts with whom she continued to earn a modest living throughout Ottawa. Initially playing covers, Miles subsequently introduced her own songs into the set, leading to her first recording sessions in 1987. This self-titled cassette recording, which included strong early compositions such as 'White Knight' and 'The Art Of Self-Defense', gave notice of her developing talent. Her personal circumstances were still difficult however, and during this period she helped support herself with work at the Ottawa Folklore Centre as a voice teacher, her students included a young **Alanis Morissette**. A second album for Snowy River Records, this time issued on compact disc, followed in 1991. *Chalk This One Up To The Moon* included a revealing testament to her nation's fixation with male sports which she had witnessed in her adolescence. 'It's Hockey Night In Canada' was the record's most powerful moment, though other songs such as 'It'll Be Here' and 'All I Ever Wanted' were also convincing. Buoyed by strong reviews, Miles ventured south of the Canadian border for her first performances in the USA and also appeared at the 1992 Mariposa Folk Festival. There she met **Guy Clark**, who introduced her to his producer Miles Wilkinson, who in turn found her an American publisher. In October 1994 she returned to the studio to record *Slightly Haunted*. Produced by Jeffrey Lesser, this included more commercial material such as 'I Loved A Cowboy' as well as more exploratory themes, including 'The Ghost Of Deadlock'. Some critics were less than convinced, *Q* magazine charging the contents with being 'utterly vacuous'.

● ALBUMS: *Lynn Miles* cassette (Snowy River 1987)★★, *Chalk This One Up To The Moon* (Snowy River 1991)★★★, *Slightly Haunted* (Philo 1996)★★.

Miles, Robert

b. Roberto Concina (aka Roberto Milani). Miles was born to Italian parents in Fluerier, Switzerland, in 1969 and later moved to Italy. As a child he learned the piano and began DJing when he was 13. Four years later he took his first job at a local club, around the same time as he set up a pirate radio station. After a few years he was playing at various clubs throughout northern Italy and by the time he was 22 he had become one of the most successful broadcasters in the region on account of his show on Radio Supernetwork. He subsequently invested in a studio to concentrate on writing his own material, while continuing to DJ at clubs and parties. After a number of minor successes in Italy he achieved widespread success with his single 'Children' (1996), which was initially signed to Platypus Records in the UK from the Italian independent DBX, before being picked up by **DeConstruction Records**. Inspired by the sounds he had heard while DJing in Goa, Ibiza, Bali and other such places, while aiming to create a contrast to the hard techno which was popular in Italy at the same, 'Children' created a rather sickening ethereal atmosphere, blending a basic trance sound with live instruments including strings, guitar and its famous piano hook. With its commercial melodic sound it was extremely successful, particularly in Europe and brought Miles's name into the mainstream. The follow-ups 'Fable' and 'One & One' and his debut album *Dreamland* were equally popular and lead to Miles winning various industry awards, including the Brits' Best International Newcomer and the World Music's Highest-Selling Male Newcomer. In 1997 he released the single 'Freedom' and a second album *23am* which extended his sound to incorporate breakbeats and elements of drum 'n' bass as well as vocalists and jazz musicians. In the same year he mixed one side of the compilation *London* for the 'superclub' Rennaissance. He has remained a popular DJ throughout Europe.

● ALBUMS: *Dreamland* (DeConstruction 1996)★★★, *Dreamland II* remixes (DeConstruction 1996)★★★, *23AM* (DeConstruction 1997)★★★.

Milestones - Miles Davis

An album that has matured with age. Featuring the classic sextet with the personnel of **John Coltrane**, **Cannonball Adderley**, **Red Garland**, **Philly Joe Jones** and **Paul Chambers**, it hints at what was to come with the phenomenal ***Kind Of Blue*** the following year. The modal jazz period was germinated here, particularly with 'Sid's Ahead', featuring one of Miles's finest solos, a tribute to late-night New York disc jockey Symphony Sid. Elsewhere the pace is swing and cool, with a unique drum sound on 'Billy Boy' and it closes with a superior reading of Monk's 'Straight No Chaser'.

● Tracks: *Doctor Jekyll; Sid's Ahead; Two Bass Hits; Miles; Billy Boy; Straight No Chaser.*

● First released 1958

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Miley, Bubber

b. James Wesley Miley, 3 April 1903, Aiken, South Carolina, USA, d. 20 May 1932. By his late teens, trumpeter Miley was working extensively in clubs in Chicago and New York and was on the road with **Mamie Smith**. In 1923, he became a member of **Elmer Snowden**'s band, staying on when **Duke Ellington** took over as leader. His heavy drinking made him unreliable and erratic, and he left the band in 1929, touring Europe that year with **Noble Sissle**. He briefly led his own band but was stricken with tuberculosis and died in May 1932. As a formative member of Ellington's orchestra, Miley's influence remained long after his departure. His dramatic use of the plunger mute, together with growls and other unusual sounds, helped to create many of the so-called 'jungle' effects which became an integral part of Ellington's music.

Milhûn

Milhûn, a form of traditional music accompanying sung poetry in Morocco, traces its heritage to the country's classical period. In common with other indigenous forms, such as andalous and the al-âla orchestras, it uses similar instrumentation (predominantly strings and percussion). Specifically, a Milhûn Orchestra will usually comprise oud (lute), kamenjah (violin), swisen (small lute), taarija (tambourine), darabouka (drums), handqa (brass cymbals) and hadjouj (bass lute). A performance consists of two parts. The first, the taqsim (or overture) is played on the violin or oud and establishes a dominant rhythm. This is then sustained in the qassida section, where poetry is added. The latter section begins with solo verses, before the chorus joins the poet, finally speeding up together as a finale. Poems are usually improvised, though they are often adapted from traditional works, local proverbs and devotional songs. The greatest exponent of Milhûn was Al-Thami Lamdaghri (d. 1856) whose compositions, including 'Al Gnawi', 'Al-Arsa' and 'Aliq Al-Masrûh', still form the backbone of the music's modern repertoire. The best-known contemporary singers include Abdelkrim, Haj Hussein and Abdellah Ramdani. None of these artists or any others have ever been properly appreciated outside of Morocco, but they continue to enjoy tremendous popularity at home.

Milk And Cookies

Formed in New York, USA, in 1974, Milk And Cookies initially consisted of Justin Strauss (vocals), Ian North (keyboards) Sal Maida (bass) and Mike Ruiz (drums). A power pop band with a quirky sense of humour, their sole album inspired comparisons to Sparks. Soon after its release Maida quit to join Venus And The Razorblades, and Jim Gregory, and then Jay Dee Weiss, replaced him in Milk And Cookies. North soon left, too, to form the punk-inspired Neo and Ian North's Radio, while Weiss then became a founding member of the Knickers with James Destri (who later was a member of **Blondie**). Strauss and Ruiz managed to keep their band going until 1977.

● ALBUMS: *Milk And Cookies* (Island 1974)★★★.

Milk And Honey

Jerry Herman's first Broadway score, and reputedly the first Broadway musical ever to have an Israeli setting - the block buster ***Fiddler On The Roof*** came along three years after *Milk And Honey* opened on Broadway at the Martin Beck Theatre on 10 October 1961. Don Appel's book deals mainly with the romantic relationship between Phil (Robert Weede) and Ruth (Mimi Benzell), two middle-aged American tourists in Israel. At the end of the piece, their on-off affair is still unresolved, mainly due to Ruth's not unreasonable misgivings concerning Phil's wife. Molly Picon played another American tourist - but one with a mission - a widow in determined pursuit of a new husband in the shape of Mr. Horowitz (Juki Arkin). Picon, a veteran of the Yiddish theatre, also starred in the film of ***Fiddler On The Roof***. Other members of the cast included Tommy Rall and Lanna Saunders. Herman's score was acclaimed as 'melodically inventive', and particular praise was reserved for Phil and Ruth's touching 'Shalom'. However, the rest of the songs, such as 'There's No Reason In The World', 'That Was Yesterday', 'Let's Not Waste A Moment', 'Like A Young Man', 'As Simple As That', 'Chin Up, Ladies', and 'Independence Day Hora', were extremely impressive, and lingered in the memory. *Milk And Honey* ran for 543 performances - without making a profit. Still, the money would soon be rolling in for Herman: his first smash-hit, ***Hello Dolly***, was set to make its elegant entrance on Broadway in 1964.

Milkshakes

This UK, Chatham, Kent-based group were originally conceived in the late 70s by Pop Rivit roadies Mickey Hampshire and Banana Bertie as Mickey And The Milkshakes. Often appearing on the same circuit as fellow Medway town bands the **Dentists** and the **Prisoners**, the group performed as a 'psychobilly' outfit, supporting the Pop Rivits from time to time with **Wreckless Eric** cover versions. Pop Rivit leader Billy Childish then began writing with Hampshire and in 1980 formed a new version of Mickey And The Milkshakes. Eventually settling on a line-up of Childish and Hampshire (guitars, vocals), Russ Wilkins (bass) and Bruce Brand (drums), they started recording a string of albums featuring various R&B classics plus original material. After the first album they truncated their name. Later on, when John Agnew replaced Wilkins, they began to refer to themselves as Thee Milkshakes.

In addition to their normal activities of gigging and recording, they also acted as the backing band to an all-girl vocal trio called the Del Monas. As prolific releasers of album material, The(e) Milkshakes were only modestly successful with singles, achieving two UK Independent Top 20 hits with 'Brand New Cadillac' (1984) and 'Ambassadors Of Love' (1985). The group split in 1984 (although Milkshake material continued to be released long after), with Childish going on to form the equally productive Thee Mighty Caesars.

● ALBUMS: as Mickey And The Milkshakes *Talkin' 'Bout Milkshakes* (Milkshakes 1981)★★★. As The(e) Milkshakes *Fourteen Rhythm And Beat Greats* (Milkshakes 1982)★★★, *After School Session* (Upright 1983)★★, *The Milkshakes IV (The Men With The Golden Guitars)* (Milkshakes 1983)★★, *The Milkshakes Sing And Play 20 Rock And Roll Hits Of The 50s & 60s* (Big Beat 1984)★★, *Nothing Can Stop These Men* (Milkshakes 1984)★★, *The Milkshakes In Germany* (Wall City 1984)★★★, *Thee Knights Of Trashe* (Milkshakes 1984)★★★, *They Came, They Saw, They Conquered* (Pink Dust/Enigma 1984)★★★, with the Prisoners *The Last Night At The M.I.C. Club* (Empire 1985)★★★, with the Prisoners *Thee Milkshakes Vs The Prisoners Live* (Media Burn 1985)★★★, *The 107 Tapes* (Media Burn 1986)★★★, *The Milkshakes' Revenge!* (Hangman 1987)★★★, *Live From Chatham* (Hangman 1987)★★★, *Still Talking 'Bout* (1992)★★★.

● COMPILATIONS: *Showcase* (Brain Eater 1984)★★★, 19th Nervous Shakedown (Big Beat 1990)★★★.

Millennium

This Los Angeles-based act emerged in 1967, when two former members of Ballroom, producer/songwriter **Curt Boettcher** (b. 7 January 1944, Eau Claire, Wisconsin, USA, d. 14 June 1987, Los Angeles), and guitarist Lee Mallory, joined forces with singer/guitarist **Michael Fennelly** b. 1948, New Jersey, New York, USA. Doug Rhodes (organ/bass), Sandy Salisbury (guitar) and Ron Edgar (drums) - all ex-**Music Machine** - and Joey Stec (guitar) completed the line-up of an act enhanced considerably by the production skills of **Gary Usher**. *Begin* offered the sweet, close harmonies of west coast contemporaries the **Association** and **Harper's Bizarre** but, despite considerable acclaim, it was not a commercial success, and the unit was officially disbanded soon afterwards. The musicians also contributed to the concurrent Boettcher/Usher project, **Sagittarius**, while Fennelly, Rhodes and Edgar subsequently formed Bigshot.

● ALBUMS: *Begin* (Columbia 1968)★★★★.

Miller, Ann

b. Lucille Ann Collier, 12 April 1919 or 1923, Chireno, Texas, USA. A vivacious, long-legged tap dancer (500 taps per minute) who achieved stardom rather late in her career via several classic film musicals of the late 40s and early 50s. After her parents were divorced when she was about 10 years old, Miller, who is of Irish, French and Cherokee descent, moved with her mother to California and supplemented the family's finances by dancing in clubs. An RKO talent scout spotted her there, and in the late 30s she made a few films for the studio, including *New Faces Of 1937*, The *Life Of The Party*, *Stage Door*, *Having A Wonderful Time*, *Tarnished Angel*, *Room Service*, and *Radio City Revels*. In 1938 she was loaned out to Columbia for the Frank Capra comedy *You Can't Take It With You* which won the Oscar for best picture. A year later she thrilled Broadway audiences by dancing 'The Mexiconga', accompanied by the Loo Sisters and Ella Logan in ***George White*****'s *****Scandals***. During the early 40s she was often one of the few artists worth watching in a series of mostly low-budget features which included *Melody Ranch*, *Time Out For Rhythm*, *Go West Young Lady*, ***Reveille With Beverley***, *What's Buzzin' Cousin?*, *Jam Session*, *Carolina Blues*, and *Eadie Was A Lady* (1945). In 1948 she had good role in ***Easter Parade*** with **Fred Astaire**, **Judy Garland**, and Peter Lawford, and provided one of the film's highspots with her scintillating solo dance number 'Shaking The Blues Away'. Her performance in that film merited a seven year MGM contract, and after performing a frenetic 'Dance Of Fury' with Ricardo Montalban and Cyd **Charisse** in ***The Kissing Bandit***, joined **Frank Sinatra**, **Gene Kelly**, **Vera-Ellen**, **Betty Garrett** and Jules Munshin in one of the all-time great movie musicals, ***On The Town*** (1949). She led them all a fine dance around the anthropology museum with the clever and amusing 'Prehistoric Man'. Although she was by now around 30 years of age, Miller continued to shine during the early 50s in movies such as *Texas Carnival*, *Two Tickets To Broadway*, ***Lovely To Look At*** (which included her highly individual interpretation of 'I'll Be Hard To Handle'), and *Small Town Girl* in which she excelled again, this time with 'I Gotta Hear That Beat'. In ***Kiss Me Kate*** (1953) she played what is said to be her favourite role of Bianca, and this film was arguably the highlight of her whole career. Her memorable performances of **Cole Porter**'s marvellous 'Too Darn Hot', 'From This Moment On', 'Tom, Dick And Harry', 'Why Can't You Behave?', 'Always True To You Darling In My Fashion', and 'We Open In Venice' were a joy to behold. By now, the golden era of MGM musicals was almost over, and after guesting in the **Sigmund Romberg** biopic ***Deep In My Heart***, and emphasising just how good she still was with a top-class routine to 'The Lady From The Bayou' in ***Hit The Deck***, Miller signed off in 1956 with the ordinary *The Opposite Sex* and the non-musical *The Great American Pastime* (about baseball, of course). Like so many others, in the 60s she turned to television and nightclubs and toured in stage revivals of shows such as ***Hello, Dolly!***, ***Panama Hattie***, and ***Can-Can***. She also made a television commercial for soup in which she danced on the top of an enormous can, surrounded by water fountains, a large orchestra, and a bevy of chorus girls. In 1969 she returned to Broadway after an absence of 30 years and took over the leading role in the hit musical ***Mame*** to wide critical acclaim. In the early 70s her extensive tours in ***Anything Goes*** were interrupted for more than a year while Miller recovered from an accident in which she was struck by a sliding steel curtain. In 1979 she joined **Mickey Rooney** in ***Sugar Babies***, a celebration of the golden era of American vaudeville which ran on Broadway for 1,208 performances before touring the US for several years, and spending a brief time in London's West End in 1988. Her honours include the **George M. Cohan** Award for Best Female Entertainer, the Sarah Siddons Award for Best Actress, and an award for Best Dance Number given to her by the Dance Awards of America. The University of California presented her with its Lifetime Award and endowed a yearly drama award and scholarship in her honour. Miller's colourful private life, which has involved admirers such as Conrad Hilton and Louis B. Mayer, and failed marriages to three American oil millionaires, is documented in her autobiography. She is also interested in the paranormal and is said to believe implicitly that she is a reincarnation of the first female Pharoah of Egypt.

● FURTHER READING: *Miller's High Life*, Ann Miller.

Miller, Big

b. Clarence Horatio Miller, 18 December 1922, Sioux City, Iowa, USA, d. 9 June 1992. Miller's parents were Henry Miller, a Sioux, who was a preacher, and Nora Epperson, a descendant of slaves. His first influence in music came from his father's church but he also heard the blues sung by men working on the railroad. In the 30s, while still a student, he formed a band, but with the outbreak of World War II he joined the army. After serving in the Pacific and in Europe, he began entertaining his fellow soldiers. In 1949 he joined **Lionel Hampton**'s band, then had a five-year spell with **Jay McShann**. Miller's abiding interest in the blues was such that writer-poet Langston Hughes wrote a series of songs especially for him and he also performed at Carnegie Hall in *The Evolution Of The Blues Song* with **Jon Hendricks** and **Miriam Makeba**, the recording of which won the Grand Prix Du Disque. In 1963 Miller moved to Australia, then to Hawaii. In 1967 he toured with The Evolution Of The Blues Song and was stranded in Vancouver. Taking a liking for Canada, he settled in Alberta and became a respected performer and educator, teaching at the Banff School of Fine Arts and the Grant MacEwan Community College. He was also the recipient of an Honorary Doctorate from Athabasca University. In 1981 the Canadian National Film Board produced a biographical film, *Big And The Blues*. Miller had a commanding style and his rich voice lent itself especially well to the material he favoured. His influences in the blues were **Joe Turner**, **Jimmy Rushing**, **'T-Bone' Walker** and **Jimmy Witherspoon**, whom he followed into the McShann band. He also admired the ballad style of **Billy Eckstine**. Miller's chosen lifestyle was such that he has left behind considerably fewer recordings than his undoubted talent deserves.

● COMPILATIONS: *The Last Of The Blues Shouters* (Southland 1990)★★★.

Miller, Bill

b. Stockbridge-Munsee Reservation, Wisconsin, USA. Miller is a Native American from the Mohican tribe, and much of his songwriting concerns itself with the plight of his people since the frontier days of the nineteenth century. American society's general intolerance and vilification of 'red Indians' is something, sadly, that Miller continues to encounter to the present day. He recalls a particularly galling meeting with record company executives in Nashville where he was promised a recording contract if he 'dropped that Indian shit'. He has never had any intention of betraying his heritage, and a cursory glance at his songbook, including titles such as 'Geronimo's Cadillac', 'Trail Of Freedom' and 'Reservation Road', demonstrate his continuing advocacy of his cultural background. In 1992 he was finally awarded a major recording contract via Jim Ed Norman at **Warner Brothers Records**, ironically due to the success of the Hollywood film *Dances With Wolves* (from the same industry so responsible for the demonizing of native Americans in their 'cowboy and indians' films). Miller was born on a reservation in Wisconsin and brought up with nine siblings. He quickly descended into alcoholism, just like his father and grandfather before him. However, he was determined that it was time to break the cycle of dependency and abuse. His first musical experience came when playing guitar in his uncle's Wisconsin polka band, but he embarked on a fine arts degree before dedicating himself to music. His first two albums were both recorded for his own Windspirit label, preceding three more for Rosebud Records, which he co-owns with **Kathy Mattea**'s manager. His first properly distributed album, *The Red Road*, was finally released in 1993 and confirmed him as a natural peer of fellow Native American activist **John Trudell**. He subsequently contributed the flute passage in **Vanessa Williams**' 'Colors Of The Wind', which was included on the *Pocahontas* film soundtrack. However, as he conceded to ***Billboard*** magazine in 1995, 'I felt real limited at Warner Western. I said "I want to rock, so can I get out of this corral?".' The subsequent *Raven In The Snow* collection, which saw him move to **Reprise Records**, included 'Pile Of Stones', a typically autobiographical song detailing how much he missed his children when on tour. The album's title was inspired by a return to his home reservation: 'With my music, my viewpoint, my belief system, I stand out like a raven in the snow.'

● ALBUMS: *The Red Road* (Warner Western 1993)★★★, *Raven In The Snow* (Reprise 1995)★★★.

Miller, Bob

The instrumental group Bob Miller And The Millermen appeared regularly on UK television and radio programmes in the 50s and early 60s. After being noticed at several London gigs, including one at the Locarno Ballroom, Streatham, in London, on Coronation Day, 2 June 1953, Miller appeared on BBC Television's *Dig This*. He subsequently toured with current stars such as **Cliff Richard**, **Bobby Darin**, the **Four Freshmen** and **Shirley Bassey**. Later, on shows such as *Drumbeat* (for eight years), and the radio series, *Parade Of The Pops* ('a review of the week's popular music, and prediction of hits to come'), they backed many of the UK's top vocalists, and had their own featured spots. Their records included 'Muchacha', 'Square Bash', 'Dig This', 'The Poacher', 'Little Dipper', 'In The Mood', 'My Guy's Come Back', 'The Busker's Tune', 'Manhunt', '77 Sunset Strip' and 'Joey's Song'. For much of his life, Miller's abiding interest has been yacht racing, and in June 1972 he participated in the Transatlantic Race, providing a day-by-day radio commentary.

● ALBUMS: *The Exciting Sounds Of Bob Miller.* (60s)★★★, *Parade Of Pops* (Pye 1968)★★, *Bob Miller & M* (1978)★★.

● COMPILATIONS: *Sugar Coated Baby* (Bear Family 1997).

Miller, Chuck

b. California, USA. Miller was a boogie-woogie piano player who had a 1955 Top 10 single with 'The House Of Blue Lights', a rocking version of an **Andrews Sisters** song that had previously been a hit in 1946 for its co-author, **Frank Slack**. Recorded for **Mercury Records**, the cover version was Miller's only major hit. Prior to his biggest recording, Miller had recorded some tracks for **Capitol Records** and, following the US number 9 hit, he continued to try for others, with no luck. His only other chart record was 'The Auctioneer', a country song that reached number 59 later in 1956.

● ALBUMS: *Goin' Goin' Gone* (Revival 1987)★★★.

Miller, Count Prince

b. *c*.1948, Jamaica, West Indies. Count Prince Miller is a veteran performer having been involved in black entertainment for over 30 years. In the early 60s he was initially a baritone singer, singing with the Downbeats. He learnt his craft performing on the hotel circuit on the north coast of Jamaica. His reputation led to his being enrolled to perform with **Jimmy James And The Vagabonds**, joining the group in the UK. The band released a number of singles, including 'Red Red Wine' prior to **Tony Tribe**'s reggae version of the **Neil Diamond** classic. The song gave the group their only UK Top 40 hit in 1968 and it was not until 1976 that they returned to the chart. After Miller departed from the group he became more involved in the UK reggae scene. He appeared at the Wembley Reggae Festival in 1971, the recording of which was planned as a live album by **Trojan Records**, but the project faltered. Undeterred, the label persevered, and a live album was successfully recorded at Alexandra Palace featuring the **Pioneers**, **Greyhound**, **Nicky Thomas**, **Delroy Wilson**, **Bruce Ruffin**, and compered by Miller. In 1971 he had recorded a novelty hit for the label, 'Mule Train Parts One And Two', which he performed at the show. Further releases included 'Bewildered' and a comment on man's follies, 'The Monkey'. He also performed alongside his compatriot Danny Ray and was instrumental in securing the singer a contract with MCA Records. In 1974 as a soloist, he released 'Call Me' on the Trojan subsidiary Ashanti. His reputation as an MC led to his introducing a number of top Jamaican artists, including the Rainbow Theatre performance of the Jamaica Showcase in 1974, featuring **Al Brown**, **Dennis**

Brown, **Cynthia Richards** and **Sharon Forrester**. He was also invited to introduce **Bob Marley** And The Wailers at the same theatre in June 1977. The event was filmed and has the distinction of being the first official reggae video. In the early 80s, he re-recorded 'Mule Train' with **Sly And Robbie**, reviving his popularity as a performer. He continued to whip up enthusiasm at live events, and pursued his aspirations towards an acting career. By the 90s, his determination resulted in a role in the popular television situation comedy *Desmond's*. In 1996 he returned to the studios to produce Jimmy James and Winston Curtis's 'Muriel'.

● ALBUMS: *Trojan Reggae Party Volume One* (Trojan 1972)★★★★.

Miller, Dean

b. USA. The son of country legend **Roger Miller**, Dean Miller admits that his lineage had a huge impact on his career development: 'He influenced me in every way. He was very wise and helped me become a better person as well as a better songwriter. But I don't think my music is anything like his.' Miller Jnr. was as much influenced by country rockers **John Mellencamp** and **Steve Earle** as traditional country staples such as **Buck Owens** and **Willie Nelson**. He did not set out to emulate his father, and, indeed, did not take music seriously until he had completed his college studies and attempted to work as an actor in Los Angeles. He eventually went to Nashville in 1990 and began writing songs - he estimates to have between 300 and 400 on catalogue at any time. Artists who have used his material include Shawn Camp, Brett James and **James House**. For his 1997 Capitol Nashville debut, Miller enlisted **Travis Tritt** producer Gregg Brown to guarantee a 'tough' sound. The best of the album's many strong tracks was 'Nowhere, USA', which was also released as a single. Like many of his songs, this was accomplished with voice and plaintive fiddle, providing the perfect setting for his small-town narratives. Guests on the album included **Trisha Yearwood** and **Mavericks** singer **Raul Malo**.

● ALBUMS: *Dean Miller* (Capitol Nashville 1997).

Miller, Donnie

This American guitarist and singer-songwriter was most widely renowned for his leather-clad biker image. Influenced by **Steve Earle**, **Bruce Springsteen** and the old blues masters, he specialized in a laid-back, understated approach, with fluid but economical lead guitar breaks. Signed to **Epic** Records, he released *One Of The Boys*, ably assisted by Vince Kirk (second guitar), Norman Dahlor (bass), Kurt Carow (keyboards) and Tim 'Kix' Kelly (drums). The album also featured guest appearances from **Cyndi Lauper** and **Tommy Shaw** (of **Damn Yankees**). 'The Devil Wears Lingerie' attracted some attention as a single, with its provocative and sordid promotional video, but it effectively marked the last sighting of the artist.

● ALBUMS: *One Of The Boys* (Epic 1989).

Miller, Duncan

The studio boffin behind such 90s UK dance chart regulars as Esoterix (whose product includes 'Void', the first release on **Positiva**, and 'Come Satisfy My Love' for Union) and Monica De Luxe ('The Temperature's Rising' and 'Don't Let This Feeling Stop'). This is only the tip of the Miller iceberg, however. He garnered an *Echoes* Single Of The Week award for 'South By South West', from his jazz-based project, As One, on Wow Records, and another creation, Feelgood Factor's 'Jump Up In The Air' also showed strongly in several club listings. Miller operates out of his own West London studio, working alongside various DJs and musicians. In this role he produced 'U Don't Have To Say You Love Me' for **React Records**, and 'Bonour M. Basie' for Wow. He has also produced a track for **Robert Owens** and provided keyboard services for remixer Frankie Foncett. His own remixing projects included working with Paul Gotel on the **Well Hung Parliament** takes of **Nu Colours**' 'The Power', McKoy's 'Fight' and **Monie Love**'s 'Never Give Up'.

Miller, Ed

b. Edinburgh, Scotland. Though originally from Scotland, Miller has spent much of his life in Austin, Texas, USA. He has travelled widely, with spells in Maine, southern California, Texas and Ontario, Canada, and also frequently returns to his native Scotland to perform. His popularity is built on his simple but endearing singing and guitar playing, and an arsenal of songs drawn from traditional and contemporary Scottish sources. Though his first three American albums were never released in the UK, the **Greentrax Records**' compilation, *At Home With The Exiles*, provided an excellent selection of the best of his previous work. It added the self-penned title track and newer tunes drawing on songwriters including Nancy Nicolson, Hamish Henderson and Matt Armour. The musicians included guitarist Rich Brotherton and Scottish fiddler Alasdair Fraser. The older material consisted of standards such as 'Pittenweem Jo', 'The John McLean March' and 'The Broom O' The Cowdenknowes'.

● ALBUMS: *Border Background* (Folk-Legacy 1989),★★ *Home And Away* (Wellfield 1991)★★★, *Scottish Voice* (Wellfield 1993)★★★.

● COMPILATIONS: *At Home With The Exiles* (Greentrax 1995)★★★★.

Miller, Eddie

b. Edward Raymond Müller, 23 June 1911, New Orleans, Louisiana, USA, d. 6 April 1991, Los Angeles, California, USA. Miller began playing clarinet as a child and in his early teens played in street bands. Before he was 17 years old he was on his way to New York where he played with several bands, including that led by Julie Wintz which had the unenviable task of playing opposite **Fletcher Henderson** at the Roseland Ballroom. While on this engagement, Miller met Henderson's star tenor saxophonist, **Coleman Hawkins**, with whom he formed a lifelong friendship. By this time Miller had also taken up the tenor and in 1930, at the age of 19 joined **Ben Pollack**'s band where he remained until its break-up in 1934. A founder-member of the co-operative group which became known as the **Bob Crosby** Orchestra, Miller was one of the leading soloists of the band and played an important part in its huge success. He was composer of 'Slow Mood', a hit for the band. In 1943, he briefly led his own unit before entering the US army. On his discharge, following illness, he reformed a band, but by the mid-40s he had become a studio musician in Hollywood where he remained for the next 10 years. Miller appeared in the film ***Pete Kelly's Blues*** (1955) and its television spin-off series, but by the late 50s was back on the jazz circuit. In the 60s, he played dates across the USA as a single and was also a member of the band led by **Pete Fountain** as well as that run by his former Crosby soulmates **Yank Lawson** and **Bob Haggart**, the **World's Greatest Jazz Band**. During the 70s and 80s Miller continued his career, touring as a single and working with the WGJB and its later version, the Lawson-Haggart Jazz Band. Amongst his associates in the band was pianist Lou Stein, with whom he recorded a duo album, *Lazy Mood For Two*. He also appeared at several Crosby reunions. He was still active when, while with the Lawson-Haggart band in 1988, he suffered a disabling stroke which ended his playing career. A later stroke was even more damaging and he eventually died in April 1991. A fluid player with a relaxed and smoothly elegant style, Miller was at his best on ballads, although his uptempo excursions with Crosby, especially on the numbers performed by the Bobcats, the band-within-the-band, lent weight to his status as one of the best white tenor players of his generation.

● ALBUMS: *Tenor Of Jazz* (1967)★★★★, *A Portrait Of Eddie* (1971)★★★, *Live At Capolinea* (1976)★★★, with Lou Stein *Lazy Mood For Two* (1978)★★★, *It's Miller Time* (1979)★★, *Street Of Dreams* (1983)★★★.

● COMPILATIONS: with Bob Crosby *South Rampart Street Parade* (MCA 1935-42)★★★, with Crosby *Big Noise From Winnetka* (MCA 1937-42)★★★★, *Soft Jive* (1943-44)★★★, *Live At Michele's Silver Stope* (Audiophile 1988)★★★, *Piano Blues 1929-34* (Blues Document 1989)★★★.

● FURTHER READING: *Stomp Off, Let's Go!: The Story Of Bob Crosby's Bob Cats & Big Band*, John Chilton.

Miller, Emmett

b. USA. A major but unrecognised influence on the development of country music and by inference rock 'n' roll, Emmett Miller was widely known as 'the Minstrel man'. Part of the reason for the lack of acknowledgement accorded his legacy can be ascribed to the dubious nature of minstrel-singing: in more enlightened times the sight of white actors 'blacked-up' as negroes, using accentuated singing voices, is hardly likely to be considered acceptable. Despite this, Miller deserves to be accredited as a fine singer whose innovations were adopted by much better-known figures including **Jimmie Rodgers**, **Bob Wills**, **Hank Williams** and **Merle Haggard**. Though the voice was decidedly country, Miller's minstrel act stemmed from the jazz tradition. So too did his band, the Georgia Crackers, featuring **Tommy Dorsey**, **Jimmy Dorsey**, **Jack Teagarden** and **Gene Krupa**. Sadly, much of his career took place before suitable equipment was available to record his songs. However, his was the first recorded version of 'Lovesick Blues' in 1925, though this tape has subsequently been 'lost'. However, it was recut in 1929, and archivists have noted that Hank Williams' later version of the song is almost note-for-note identical. Others inspired by Miller included Jimmie Rodgers (who, like Miller, yodelled) and **Tommy Duncan**. Bob Wills, meanwhile, cited Miller as his favourite singer. By the 30s Miller's career was effectively over, and it was not until 1996 that anybody thought it noteworthy enough to prepare a compilation. However, when they did they were rewarded with glowing reviews, many offering the observation that Miller has been the missing link in country music's early development.

● COMPILATIONS: *The Minstrel Man From Georgia* (Sony/Legacy 1996)★★★.

Miller, Ernest 'Punch'

b. Ernest Burden, 10 June 1894, Raceland, Louisiana, USA. d. 2 December 1971. Miller began playing cornet as a child, playing with local dance and early jazz bands. Shortly after World War I he settled in New Orleans for a while before joining the northward migration. Resident in Chicago from the mid-20s, he played with many bands including those led by **Freddie Keppard** and **Jelly Roll Morton**. From the mid-40s he was often in New York where he recorded with **Jimmy Archey**, **Ed Hall**, **Ralph Sutton** and others and also appeared on Rudi Blesh's *This Is Jazz* radio show. By the middle of the following decade, however, he had returned to New Orleans. In the early 60s he toured with **George Lewis**. A technically proficient trumpeter, Miller's playing mingled the New Orleans tradition with a deep feeling for the blues. His solos were often pungent and moving. He sang in a casual yet engaging manner, in this department, at least, displaying the influence of **Louis Armstrong**. In 1971 he was the subject of an exceptionally fine film documentary, ***'Til The Butcher Cuts Him Down***.

● ALBUMS: *Punch Miller And His Jazz Band* (1960)★★, *Punch Miller's Hongo Fongo Players* (1961)★★★, *Punch Miller's Bunch And George Lewis* (1962)★★★, *Punch's Delegates Of Pleasure* (1962)★★★, *Preservation Hall* (1962)★★, *The River's In Mourning* (1962)★★, *George Lewis And His New Orleans All Stars In Tokyo* (1963)★★★, *Oh! Lady Be Good* (1967)★★★.

● COMPILATIONS: *Kid Punch Miller: Jazz Rarities* (1929-30)★★★, *The Wild Horns* (1941)★★★, *Punch Miller And His All Star Band, New York 1947* (1947)★★★★, with Jimmy Archey, Mutt Carey *Jazz New Orleans* (1947)★★★★, *Delegates Of Pleasure* (Jazzology 1990)★★★.

Miller, Frankie (UK)

b. 1950, Glasgow, Scotland. Miller commenced his singing career in the late 60s group, the Stoics. Along with **Robin Trower**, Jim Dewar and Clive Bunker, he formed the short-lived Jude, whose potential was never captured on vinyl. With **Brinsley Schwarz** as his backing group, Miller recorded his first solo album, *Once In A Blue Moon*, in 1972. The following year he moved to New Orleans to work with **Allen Toussaint** on the highly regarded *High Life*, which displayed Miller's throaty, blues-styled vocals to considerable effect. Although the album did not sell well, it provided hit singles for both **Three Dog Night** and **Bette Wright**. By 1975, Miller had formed a full-time band featuring **Henry McCullough**, **Mick Weaver**, Chrissie Stewart and Stu Perry. Their album, *The Rock*, was a solid effort, but met with middling sales. With a completely new band comprising Ray Minhinnit (guitar), Charlie Harrison (bass), James Hall (keyboards) and Graham Deacon (drums), Miller next recorded *Full House*. The band of the same name lasted a year before Miller reverted to a solo excursion for *Perfect Fit*. The latter provided a surprise Top 10 UK hit with 'Darlin'', but Miller could not build on that success. His frequent change of musicians and producers has resulted in an erratic career that has always remained tantalizingly short of a major leap into the top league of white blues performers. Nevertheless, his live performances are as popular as ever, while his back catalogue has grown substantially over the years.

● ALBUMS: *Once In A Blue Moon* (Chrysalis 1972)★★★, *High Life* (Chrysalis 1973)★★★, *The Rock* (Chrysalis 1975)★★★, *Full House* (Chrysalis 1977)★★★, *Double Trouble* (Chrysalis 1978)★★★, *Falling In Love* (Chrysalis 1979)★★★, *Perfect Fit* (1979)★★★, *Easy Money* (1980)★★★, *Standing On The Edge* (Capitol 1982)★★★, *Rockin' Rollin' Frankie Miller* (Bear Family 1983)★★★, *Hey, Where Ya Goin'* (1984)★★★, *Dancing In The Rain* (Vertigo 1986)★★★.

● COMPILATIONS: *Best Of* (1992)★★★, *BBC Radio One Live In Concert* rec. 1977/78/79 (Windsong 1994)★★★.

Miller, Frankie (USA)

b. 17 December 1931, Victoria, Texas, USA. Miller was a moderately successful honky-tonk singer during the late 50s and early 60s, reaching the height of his fame with the Top 5 hit 'Black Land Farmer'. He originally formed the Drifting Texans at college, before signing to the Houston-based Guilt Edge in 1951 and recording several sides. After a spell of service in Korea, Miller signed to **Columbia Records** in 1954 and recorded a dozen sides that failed to place on the charts. After several one-off singles for independent labels, he was signed to Starday Records by Don Pierce in 1959. 'Black Land Farmer' was an immediate hit, followed by 'Family Man' (number 7) in October. Miller was never as successful again, with only 'Baby Rocked Her Dolly' (1960) and 'A Little South Of Memphis' (1964) breaking the Top 40. He moved to **United Artists Records** in 1965, but by the late 60s had retired from music to work as a car salesman in Arlington, Texas.

● ALBUMS: *Country Music's New Star* (Starday 1961)★★★, *True Country Style Of Frankie Miller* (Starday 1962)★★★, *Fine Country Singing Of Frankie Miller* (Audio Lab 1963)★★★, *Blackland Farmer* (Starday 1965)★★★.

● COMPILATIONS: *Rockin' Rollin'* (Bear Family 1983)★★★★, *Hey! Where You Going?* (Bear Family 1984)★★★, *The Very Best Of Frankie Miller* (Capitol 1993)★★★★, *Sugar Coated Baby* (Bear Family 1996)★★★.

Miller, Gary

b. Neville Williams, 1924, Blackpool, Lancashire, England, d. 15 June 1968, London, England. Miller was a popular singer in the UK during the 50s and early 60s, with a smooth and polished style. As a young man, Miller was a talented soccer player and played for Blackpool Football Club as an amateur. During World War II, he served as a lieutenant in the Royal Navy Volunteer Reserve and, on release, enrolled as a student at London University with the intention of becoming a teacher of languages. After performing in college concerts, and with the experience of singing at a Welsh Eisteddfod festival as a schoolboy, Miller embarked on the learning process of small-time cabaret and concert tours, and made his first radio broadcast on *Beginners, Please*. As well as singing, he also included dancing in his act, and was involved in negotiations for a small part in the Ray Bolger movie *Where's Charley?*, when it was being made in England, but nothing materialized. His first real break came when he was discovered by record executive and songwriter **Norman Newell** during a Variety appearance at Northampton, which led to him making a few tracks for **Columbia**. He also made regular appearances, singing and dancing, on television in *Shop Window*, and appeared on the fortnightly *Kaleidoscope* series. By 1954, he was headlining in variety on the Moss Empires circuit. After a spell with Newell at the newly formed Philips Records in 1953, during which he released mostly romantic ballads, Miller switched to another new label, Pye Nixa, and started recording more up-tempo material. His first hit, 'Yellow Rose Of Texas', in 1955, was overtaken by the US **Mitch Miller** version, but 'Robin Hood' made the Top 10 despite opposition from **Dick James**, who benefited by having his version played over the titles during the weekly television show. During that era it was commonplace for several versions of the same song to jostle each other in the singles chart. This was the case with Miller's 'Garden Of Eden', which lost out to **Frankie Vaughan**. There was also strong competition on 'Wonderful, Wonderful' from **Ronnie Hilton**, and on 'The Story Of My Life' from **Michael Holliday**. Miller's record of the latter song is said to have suffered in popularity because he was touring North Africa at the time of its release. Perhaps in an effort to avoid the competition, Miller reached back to 1945 for his final chart entry, 'I've Heard That Song Before' (1961); it proved to be one of his best vocal performances. His first album, *Meet Mister Miller*, contained standards such as 'Manhattan', 'April Showers' and 'Stella By Starlight'. This was followed by *Gary On The Ball*, with the **Kenny Ball** Jazz Band. In 1964, Miller appeared in the West End production of *She Loves Me*, Jerry Bock and Sheldon Harnick's musical based on the Hungarian play *Perfumerie*. He returned to the London stage in 1966 to play the role of the crooning Agent VO3 in Bryan Blackburn's comedy musical, *Come Spy With Me*, starring female impersonator Danny La Rue, at London's 'home of farce', the Whitehall Theatre. Two years later he died of a heart attack at his south London home.

● ALBUMS: *Meet Mister Miller* (Nixa 1957)★★★, with Kenny Ball *Gary On The Ball* (Pye 1961)★★★★.

Miller, Glenn

b. 1 March 1904, Clarinda, Iowa, USA, d. 15 December 1944. Miller was the first artist to be credited with a million-selling disc (for 'Chattanooga Choo Choo'), and was the toast of North American popular music during World War II for his uniformed orchestra's fusion of sober virtuosity, infectious dance rhythms and varied intonation of brass and woodwind. In Miller's hands, close harmony vocals - often wordless - were almost incidental in a slick repertoire that embraced Tin Pan Alley standards ('April In Paris', **Hoagy Carmichael**'s 'The Nearness Of You'), jump blues ('St. Louis Blues', **Jelly Roll Morton**'s 'King Porter Stomp'), western swing ('Blueberry Hill', once sung by **Gene Autry**) and mainstream jazz ('Jersey Bounce', 'Tuxedo Junction'), also exemplified by the 'hotter' big bands of **Artie Shaw** and **Jimmy Dorsey**. After his family moved to North Platts, Nebraska, Miller's trombone skills earned him places in bands operational within his Fort Morgan high school, and afterwards at the University of Colorado. On becoming a professional musician, he found work on the west coast and in New York as both a player and arranger - notably for **Victor Young**, whose Los Angeles studio orchestra accompanied **Judy Garland** and **Bing Crosby**. Other prestigious feathers in Miller's cap were his supervision of Britain's **Ray Noble** And The New Mayfair Orchestra's first USA tour and a scoring commission for **Columbia Records**. His earnings were ploughed back into the organization and rehearsal of his own band which, despite setbacks such as his wife's long illness in 1938, built up a huge following in New York, through dogged rounds of one-night-stands and record-breaking residencies in venues such as Pompton Turnpike roadhouse and the celebrated Glen Island Casino.

Signed to **RCA Records** in 1939, Miller proved a sound investment with immediate consecutive best-sellers in evocative classics such as 'Little Brown Jug' (written in 1869), 'In The Mood' and 'Sunrise Serenade'. The latter was coupled with 'Moonlight Serenade' - a strikingly effective extrapolation of a trombone exercise that became Miller's signature tune. As synonymous with him, too, was 1940's 'Chattanooga Choo Choo' with a chorus (by **Tex Beneke**, **Marion Hutton** and the **Modernaires**) atypically to the fore. This novelty was also among highlights of ***Sun Valley Serenade*** (1941), the orchestra's first movie (co-starring Norwegian ice-skating champion, Sonja Henie). Other Miller classics included the irresistible 'Pennsylvania 6-5000' and the haunting 'Tuxedo Junction'. At Miller's commercial peak the next year, ***Orchestra Wives*** (1942, with Ann Rutherford and Cesar Romero), enveloped a similarly vacuous plot with musical interludes that included another smash in '(I've Got A Gal In) Kalamazoo'. The enduring lyric brilliantly used the alphabet; 'a b c d e f g h 1 got a gal in Kalamazoo'. That same year also brought both Miller's lively hit arrangement of 'American Patrol' and his enlistment into the US Army. Even though he was too old for combat he still volunteered out of patriotism, was elevated to the rank of Captain and sent out to entertain the Allied forces. He was promoted to major in August 1944. Following a visit to Britain, his aircraft disappeared over the English Channel on 15 December 1944, although a recent report alleges that Miller actually died of a heart attack in a French brothel.

His death was an assumption that some devotees found too grievous to bear, and rumours of his survival persisted. In any case, his orchestra lived on - even if the economics of staying on the road, combined with the rise of rock 'n' roll, finished off lesser rivals. Universal Pictures produced the immensely successful 1954 bio-pic, ***The Glenn Miller Story*** (with James Stewart in the title role). An Oscar-nominated soundtrack album (directed by **Henry Mancini**) was released, and a re-issued 'Moonlight Serenade' reached number 12 in the UK singles charts. Miller's habit of preserving many of his radio broadcasts on private discs enabled the issue of another album, *Marvellous Miller Moods*. Also reaching the US chart in the late 50s was a 1939 Carnegie Hall concert recording and *The New Glenn Miller Orchestra In Hi-Fi*.

Miller's original arrangements were regarded as definitive by those multitudes who continued to put repackagings such as *The Real Glenn Miller And His Orchestra* high into the international charts as late as 1977. The sound was recreated so precisely by the **Syd Lawrence** Orchestra that it was employed in a 1969 television documentary of the late bandleader whose UK fan club booked Lawrence regularly for its annual tribute shows. Among best tributes paid were those by **Manhattan Transfer** in a 1976 version of 'Tuxedo Junction', and Jive Bunny And The Mastermixers whose 1989 medley, 'Swing The Mood' - a UK number 1 - was sandwiched between excerpts of 'In The Mood', sampled from Miller's 1938 recording. The arranging style perfected by Miller's staff arrangers, notably **Jerry Gray**, continued to influence several middle of the road writers and bandleaders during the next two or three decades. Curiously enough, for a musician whose work is now preserved eternally in its 40s style, Miller was always eager to move on. Shortly before his death he remarked to McKinley that the style that had made him famous was no longer of interest to him, 'I've gone as far as I can go with the saxophone sound. I've got to have something new'. The enduring quality of Miller's work is most forcibly underlined by the realization that his tunes have become part of the instant musical vocabulary of listeners young and old. In 1995, just over 50 years after Miller's death, a set of recordings made by the American Band of the AEF at the Abbey Road studios in London late in 1944, was released as a 2-CD set.

● ALBUMS: *Glenn Miller Concert Vol 1* (RCA Victor 1951)★★★★, *Glenn Miller Concert Vol 2* (RCA Victor 1951)★★★★, *Glenn Miller* (RCA Victor 1951)★★★, *Glenn Miller Concert Vol 3* (RCA Victor 1951)★★★★, *This Is Glenn Miller* (RCA Victor 1951)★★★, *This Is Glenn Miller Vol 2* (RCA Victor 1951)★★★, *Sunrise Serenade* (RCA Victor 1951)★★★, *The Glenn Miller Story* (1954)★★★★, *Marvelous Miller Moods* (RCA Victor 1957)★★★, *The New Glenn Miller Orchestra In Hi Fi* (RCA Victor 1957)★★★, *The Glenn Miller Carnegie Hall Concert* (RCA Victor 1957)★★★, *Something Old, New, Borrowed And Blue* (RCA Victor 1958)★★★, *The Miller Sound* (RCA Victor 1959)★★★, *Marvelous Miller Medleys* (RCA Victor 1959)★★★, *The Great Dance Bands Of The 30s And 40s* (RCA Victor 1959)★★★, *On Tour With The New Glenn Miller Orchestra* (RCA Victor 1959)★★★, *Dance Anyone?* (RCA Victor 1960)★★★, *The Authentic Sound Of The New Glenn Miller Orchestra Today* (RCA Victor 1961)★★★, *Glenn Miller Time* (RCA Victor 1961)★★★, *Echoes Of Glenn Miller* (RCA Victor 1962)★★★, *On The Air* 3-LP box set (RCA Victor 1963)★★★, *The Best Of Glenn Miller Vols 1-3* (RCA Victor 1963)★★★★, *Blue Moonlight* (RCA Victor 1966)★★★, *In The Mood* (RCA Victor 1967)★★★, *The Chesterfield Broadcasts Vol 1* (RCA Victor 1967)★★★, *Under The Direction Of Buddy DeFranco Returns To The Glen Island Casino* (RCA Victor 1967)★★★, *The Chesterfield Broadcasts Vol 2* (RCA Victor1968)★★★, *The Nearness Of You* (1969)★★★, *A Memorial 1944-1969* (1970)★★★, *The Real Glenn Miller And His Orchestra Play The Original Music From The Film 'The Glenn Miller Story' And Other Hits* (1971)★★★, *A Legendary Performer* (1975)★★★, *A Legendary Performer Vol.2* (1976)★★★, *The Unforgettable Glenn Miller* (1977)★★★, *Glenn Miller Army Air Force Band (1943-44)* (1981)★★★, *Chesterfield Shows 1941-42* (1984)★★★, *Chesterfield Shows - Chicago 1940* (1984)★★★, *Chesterfield Shows - New York City 1940* (1984)★★★, *Glenn Miller Airforce Orchestra, June 10, 1944* (1984)★★★, *April 3, 1940 Chesterfield Show* (1989)★★★, *The Glenn Miller Gold Collection* (1993)★★★★, *The Ultimate Glenn Miller* (RCA Bluebird 1993)★★★★★, *Live At The Café Rouge* (1994)★★★, *The Lost Recordings* 2-CD set (RCA Victor 1995)★★★, *The Secret Broadcasts* 3-CD set (Happy Days 1996)★★, *Candlelight Miller* (BMG 1998)★★★, *The Very Best Of Glenn Miller* (Camden 1997)★★★.

● FURTHER READING: *Next To A Letter From Home - Major Glenn Miller's Wartime Band*, Geoffrey Butcher. *Glen Miller & His Orchestra*, George Thomas Simon.

Miller, Harry

b. 21 April 1941, Johannesburg, South Africa, d. 16 December 1983. A highly impressive and emotional bass player, Miller played R&B (with **Manfred Mann**) in South Africa. He moved to the UK in 1961, and then worked in bands on transatlantic liners, so that he heard New York jazz at first hand. Settling back in London, he made a reputation playing with **John Surman**, **Keith Tippett** (Ovary Lodge and Centipede), **Dudu Pukwana** (Spear), **Elton Dean** (Ninesense and Just Us), **Stan Tracey** (Tentacles and the Octet), **Alan Skidmore** (part of the quintet that won the 1969 Press prize at Montreux), **Louis Moholo**, Kenneth Terroade, **Chris McGregor**, **Mike Westbrook** and **Mike Osborne**, forming, with Louis Moholo, the superb Mike Osborne Trio for several years. He also worked in a trio with Moholo and **Peter Brötzmann**. He also led bands of his own, notably the ferocious and all-star Isipingo, and the Quartette A Tête, which he co-founded with Tippet, Radu Malfatti and Paul Lytton. He co-founded the Lambeth New Music Society and Ogun records, both of which showcased many of the best UK-based musicians. He also ran regular gigs through his Grass Roots agency. He died as a result of a road-accident in 1983. His widow, Hazel, continues to make an important contribution to the scene through Ogun, and by the intermittent, tenacious organisation of benefits and other gigs.

● ALBUMS: *Children At Play* (1974)★★, with Isipingo *Family Affair* (1977)★★★, *In Conference* (1978)★★★★, with Radu Malfatti *Bracknell Breakdown* (1978)★★, with Peter Brötzmann, Louis Moholo *The Nearer The Bone The Sweeter The Meat* (1980)★★★★, with Brötzmann, Moholo *Opened, But Hardly Touched* (1981)★★★, with Malfatti *Zwecknagel* (1981)★★★.

Miller, Herb

b. North Platte, Nebraska, USA. The younger brother of **Glenn Miller**, Herb too studied music at high school. While at college he played trumpet, before taking his first job as business manager for Glenn's band. However, his musical instincts soon got the better of him, and he joined **Charlie Spivak** as trumpeter in the late 30s. He formed his own dance band, the Herb Miller Orchestra, in California in the early 40s, with its publicity centring firmly on his familial connection to the now fabulously successful Glenn Miller. The sidemen employed included Frankie Schenk (piano), Joe Reisman, Garth Andrews, Dick Baker, Joe Lenza (saxophone), Les Webel (clarinet), Bob Lewis, Danny Baxter and Miller himself (trumpets) and Bill Peri (drums). Despite coast to coast touring, with engagements at venues such as the Aragon Ballroom in California and Jerry Jones' Rendezvous in Salt Lake City, they never achieved any major success. After World War II Herb moved to Monterey, California, where he maintained his involvement in various small scale musical ventures.

Miller, J.D. 'Jay'

b. 1923, El Campo, Texas, USA, d. 23 March 1996, Lafayette, Louisiana, USA. One of the best-known and most successful record producers from Louisiana, Miller started out as a musician, playing with country and Cajun bands around Lake Charles from the late 30s. After a spell in the services, he started to make records aimed at a small localized market for Cajun music in south-west Louisiana; these, by obscure artists such as Lee Sonnier and Amidie Breaux, were among the first records in the idiom to appear after the war, and established his position as a pioneer in the field. He continued to record Cajun music and C&W on his Feature and Fais Do-Do labels, including the earliest records by **Jimmie C. Newman** and **Doug Kershaw**, and later on Kajun and Cajun Classics, which featured important figures such as Nathan Abshire and Aldus Roger. However, it was when he turned his attention in the mid-50s to black music that Miller began to develop his best-known and most enduring legacy. Between 1954, when he first recorded **Lightnin' Slim**, and the early 60s, he established an extraordinary list of blues and country artists, including Slim, **Lonesome Sundown**, **Slim Harpo**, **Lazy Lester**, **Lefty Frizzell**, **Kitty Wells**, **Silas Hogan** and many others, whose work he leased to the Nashville label Excello. He also continued to release records on labels of his own, Zynn and Rocko, including rockabilly and local pop by artists such as Johnny Jano and Warren Storm, and in the 70s, on Blues Unlimited. His list of artists was enormous, but just as important was the characteristic sound he achieved in his studio in Crowley, which became inextricably linked with the indigenous sounds of Louisiana. He died following complications from quadruple bypass surgery in 1996.

Miller, Jacob

b. *c.*1955, Jamaica, West Indies, d. 23 March 1980. Miller recorded his first record for **Coxsone Dodd**, entitled 'Love Is A Message' (aka 'Let Me Love You') in 1968, aged just 13. The song was not a hit, however, and Miller had to wait a few years before he returned to the studio. In 1974 he recorded a number of singles for **Augustus Pablo**, including 'Each One Teach One', 'Keep On Knocking', 'False Rasta', 'Who Say Jah No Dread' and 'Baby I Love You So', most of which were popular on the pre-release circuit in the UK. Unfortunately, when **Island** released 'Baby I Love You So', they failed to credit Miller, and even relegated his vocal to the b-side in favour of its thrashing **King Tubby**'s/Pablo dub, 'King Tubby's Meets Rockers Uptown'. Miller's biggest hits came as a member of **Inner Circle**. In 1976 they enjoyed a couple of roots hits with 'Tenement Yard' and 'Tired Fe Lick Weed In A Bush' (both credited to Miller). These hits, combined with Miller's explosive stage act made them the top act in Jamaica in the latter part of the 70s. Miller, an exuberant, amply proportioned man, possessed of a fine tenor that often featured a trademark stutter, went on to make a number of excellent records with Inner Circle, including 'All Night Till Daylight' and 'Forward Jah Jah Children'. He took part in the famous 1978 One Love Peace Concert in Kingston, where **Bob Marley** joined hands with Edward Seaga and Michael Manley, and had an amusing cameo role in the 1979 film ***Rockers***. He died in a road crash on 23 March 1980.

● ALBUMS: *Killer Miller* (Top Ranking 1978/RAS 1988)★★★★, *Natty Christmas* (Top Ranking 1978, RAS 1988)★★, *Unfinished Symphony* (Circle 1984)★★★, *Who Say Jah No Dread* (Greensleeves 1992)★★★.

● COMPILATIONS: *Reggae Greats* (Island 1985)★★★★, *Greatest Hits* (RAS 1988)★★★★.

Miller, Jimmy

b. 1942, New York, USA, d. 22 October 1994, Denver, Colorado, USA. Record producer Miller arrived in Britain during the mid-60s. His 1965 composition, 'Incense', was recorded by the Anglos, a studio group which featured **Steve Winwood** (as Steve Anglo) on vocals. Miller later co-wrote and produced 'I'm A Man', Winwood's final single with the **Spencer Davis Group**. Their association continued on Winwood's next venture, **Traffic**. Miller's unfussy style allowed the group to blossom, a feature prevalent in his work with another contemporary unit, **Spooky Tooth**. However, he gained his outstanding reputation for work with the **Rolling Stones**. *Beggar's Banquet* marked the group's return to basics in the wake of psychedelic ephemera, and Miller's natural but dynamic technique resulted in several classic performances, including 'Street Fighting Man', 'Sympathy For The Devil' and 'Stray Cat Blues'. His contribution to what is arguably the Stones' finest period, which encompassed *Let It Bleed*, *Sticky Fingers* and *Exile On Main Street*, cannot be over-emphasized, but their mutually beneficial collaboration ended with the release of *It's Only Rock 'N' Roll*. Miller's own profile diminished with this severance, but he remained one of the most important producers to emerge during the late 60s.

Miller, Jody

b. 29 November 1941, Phoenix, Arizona, USA, but raised in Blanchard, Oklahoma. Miller's father loved country music and played fiddle, and all her four sisters were singers. She led a folk trio while still at school and, after graduation, moved to California to pursue a singing career, but a severe car accident forced her to return home. She established herself locally after appearing on **Tom Paxton**'s television show, and gained a reputation as a folk-singer. Actor Dale Robertson introduced her to **Capitol Records**, and her first album, *Wednesday's Child*, was a blend of folk and pop music. Her first US chart success was with 'He Walks Like A Man' and then she went to number 12 with the answer to **Roger Miller**'s 'King Of The Road', 'Queen Of The House'. As a result, she won a Grammy for the best female country performance. She recorded a dramatic teen anthem about being misunderstood, 'Home Of The Brave', which was more significant than its chart placings imply (US 25/UK 49). This, however, was a one-off as she then recorded more conventional country hits, having some success with 'Long Black Limousine'. In 1968, she left the business to raise a daughter, but returned to work with producer **Billy Sherrill** in Nashville in 1970. Her first success was with a **Tony Hatch** song, 'Look At Mine'. She then scored with country versions of pop hits, 'He's So Fine', 'Baby I'm Yours' and 'Be My Baby'. A duet with **Johnny Paycheck**, 'Let's All Go Down The River', also fared well. She made little attempt to change with the times and in the early 80s, she retired to breed quarter horses on a 1,000-acre ranch in Blanchard, Oklahoma. She returned with 1987's *My Country*, an album of patriotic songs that led to Miller being asked to perform at George Bush's inaugural ball in 1988. She then formed an unsuccessful duo with her daughter Robin.

● ALBUMS: *Wednesday's Child Is Full Of Woe* (Capitol 1963)★★★, *Home Of The Brave* (Capitol 1965)★★★, *Queen Of The House* (Capitol 1965)★★★, *Jody Miller Sings The Great Hits Of Buck Owens* (Capitol 1966)★★, *The Nashville Sound Of Jody Miller* (Epic 1969)★★, *Look At Mine* (Epic 1970)★★★, *There's A Party Goin' On* (Epic 1972)★★★, *He's So Fine* (Epic 1972)★★★, *Good News* (Epic 1973)★★★, *House Of The Rising Sun* (Epic 1974)★★, *Country Girl* (Epic 1975)★★★, *Will You Love Me Tomorrow?* (Epic 1976)★★★, *Here's Jody Miller* (Epic 1977)★★, *My Country* (1987)★★.

● COMPILATIONS: *The Best Of Jody Miller* (Capitol)★★★.

Miller, Marcus

b. 14 June 1959, New York City, New York, USA. Taking up the electric bass in his teens, Miller's early musical experience came from the New York soul scene. Flautist **Bobbi Humphrey** gave him his first serious work in the jazz idiom in 1977, which was quickly followed by a tour with **Lenny White**'s group. Becoming competent on an impressive number of instruments, Miller's reputation grew in the New York studio world. By 1980, he had recorded for **Bob James**, **Grover Washington Jnr.**, **Roberta Flack**, and **Aretha Franklin**. In 1980, he joined **Miles Davis**, but left after two years for the financial lure of session work, producing and playing on several albums for **David Sanborn**. The second and more important period of Miller's relationship with Miles Davis began in 1986, when he played almost every instrument, and wrote most of the music for *Tutu*, Davis' first album for **Warner Brothers**. Davis had never before given away so much artistic control, but must have been pleased with the result, for Miller worked just as closely with him on his *Siesta* and *Amandlia* albums. He continues to work as one of New York's top studio musicians.

● ALBUMS: with Miles Davis *The Man With The Horn* (1981)★★★, with Davis *We Want Miles* (1981)★★★, with Davis *Tutu* (1986)★★★★, with Davis *Siesta* (1988)★★★, with Davis *Amandlia* (1989)★★★, *The Sun Don't Lie* (Dreyfus Jazz Line 1993)★★★, *Tales* (PRA 1995)★★, *Live & More* (PRA 1998)★★★.

Miller, Mitch

b. Mitchell William Miller, 4 July 1911, Rochester, New York, USA. An oboist, record producer, arranger and one of the most commercially successful recording artists of the 50s and early 60s. He learned to play the piano at the age of six, and began studying the oboe when he was 12, and later attended Rochester's Eastman School of Music. After graduating in 1932, Miller played oboe with symphony orchestras in the area, before joining CBS Radio in 1932. For the next 11 years he was a soloist with the CBS Symphony, and played with **André Kostelanetz**, **Percy Faith**, the Saidenburg Little Symphony and the Budapest String Quartet. In the late 40s he became director of **Mercury Records**' 'pop' division, and then in 1950, was appointed head of A&R at **Columbia Records**. While at Mercury, Miller was responsible for producing several big hits, including **Frankie Laine**'s 'That Lucky Old Sun', 'Mule Train' and 'The Cry Of The Wild Goose'. Miller also conducted the orchestra on Laine's 'Jezebel' and 'Rose, Rose, I Love You'. Shortly after he left the label, **Patti Page** released 'The Tennessee Waltz', which became one of the biggest-selling singles ever. The original was by R&B singer **Erskine Hawkins**, and the Page disc is sometimes credited as being the first really successful example of 'crossover' from country to pop, although Miller had already fashioned **Hank Williams**' 'Hey, Good Lookin'' into a minor hit for Frankie Laine and **Jo Stafford**. Miller developed this policy when he moved to Columbia, and recorded **Guy Mitchell** ('Singing The Blues' and 'Knee Deep In The Blues'), **Tony Bennett** ('Cold, Cold Heart'), **Rosemary Clooney** ('Half As Much'), Jo Stafford ('Jambalaya') and the little-known **Joan Weber** ('Let Me Go Lover'). Miller's roster at Columbia also included **Johnnie Ray** ('Cry', 'The Little White Cloud That Cried', 'Just Crying In The Rain') and **Frank Sinatra**. There was little empathy between Miller and Sinatra, and the singer rejected several songs that eventually became successful for Guy Mitchell. After he left Columbia, Sinatra sent telegrams to judiciary and senate committees, accusing Miller of presenting him with inferior songs, and of accepting money from writers whose songs he (Miller) had used. Certainly, Sinatra recorded some unsuitable material under Miller's auspices during his final years with the label, although 'American Beauty Rose' and 'Goodnight, Irene', both with Miller's accompaniment, and 'Bim Bam Baby', paled in comparison with perhaps the most bizarre item of all, 'Mama Will Bark', on which Sinatra made barking and growling noises, and duetted with Miller's latest signing, a female named Dagmar.

Miller's own hit recordings, mostly credited to 'Mitch Miller And His Gang', began in 1950 with his adaptation of the Israeli folk song 'Tzena, Tzena, Tzena', complete with a happy vocal chorus that would typify his later work. After 'Meet Mr. Callaghan', 'Without My Lover', 'Under Paris Skies' and 'Napoleon' in the early 50s, he spent six weeks at number 1 with the million-selling 'The Yellow Rose Of Texas', one of the great marching songs from the American Civil War. This was followed by three instrumentals: 'Lisbon Antigua', 'Song For A Summer Night (Parts 1 & 2)' and 'March From The River Kwai And Colonel Bogey'. There was also the novelty 'The Children's Marching Song' from the 1959 film *The Inn Of The Sixth Happiness*. The previous year, Miller had started his series of *Sing Along With Mitch* albums, which featured an all-male chorus singing old favourites, many from before the turn of the century. Nineteen variations on the theme made the US Top 40 between 1958 and 1962, of which seven titles achieved million-selling status. The phenomenally successful *Sing Along* formula was developed as a popular television series which ran from 1961-66, and featured several solo singers such as Victor Griffin, Leslie Uggams and Louise O'Brien. Despite the obvious financial gain to Columbia from his record sales, Miller was constantly criticized for his negative attitude towards rock 'n' roll. He turned down **Buddy Holly**, among others, and was blamed for his company's relatively small market share in the rapidly changing music scene during his tenure as an influential executive, yet his promotion of the artists already mentioned, plus **Doris Day** ('Que Sera, Sera'), **Johnny Mathis**, Percy Faith, and many more, substantially aided Columbia. Out of place in the 'swinging 60s', he emerged occasionally to conduct the orchestra on various light and classical music recordings.

● ALBUMS: *Sing Along With Mitch* (Columbia 1958)★★★★, *More Sing Along ...* (Columbia 1958)★★★, *Christmas Sing Along ...* (Columbia 1958)★★★★, *Still More! Sing Along ...* (Columbia 1959)★★★, *Folk Songs Sing Along ...* (Columbia 1959)★★★, *Party Sing Along ...* (Columbia 1959)★★★, *Fireside Sing Along...* (Columbia 1959)★★★, *Saturday Night Sing Along ...* (Columbia 1960)★★★, *Sentimental Sing Along ...* (Columbia 1960)★★★, *March Along ...* (Columbia 1960)★★★, *Memories Sing Along ...* (Columbia 1960)★★★, *Happy Times! Sing Along ...* (Columbia 1961)★★★, *TV Sing Along ...* (Columbia 1961)★★★, *Your Request Sing Along ...* (Columbia 1961)★★★, *Holiday Sing Along ...* (Columbia 1961)★★★★, *Rhythm Sing Along ...* (Columbia 1962)★★★, *Family Sing Along ...* (Columbia 1962)★★★.

● COMPILATIONS: *Mitch's Greatest Hits* (Columbia 1961)★★★★.

Miller, Mrs

Mrs Miller (b. Elva Miller, California, USA) derives her chief notoriety from her popularity among collectors of musical exotica. Her *modus operandi* involves a seasoned although tuneless melodramatic delivery, accompanying whistles and wholly indulgent, untutored phrasing. Her versions of 'Catch A Falling Star' and 'A Hard Day's Night' reveal her as a natural precursor to the worst elements of karaoke, although she did manage chart entries for the atonal splendour of 'Downtown' and 'Lover's Concerto'.

● ALBUMS: *Greatest Hits* (Capitol 1966)★★★★.

Miller, Mulgrew

b. 13 April 1955, Greenwood, Massachusetts, USA. Miller learnt the piano while a child and studied music at university, all the while playing in local gospel and R&B groups. After playing with **Mercer Ellington**'s Orchestra in the late 70s, he joined vocalist **Betty Carter** before moving on to the quintet of **Woody Shaw** and **Art Blakey**'s **Jazz Messengers** (1983-86). He has added all the innovations of recent piano playing to this solid background, and fused them with a brilliant technique. In the late 80s he continued with his prolific studio career and played with the quintet of **Tony Williams**.

● ALBUMS: with Art Blakey *Blue Night* (1985)★★★, *Keys To The City* (1985)★★★, *Live At Sweet Basil's* (1985)★★★★, *Work!* (1986)★★★, with James Spalding *Gotshabe A Better Way* (1988)★★, with Benny Golson *Benny Golson Quartet* (1990)★★★, with Kenny Garrett *African Exchange Student* (1990)★★★, *Time And Again* (1992)★★★, *Hand In Hand* (1993)★★★, *Getting To Know You* (Novus 1995)★★★★.

Miller, Ned

b. Henry Ned Miller, 12 April 1925, Raines, Utah, USA. When Miller was a small child, the family moved to Salt Lake City, Utah where, after completing his education, he worked as a pipe fitter. He became interested in songwriting and country music and learned to play the guitar, but had no real inclination to be a performer. In the mid-50s, he married and moved to California, where he hoped to sell some of his songs, and joined the Fabor label as a writer and/or performer. Early in 1957, a deal between Fabor and **Dot Records**, which gave the latter label first choice of all Fabor masters, saw two of his songs, 'Dark Moon' and 'A Fallen Star', both become US country and pop hits for **Bonnie Guitar** and **Jimmy C. Newman**, respectively. Miller himself played guitar on the former recording, which also was a number 4 US pop hit for **Gale Storm**. The song became a UK Top 20 pop hit for **Tony Brent** and was also recorded by the **Kaye Sisters** and **Joe Loss** And His Orchestra. In July 1957, Miller's most famous song appeared when, as a result of a game of patience, he wrote 'From A Jack To A King'. Both his own version and a pop one by Jim Lowe were released by Dot, but created no major impression.

From the start, Miller had little interest in a career as a singer and detested touring; he suffered constantly with stage fright and shyness, and was always a most reluctant performer. Stories are told of him on occasions actually sending a friend to perform as Ned Miller in his place. Although he made some further recordings, including 'Lights In The Street' and 'Turn Back', he achieved no chart success and concentrated on his writing. Between 1959 and 1961, he recorded briefly for Jackpot and **Capitol**. In 1962, he persuaded Fabor Robison to reissue his recording of 'From A Jack To A King' and this time, despite Miller's reluctance to tour and publicize the song, it became a number 2 country and number 6 pop hit. Released in the UK on the

London label, it also soon reached number 2 in the UK pop charts. 'From A Jack To A King', an old-fashioned, traditional-sounding country song, was hardly a record that was ahead of its time, but it became an extraordinary success in Britain, where, in April 1963, it held the number 2 position for four weeks - in spite of the fact that there was no promotion from either the artist or label, and it went against the grain of songs that were hits at the time. It obviously says much for the quality of the song. Further Fabor recordings followed and Miller had Top 20 US country and pop hits with 'Invisible Tears' (1964) and 'Do What You Do Do Well' (1965). He returned to Capitol in 1965, and had five minor hits before being dropped by the label, again due to his unwillingness to tour. He moved to Republic where, in 1970, he achieved his last chart entry with 'The Lover's Song'. He then gave up recording and after moving to Prescott, Arizona, finally wrote his last song in the mid-70s. After eight years at Prescott, he settled in Las Vegas where he completely withdrew from all public appearances and gave up songwriting. In 1991, the German Bear Family label released a 31-track CD of his work, which included some previously unissued material.

● ALBUMS: *From A Jack To A King* i (Fabor 1963)★★★★, *Ned Miller (Sings The Songs Of Ned Miller)* (Capitol 1965)★★★, *Teardrop Lane* (Capitol 1967)★★★, *In The Name Of Love* (Capitol 1968)★★, *Ned Miller's Back* (Republic 1970)★★.

● COMPILATIONS: *The Best Of Ned Miller* (Capitol 1966)★★★, *From A Jack To A King* ii (Bear Family 1991)★★★★.

Miller, Ray

b. USA. Miller's musical apprenticeship came as part of the six member Black And White Melody Boys in New York City, New York, USA. They featured in several New York musical productions, before Miller established a full-scale dance band orchestra in the early 20s. This featured sidemen Ward Archer (drums), Charlie Rocco (trumpet), **Miff Mole** (trombone), Danny Yates (violin), Roy Johnston (trumpet), Rube Bloom and Tommy Satterfield (piano), Louie Chasone (tuba), Frankie Trumbauer, Andy Sinella, Billy Richards and Andy Sandolar (saxophone) and Frank O. Prima (banjo). At various times the vocalists were Irving Kaufman, Frank Wright, Harry Maxfield and the Downe Sisters. They became a highly rated musical attraction in the New York area, where Miller concentrated his activities. This included residencies at the New York Hippodrome, Arcadia Ballroom and Atlantic City. Recordings were released on labels such as Gennett, **OKeh**, **Columbia** and **Brunswick Records**, though by the early 30s the band had gone their separate ways.

Miller, Roger

b. 2 January 1936, Fort Worth, Texas, USA, d. 25 October 1992, Los Angeles, California, USA. Miller was brought up in Erick, Oklahoma, and during the late 50s, moved to Nashville, where he worked as a songwriter. His 'Invitation To The Blues' was a minor success for Ray **Price**, as was '(In The Summertime) You Don't Want Love' for **Andy Williams**. Miller himself enjoyed a hit on the country charts with the portentously titled 'When Two Worlds Collide'. In 1962, he joined **Faron Young**'s band as a drummer and also wrote 'Swiss Maid', a major hit for **Del Shannon**. By 1964, Miller was signed to **Mercury**'s Smash label, and secured a US Top 10 hit with 'Dang Me'. The colloquial title was reinforced by some humorous, macabre lyrics ('They ought to take a rope and hang me'). The song brought Miller several Grammy awards, and the following year, he enjoyed an international Top 10 hit with 'King Of The Road'. This stoical celebration of the hobo life, with its jazz-influenced undertones, became his best-known song. The relaxed 'Engine Engine No. 9' was another US Top 10 hit during 1965, and at the end of the year, Miller once more turned his attention to the UK market with 'England Swings'. This affectionate, slightly bemused tribute to swinging London at its zenith neatly summed up the tourist brochure view of the city ('bobbies on bicycles two by two . . . the rosy red cheeks of the little children'). Another international hit, the song was forever associated with Miller. The singer's chart fortunes declined the following year, and a questionable cover version of **Elvis Presley**'s 'Heartbreak Hotel' barely reached the US Top 100. In 1968, Miller secured his last major hit with a poignant reading of Bobby Russell's 'Little Green Apples', which perfectly suited his understated vocal style.

Thereafter, Miller moved increasingly towards the country market and continued performing regularly throughout America. In 1982, he appeared on the album *Old Friends* with Ray Price and **Willie Nelson**. Miller's vocals were featured in the Walt Disney cartoon *Robin Hood*, and in the mid-80s he wrote a Broadway musical, ***Big River***, based on Mark Twain's *The Adventures Of Huckleberry Finn*. Roger Miller finally lost his battle with cancer when, with his wife Mary and son Roger Jnr. at his bedside, he died on 25 October 1992.

A most popular man with his fellow artists, he was also a great humorist and his general outlook was once neatly summed up when he told the backing band on the ***Grand Ole Opry***, 'I do this in the key of B natural, which is my philosophy in life.'

● ALBUMS: *Roger Miller* (Camden 1964)★★★, *Roger And Out* (Smash 1964)★★★, *Wild Child* aka *The Country Side Of Roger Miller* (Starday 1965)★★★, *The Return Of Roger Miller* (Smash 1965)★★★, *The 3rd Time* (Smash 1965)★★★, *Words And Music* (Smash 1966)★★★, *Walkin' In The Sunshine* (Smash 1967)★★★, *A Tender Look At Love* (Smash 1968)★★★, *Roger Miller* (Smash 1969)★★★, *Roger Miller* (Smash 1970)★★, *Waterhole Three* film soundtrack (Columbia 1973)★★, *Off The Wall* (Windsong 1978)★★★, *Making A Name For Myself* (20th Century 1980)★★, *Motive Series* (Mercury 1981)★★★, with Willie Nelson *Old Friends*

(Columbia 1982)★★★, *The Big Industry* (Fundamental 1988)★★★.

● COMPILATIONS: *Golden Hits* (Smash 1965)★★★★, *Little Green Apples* (Pickwick 1976)★★★★, *Best Of Roger Miller* (Phillips 1978)★★★★, *Greatest Hits* (RCA 1985)★★★★, *Best Of Roger Miller, Volume 1: Country Tunesmith* (PolyGram 1991)★★★★, *The Best Of Roger Miller, Volume 2: King Of The Road* (Mercury 1992)★★★★, *King Of The Road* 3-CD box set (Mercury Nashville 1995)★★★★, *Super Hits* (Epic 1996)★★, *The Best Of* (Spectrum 1998)★★★.

Miller, Steve

b. 5 October 1943, Milwaukee, Wisconsin, USA. The young Miller was set on his musical path by having **Les Paul** as a family friend, and a father who openly encouraged music in the home. His first band, the Marksmen, was with schoolfriend **Boz Scaggs**; also with Scaggs, he formed the college band, the Ardells, and at university they became the Fabulous Night Trains. He moved to Chicago in 1964, and became involved in the local blues scene with **Barry Goldberg**, resulting in the Goldberg Miller Blues Band. Miller eventually moved to San Francisco in 1966, after hearing about the growing hippie music scene, and formed the Miller Blues Band. Within a year he had built a considerable reputation and as the Steve Miller Band, he signed with **Capitol Records** for a then unprecedented $50,000, following his appearance at the 1967 **Monterey Pop Festival**. The band at that time included **Boz Scaggs**, Lonnie Turner, Jim Peterman and Tim Davis, and it was this line-up that was flown to London to record the Glyn **Johns**-produced *Children Of The Future*. The album was a critical success although sales were moderate, but it was ***Sailor*** later that same year that became his *pièce de résistance*. The clear production and memorable songs have lasted well and it remains a critics' favourite. Miller's silky-smooth voice and masterful guitar gave the album a touch of class that many of the other San Francisco rock albums lacked. The atmospheric instrumental 'Song For Our Ancestors' and well-crafted love songs like 'Dear Mary' and 'Quicksilver Girl' were just three of the many outstanding tracks. Scaggs and Peterman departed after this album, and Miller added the talented **Nicky Hopkins** on keyboards for ***Brave New World***, which completed a trio of albums recorded in London with Johns. The blistering 'My Dark Hour' featured **Paul McCartney** (as Paul Ramon) on bass, while the epic 'Cow Cow' showed off Hopkins' sensitive piano.

The excellent *Your Saving Grace* maintained the quality of previous albums and repeated the success. Lonnie Turner and Hopkins left at the end of 1969, and Miller replaced Turner with Bobby Winkleman from local band **Frumious Bandersnatch**. *Number 5* completed a cycle of excellent albums that hovered around similar chart positions, indicating that while Miller was highly popular, he was not expanding his audience. He decided to change the format for *Rock Love*, by having half of the album live. Unfortunately, he chose to record a live set with arguably his weakest band; both Ros Valory and Jack King left within a year and the album sold poorly. Following a European tour, and in an attempt to reverse the trend of his last album, he released *Recall The Beginning ... A Journey From Eden*, a perplexing album which showed Miller in a melancholic and lethargic mood; once again, Miller's fortunes declined further with poor sales.

After a gap of 18 months, Miller returned with the US chart-topping single 'The Joker', an easily contrived song over a simple riff in which Miller mentioned all references to his various self-titled aliases used in songs over the past years: 'Some people call me the Space Cowboy (*Brave New World*), some call me the Gangster Of Love (*Sailor*), some call me Maurice (*Recall The Beginning*) . . .' The accompanying album was a similar success, stalling at number 2. His future had never looked brighter, but Miller chose to buy a farm and build a recording studio and he effectively vanished.

When he reappeared on record three years later, only his loyal fans rated his commercial chances; however, ***Fly Like An Eagle*** became his best-selling album of all time and was a major breakthrough in the UK. This record, with its then state-of-the-art recording, won him many new fans, and finally put him in the major league as one of America's biggest acts. Almost as successful was the sister album *Book Of Dreams* (1977); they both gave him a number of major singles including the simplistic 'Rock 'N' Me' and the uplifting 'Jet Airliner'. Miller had now mastered and targeted his audience, with exactly the kind of songs he knew they wanted. Once again, he disappeared from the scene and a new album was not released for almost four years. The return this time was less spectacular. Although *Circle Of Love* contained one side of typical Miller - short, sharp, punchy melodic rock songs - side two was an over-long and self-indulgent epic, 'Macho City'. He once again corrected the fault by responding only six months later, with another US number 1, the catchy 'Abracadabra'. This gave him his second major hit in the UK, almost reaching the coveted top spot in 1982. In the USA, the album climbed near to the top and Miller was left with another million-plus sale. The momentum was lost over the following years, as a live album and *Italian X-Rays* were comparative failures. *Living In The 20th Century* contained a segment consisting of a tribute to **Jimmy Reed**, with whom Steve had played as a teenager. He opted out of the commercial market with the excellent *Born 2B Blue* in 1989. Together with his old colleague **Ben Sidran**, Miller paid homage to jazz and blues standards with some exquisite arrangements from Sidran. Songs like **Billie Holiday**'s 'God Bless The Child' and 'Zip-A-Dee-Doo-Dah', were given lazy treatments with Miller's effortless voice. The record was only a moderate success. In the autumn of 1990, while Miller bided his time with the luxury of deciding what to do next, over in Britain Levi's jeans had used 'The Joker' for one of their television advertisements. Capitol quickly released it, and astonishingly, Maurice, the space cowboy, the gangster of love, found himself with his first UK number 1. *Wide River* in 1993 was a return to his basic rock formula but it was not one of his better efforts. In 1996 **Seal** had a major US hit with a version of 'Fly Like An Eagle' and **k.d. lang** recorded 'The Joker' in 1997. Miller's collaboration with **Paul McCartney** on *Flaming Pie* (1997) was highly publicized. He co-wrote 'Used To Be Bad' and played guitar on what many regard as McCartney's finest post-**Beatles**' work.

● ALBUMS: *Children Of the Future* (Capitol 1968)★★★★, *Sailor* (Capitol 1968)★★★★★, *Brave New World* (Capitol 1969)★★★★, *Your Saving Grace* (Capitol 1969)★★★, *Revolution* film soundtrack 3 tracks only (United Artists 1969)★★, *Number 5* (Capitol 1970)★★★★, *Rock Love* (Capitol 1971)★★, *Recall The Beginning ... A Journey From Eden* (Capitol 1972)★★★, *The Joker* (Capitol 1973)★★★, *Fly Like An Eagle* (Capitol 1976)★★★★, *Book Of Dreams* (Capitol 1977)★★★★, *Circle Of Love* (Capitol 1981)★★★, *Abracadabra* (Capitol 1982)★★★, *Steve Miller Band - Live!* (Capitol 1983)★★, *Italian X Rays* (Capitol 1984)★★, *Living In The 20th Century* (Capitol 1986)★★, *Born 2B Blue* (Capitol 1988)★★★, *Wide River* (1993)★★.

● COMPILATIONS: *Anthology* (Capitol 1972)★★★★, *Greatest Hits (1974-1978)* (Capitol 1978)★★★★, *A Decade Of American Music: Greatest Hits 1976-1986* (1987)★★★★, *The Best Of 1968-1973* (Capitol 1990)★★★★, *Box Set* (Capitol 1994)★★★★.

● VIDEOS: *Steve Miller Band Live* (Video Collection 1988).

Milli Vanilli

This pop duo consisted of Rob Pilatus (b. 8 June 1965, New York, USA, d. 2 April 1998, Frankfurt, Germany) who was brought up in an orphanage, and Fabrice Morvan, who was training to be a trampoline athlete until a fall damaged his neck. Based in Germany, they worked as backing singers for various German groups, before forming their own duo combining rap and soul, taking their name from a New York club. They enjoyed big hits with 'Girl, You Know It's True' and the similar 'Girl, I'm Gonna Miss You', before they suffered a major backlash when they were exposed as frontmen for a 'group' fabricated by producer **Frank Farian**. The duo had apparently been chosen for their looks and were effectively locked out of the studio when recording took place. After handing back music industry awards, they promised to return with a new contract and their own voices. However, Farian re-launched the group in 1991 as the Real Milli Vanilli, using Brad Howell, Johnny Davis and Charles Shaw, the singers from the original studio sessions. Pilatus died of an overdose in Frankfurt, Germany in April 1998.

● ALBUMS: *All Or Nothing* (Cooltempo 1988)★★, *Two X Two* remixes (Cooltempo 1989)★.

Millian, Baker

b. 1908, Crowley, Louisiana, USA. As a youth and young man he played various instruments, including piano and several members of the saxophone family before settling on the tenor. He first worked in several Louisiana bands, including **Chris Kelly**'s in New Orleans, before moving to Texas where he played in **territory bands** such as Chester Boone's and Boots Douglas's. At the end of the 30s he relocated to California and thereafter worked mostly outside music, although he regularly took up his instrument to play with visiting musicians such as **Bunk Johnson**. A competent player, his work with Douglas's band Boots And His Buddies, displays an interesting, if sometimes derivative, style, suggesting his fondness for the playing of **Coleman Hawkins**, although in later years he accommodated the new sound of **Lester Young**. In some respects, Millian can be seen as an early manifestation of the tough-Texas-tenor school of playing.

● COMPILATIONS: *Boots and His Buddies: San Antonio Jazz* (Tax 30s)★★★.

Millican And Nesbitt

Alan Millican and Tom Nesbitt worked as coal miners for 20 years in Northumberland, the northern-most county in England and, in their spare time, sang as a duo in the local workingmen's clubs. In 1973, they appeared on the UK's top television talent show, *Opportunity Knocks*, and captured the hearts of millions with their sentimental rendition of 'Vaya Con Dios', which was light years away from **Les Paul** And Mary Ford's 1953 UK Top 10 version. They won their heat, and returned to the programme nine times in all. With 'Vaya Con Dios', they rubbed shoulders with **Gary Glitter** and **Diana Ross** in the UK chart for a few weeks, and had a minor hit with the follow-up, 'For Old Times Sake'. Voted 1973's top new talent by the Variety Club of Great Britain, they had hit albums with *Millican And Nesbitt* (which featured golden oldies such as 'Paper Roses', 'Keep A Light At The Window' and 'The Old Lamplighter') and *Everybody Knows Millican And Nesbitt*. During the late 70s, they also released *Golden Hour Of Millican And Nesbitt*, *Canadian Sunset* and *Country Roads*, before returning to the clubs.

Millie

b. Millicent Small, 6 October 1942, Clarendon, Jamaica, West Indies. After leaving home at the age of 13 to further her singing career in Kingston, Millie recorded several tracks with producer **Coxsone Dodd**, who teamed her with Roy Panton. As Roy And Millie, they achieved local success with 'We'll Meet' and 'Oh, Shirley' and caught the attention of entrepreneur **Chris Blackwell**. On 22 June 1964, Millie accompanied Blackwell to the UK and recorded Harry Edwards' 'Don't You Know', before being presented with the catchy 'My Boy Lollipop', formerly a US R&B hit for Barbie Gaye, which became a transatlantic Top 5 hit, the first crossover **ska** record. However, chart fame proved ephemeral. A carbon-copy follow-up, 'Sweet William', was only a minor hit, and 'Bloodshot Eyes' failed to reach the Top 40. Thereafter, she languished in relative obscurity. Even a brief collaboration with

Jackie Edwards in Jackie And Millie, and a nude photo-spread in a men's magazine failed to revitalize her career. Ultimately handicapped by her novelty hit, Millie's more serious work, such as the self-chosen *Millie Sings Fats Domino*, was sadly ignored.

● ALBUMS: with Jackie Edwards *Pledging My Love* (1967)★★★.

● COMPILATIONS: with Jackie Edwards *The Best Of Jackie & Millie* (1968)★★★, *The Best Of* (Trojan 1970)★★★.

Millinder, Lucky

b. Lucius Millinder, 8 August 1900, Anniston, Alabama, USA, d. 28 September 1966, New York, USA. Growing up in Chicago, Millinder worked in clubs and theatres in the late 20s as a dancer and master of ceremonies. His engaging personality resulted in his being appointed leader of several bands in Chicago, New York, and on tour. In 1933, he brought a band to Europe, playing as part of an all-black revue. The following year he was appointed leader of the **Mills Blue Rhythm Band**, fronting it at the Cotton Club in Harlem. Beginning in 1938, he had a few bad years, part of the time leading the **Bill Doggett** band but mostly suffering acute financial embarrassment. In 1940, he formed a new band of his own, hiring some quality musicians - including, at one time or another in the first few years, trumpeters **Dizzy Gillespie**, **Joe Guy** and **Freddie Webster**, saxophonists Tab Smith, **Eddie 'Lockjaw' Davis** and **Sam 'The Man' Taylor**, and in the rhythm section Doggett, Trevor Bacon and **David 'Panama' Francis**. Millinder also had **Sister Rosetta Tharpe** in the band for a while. He enjoyed considerable success, playing dance dates, often at the Savoy Ballroom in Harlem, broadcasting and touring, with occasional recording dates for good measure. Despite the changing times, Millinder kept the band afloat throughout the 40s, eventually calling it a day in 1952. Thereafter, he earned his living outside music, but formed occasional bands for special concerts. Although he was not a musician and could not read music, Millinder was an exceptional front man, conducting his bands with flair and showmanship. Given the fact that many of the arrangements used by his bands over the years were complex, he clearly had a good ear and was able to create the effect of leading when in reality he was following the musicians under his baton. Although it might be said with some justification that the Mills Blue Rhythm Band and his own band of the early 40s owed little to him musically, there can be little doubt that they owed him much for the success they enjoyed.

● COMPILATIONS: *Big Bands Uptown!* (1931-43),★★★ *Lucky Millinder And His Orchestra 1941-1943* (1941-43)★★★★, *Apollo Jump* (Affinity 1983)★★★★, *Let It Roll Again* (Jukebox Lil 1985)★★★, *Shorty's Got To Go* (Jukebox Lil 1985)★★★★, *Lucky Millinder And His Orchestra* (Hindsight 1987)★★★, *Ram-Bunk-Shush* (Sing 1988)★★★, *Stompin' At The Savoy 1943-44* (Bandstand 1988)★★★★, *Lucky Millinder 1941-42* (Original Jazz Classics 1993)★★★★.

Millington, June

After leaving all-female rock group **Fanny** in 1974, Millington (b. 1949, Manila, California, USA; guitar, vocals) guested as a backing vocalist on **Little Feat**'s *Dixie Chicken* before forming Millington with her sister Jean, releasing one album through **United Artists**. She released three solo records for the Fabulous label in the 80s, but has since concentrated on production work for other female artists, and is on the board of directors at California's Institute For The Musical Arts. She also plays in the Slamming Babes.

● ALBUMS: as Millington *Ladies On The Stage* (United Artists 1978)★★, *Heartsong* (Fabulous 1981)★★, *Running* (Fabulous 1983)★★, *One World, One Heart* (Fabulous 1988)★★.

● VIDEOS: *The Changer And The Changed* (Olivia Records).

Millns, Paul

b. Norfolk, England. Millns's first forays into music were undertaken playing piano in blues and soul bands, two musical styles which have maintained a strong influence on his output. After moving to London he found himself working in groups with **Alexis Korner**, **Eric Burdon**, **Bert Jansch**, **Jo Ann Kelly** and Chicago bluesman **Louisiana Red**. In the mid-70s his solo debut was released on **Philips**. The following years saw him alternate between his own songwriting and session/touring duties with other artists. In 1979 he was invited to Germany to record a soundtrack for the film, *Gibbi West Germany*. He has retained a strong reputation in that country via television appearances on music shows like *Rock Palast*, as well as appearing at major continental events and their domestic equivalents (including the Edinburgh Arts and Cambridge Folk Festivals). Further commissions for soundtrack work have been undertaken for the BBC, Thames and Channel Four, while artists like **Elkie Brooks** ('Too Much Between Us' on *Pearls 2*) have covered his songs. His circle of musical friends is also impressive, Bert Jansch, **Ralph McTell**, **Christine Collister** and members of **Pentangle** and **Fairport Convention** all guesting on his 1994 set, *Against The Tide*.

● ALBUMS: *Paul Millns* (Philips 1975)★★★, *Gibbi West Germany* film soundtrack (Telefunken 1980)★★, *Heartbreaking Highway* (Telefunken 1981)★★, *Till The Morning Comes* (Mays 1982)★★★, *Finally Falls The Rain* (Jeton 1985)★★★, *Reaching Out* (Plane 1987)★★★, *Secret Operations* (Ariola/Sad Mountain 1991)★★★, *Against The Tide* (Hypertension 1994)★★★.

● COMPILATIONS: *Simply Blue* (Hypertension 1993)★★★.

Mills Blue Rhythm Band

Late in 1929, a group of New York musicians, under the nominal leadership of drummer Willie Lynch, formed a big band which they named the Blue Rhythm Band. A succession of front men, who included pianist **Edgar Hayes** and singer **Cab Calloway**, led the band, but despite high musical standards, it failed to gather a large following. In 1931, **Irving Mills** took over management of the band and appended his name. The

Mills Blue Rhythm Band became third string in Mills's stable, behind the bands of **Duke Ellington** and Calloway. Later conducted by Jimmy Ferguson ('Baron Lee') and then **Lucky Millinder**, the band made many fine records. Subsequently billed as the Instrumental Gentlemen From Harlem, the band eventually folded in 1938. During its existence, several top-flight musicians played in its ranks, among them trumpeters **Henry 'Red' Allen**, Shelton Hemphill, **Charlie Shavers, Harry Edison** and Edward Anderson, trombonist **J.C. Higginbotham**, saxophonists Charlie Holmes, Caster and Ted McCord, and clarinettist **Buster Bailey**. Especially in its middle and later years, the band was musically outstanding, playing fine arrangements by **Tab Smith, Joe Garland** and others. Regrettably, the band's lack of a charismatic frontman seemed to carry more weight with the public than its musical excellence, and the Mills Blue Rhythm Band sank into undeserved latterday obscurity. In the late 40s, the band was briefly reformed for record dates.

● COMPILATIONS: *Henry 'Red' Allen And The Mills Blue Rhythm Band* (1934-35)★★★, *Big Bands* (1947)★★★, *Blue Rhythm* (Hep Jazz 1986 1930-31 recordings)★★★, 1937 (CJM 1987)★★★, *Rhythms Splash* (Hep Jazz 1987)★★★, *Savage Rhythm* (Hep Jazz 1987, 1931-32 recordings)★★★★,*Rhythm Spasm* (Hep Jazz 1993, 1932-33 recordings)★★★★.

Mills Brothers

The three permanent members of the group comprised Herbert Mills (b. 2 April 1912, d. April 1989, Las Vegas, Nevada, USA), Harry Mills (b. 9 August 1913, d. 28 June 1982) and Donald Mills (b. 29 April 1915). John Mills Jnr. (b. 11 February 1911, d. 1935), added vocal notes in string bass form and played guitar. All the brothers were born in Piqua, Ohio, USA, sons of a barber who had been a successful concert singer. By the mid-20s, they were singing in sweet, close harmony in local vaudeville, providing their own backing by accurately imitating saxophones, trumpets, trombones and bass. With the main trio still teenagers, they had their own show on Cincinnati radio before moving to New York in 1930. The brothers signed to **Brunswick Records** and had a hit in 1931 with their first disc, 'Tiger Rag', which they also sang in the movie ***The Big Broadcast***, featuring **Bing Crosby** and many other stars of US radio. They appeared in several other musical montage movies such as *Twenty Million Sweethearts* (1934), *Broadway Gondolier* (1935) and ***Reveille With Beverly*** (1943), *Rhythm Parade* (1943), *Cowboy Canteen* (1944) and *When You're Smiling* (1950). In the early 30s, Crosby featured on several of the brothers' record hits, including 'Dinah'/'Can't We Talk It Over', 'Shine' and 'Gems From George White's Scandals', which also included the **Boswell Sisters**. On later tracks, the Mills Brothers were also joined by **Louis Armstrong, Ella Fitzgerald** and **Cab Calloway**. Their early records were labelled: 'No musical instruments or mechanical devices used on this recording other than one guitar'. Other 30s hits included 'You Rascal, You', 'I Heard', 'Good-Bye, Blues', 'Rockin' Chair', 'St. Louis Blues', 'Sweet Sue', 'Bugle Call Rag', 'It Don't Mean A Thing (If It Ain't Got That Swing)', 'Swing It Sister', 'Sleepy Head' and 'Sixty Seconds Together'.

In 1935, John Mills died suddenly and the brothers' father, John Snr., took over as bass singer, and ex-bandleader Bernard Addison joined the group on guitar. During the late 30s, the Mills Brothers toured the USA and abroad, appearing in two UK Royal Command Performances. Their popularity peaked in 1943 with the record 'Paper Doll', which sold over six million copies. They had consistent chart success throughout the 40s with titles on the **Decca** label such as 'You Always Hurt The One You Love', 'Til Then', 'I Wish', 'I Don't Know Enough About You', 'Across The Alley From The Alamo', 'I Love You So Much It Hurts', 'I've Got My Love To Keep Me Warm', 'Someday (You'll Want Me To Want You)' and 'Put Another Chair At The Table'.

By 1950, the instrumental impressions having generally been discarded, the brothers were accompanied by ex-**Tommy Dorsey** arranger **Sy Oliver**'s orchestra on their hit 'Nevertheless (I'm In Love With You)' and again in 1952 on 'Be My Life's Companion'. That same year, 'The Glow Worm', gave them another blockbuster. This was a 1908 song from the German operetta *Lysistrata*, with a new lyric by **Johnny Mercer**. Other 50s favourites from the brothers included Sy Oliver's own composition 'Opus Number One', 'Say 'Si-Si'', 'Lazy River' and 'Smack Dab In The Middle'. In 1956, John Snr. retired, and the brothers continued as a trio. Their last hit on Decca was 'Queen Of The Senior Prom' in 1957. The switch to the **Dot** label gave them two US Top 30 entries, 'Get A Job' and their final chart success, 'Cab Driver', in 1968. After Harry Mills death in 1982, Herbert and Donald continued to perform their brand of highly polished, humorous entertainment with a substitute singer. However, when Herbert died seven years later, Donald, now walking with a cane, gained excellent reviews and favourable audience reaction when he played nightclubs with his son John, using mainly the old Mills Brothers catalogue, but with additional new material.

● ALBUMS: *Barber Shop Ballads* (Decca 1950)★★★★, *Souvenir Album* (Decca 1950)★★★, *Wonderful Words* (Decca 1951)★★★, *Meet The Mills Brothers* (Decca 1954)★★★★, *Louis Armstrong And The Mills Brothers* (Decca 1954)★★★★, *Four Boys And A Guitar* (Decca 1954)★★★, *Singin' And Swingin'* (Decca 1956)★★★, *Memory Lane* (Decca 1956)★★★★, *One Dozen Roses* (Decca 1957)★★★, *The Mills Brothers In Hi-Fi* (Decca 1958)★★★★, *Glow With The Mills Brothers* (Decca 1959)★★★, *Barbershop Harmony* (Decca 1959)★★★, *Harmonizing With The Mills Brothers* (Decca 1959)★★★, *Mmmm, The Mills Brothers* (Dot 1958)★★★, *Great Barbershop Hits* (Dot 1959)★★★, *Merry Christmas* (Dot 1959)★★★, *The Mills Brothers Sing* (Dot 1960)★★★, *Yellow Bird* (1961)★★★, *San Antonio Rose* (London 1961)★★★, *Great Hawaiian Hits* (1961)★★, *The Beer Barrel Polka And Other Hits* (London 1962)★★, *The End Of The World* (London 1963)★★, *Gems By The Mills Brothers* (1964)★★, *Hymns We Love* (1964)★★, *Say Si Si, And Other Great Latin Hits* (1964)★★, *The Mills Brothers Sing For You* (1964)★★★, *These Are The Mills Brothers* (1966)★★★, *That Country Feelin'* (1966)★★, *The Mills Brothers Live* (1967)★★, *Fortuosity* (Dot 1968)★★★, with Count Basie *The Board Of Directors* (Dot 1968)★★★, *My Shy Violet* (Dot 1968)★★★, *Dream* (Dot 1969)★★★.

● COMPILATIONS: *The Mills Brothers Greatest Hits* (Dot 1958)★★★, *Ten Years Of Hits 1954-1964* (1965)★★★, *Greatest Hits* (MCA 1987)★★, *The Very Best Of The Mills Brothers* (Half Moon 1998)★★★, in addition, there are a great many compilations available.

● FILMS: *The Big Beat* (1957).

Mills Sisters

From Thursday Island in the Torres Straits (between Australia and Papua New Guinea), the Mills Sisters comprise Rita, Ina and Cessa, all born on the island in the 20s. Using ukulele and guitar, with singing in pidgin English, Creole and the Irian Jaya tongue, they have been singing there all their lives. They began to harmonise while attending convent school, and church harmonies, alongside indigenous music, still provide the central platform for their songs. They have been the full-time musical attraction at Thursday Island's Grand Hotel since the early 60s, only beginning to tour internationally in the late 80s. Rather than writing original material, they are more interested in keeping alive island traditions, which are combined with other forms of imported popular song, notably gospel and blues (they also include a version of 'Under The Boardwalk' in their repertoire).

Producing their own records with the assistance of Brett Tyrell, their producer and manager, in the 90s they have visited Australia, China, France and England (appearing at the Indigenous Peoples Festival at London's Albert Hall). Their records are released via the New Market label operating from Melbourne, Australia.

Mills, Frank

b. 1943, Toronto, Ontario, Canada. Mills is best remembered for his 1979 best seller 'Music Box Dancer', a Top 5 hit in the USA. He studied music in Montreal, joining a group called the Bells who recorded some of his compositions. In 1972, he left for a solo career and his first single, 'Love Me, Love Me, Love', on Sunflower Records, made the US charts, reaching number 46. He also had hits in Canada, but by 1974, he was without a record contract. His easy-listening sound had lost favour with the majority of the record-buying public. He recorded an a self-financed album during the mid-70s, which included his composition 'Music Box Dancer'. It was noticed in 1979 by a **Polydor** Records executive, released as a single, and ascended to number 3; the album was also reissued and reached number 21. One further single and album charted for Mills in 1979 but, by the turn of the decade, he was back to performing locally in Canada. He released another album, *Transitions*, in 1987, on **Capitol Records**.

● ALBUMS: *Music Box Dancer* (Polydor 1979)★★★★, *Transitions* (Capitol 1987)★★★.

Mills, Garry

b. 13 October 1941, West Wickham, Kent, England. Mills was the nephew of jazz band leader **Nat Gonella**. Like many other UK pop singers of the late 50s, he started at London's 2 Is coffee bar and this led to his signing with **Dick Rowe** at Top Rank. He covered major US hits such as 'Running Bear', 'Teen Angel', 'Hey, Baby', 'Seven Little Girls' and 'Footsteps' before charting with the b-side of the last single. The song 'Look For A Star' had been written for the **Norman Wisdom** film *Follow A Star* but was actually used in the Hammer movie *Circus Of Horrors*. In America, Gary's (he dropped one 'r' for the USA) original soundtrack version was joined on the charts by three local cover versions, and, although he made the Top 40 in 1960, the biggest hit was by his near namesake **Garry Miles** (aka Buzz Cason). The record was not only Mills' biggest success, it was also the first hit for composer Mark Anthony, better known as **Tony Hatch**. Mills, who was backed on the road by the **Flee-Rekkers**, had two smaller UK hits with the follow-up 'Top Teen Baby' and 'I'll Step Down' on **Decca** in 1961, and also appeared in the long-forgotten films *London Nights* and *Treasure Island W.C.2.*

Mills, Gordon

b. 1935, Madras, India, d. 29 July 1986. The son of a Welsh army sergeant, Mills was brought up in Ton-y-Pandy, Wales. After leaving school, he entered national service, then worked as a bus conductor. His proficiency on the harmonica took him to London's Central Hall for the grandly-titled British Harmonica Championships. From there, he went on to Luxembourg to represent the UK at international level. Upon his return home, he joined the Morton Fraser Harmonica Gang and toured the world. In 1959, he broke away from the Gang with two junior members to form the **Viscounts**, one of the perennial support vocal groups of the early 60s. Mills was ambitious to succeed in different areas of the music business, and in 1963, made the brave decision to quit the group and pursue a career as a songwriter. He enjoyed several UK hits, including **Johnny Kidd And The Pirates**' 'I'll Never Get Over You' and 'Hungry For Love', plus **Cliff Richard**'s 'The Lonely One'. Mills' life changed again during a homecoming visit to Wales in 1964. One evening he was invited to see the group Tommy Scott And The Senators in concert, and was mightily impressed by the singer. As a result, Mills elected to become a manager and duly signed the vocalist whom he rechristened **Tom Jones**. Mills co-wrote his chart debut, 'It's Not Unusual', which reached number 1 in the UK in early 1965. Jones allowed his mentor to mastermind every aspect of his career. After several hits, both in the UK and USA, Mills decided to push Jones towards international stardom. Out went the sexy clothes and rabbit's foot that had launched his career, in favour of a more mature, tuxedoed image. Wisely, Mills retained the essential eroticism. During Christmas 1966, Jones topped the charts with 'Green, Green Grass Of Home', which sold in excess of one million copies in the UK alone, the first release on **Decca** ever to achieve this distinction. It would not be long before that feat was surpassed by another artist, also represented by Mills. Gerry Dorsey had been Mills' best man when he married fashion model Jo Waring, and he was chosen as the next star of the Welshman's hit stable. In one of his familiar rechristenings, Mills launched the singer as **Engelbert Humperdinck**. During 1967, the balladeer notched up two of the biggest- selling UK singles of the 60s, 'Release Me' and 'The Last Waltz'. By this time, millionaire status beckoned for Mills, and the operation was shifted to America. Both Jones and Humperdinck subsequently enjoyed massive success on the Las Vegas casino circuit, and indulged in a much-publicized hedonistic lifestyle. Back in the UK, Mills formed a record company/management empire MAM. Another major star, **Gilbert O'Sullivan**, emerged from this venture. He enjoyed many international hits, including one written in honour of Mills' daughter, Clair. During the 70s, Mills' operation ran smoothly, but slowly, complacency set in. Humperdinck left his manager, followed by O'Sullivan, who subsequently won substantial high court damages against his former employer. Following the case, Mills took stock of his empire and sold MAM to **Chrysalis**. His marriage was also over. Even the formidable zoo of animals he had accumulated over the years, including the largest collection of orangutans in the world, were donated to San Diego Zoo. The first gorilla born there in 20 years was named 'Gordon'. After all the recent changes, all that remained was the great partnership of Jones and Mills which had survived since the mid-60s. The pair entered a recording studio in the early summer of 1986, intent on re-establishing Jones as a chart act. During the session Gordon complained of a stomach upset. This was subsequently diagnosed as cancer. The manager was visited by his protege at the Cedars Sinai Hospital and demanded to know his chances of survival. '50-50', Jones said. Ever the gambler, Mills retorted: 'That's not bad odds'. The manager subsequently lapsed into unconsciousness and Jones broke down, crying : 'What am I going to do now?' On 29 July 1986, Mills the multi-faceted producer, writer, singer, musician, manager and entrepreneur, passed away. His body was later flown to England and he was buried at St. Peter's Church, Hersham.

● ALBUMS: *Do It Yourself* (1965)★★★★.

● FURTHER READING: *Starmakers & Svengalis: The History Of British Pop Management*, Johnny Rogan.

Mills, Irving

b. 16 January 1884, New York City, New York, USA, d. 21 April 1985. After singing with dancebands in the early years of this century, Mills became very successful in the music publishing business in the 20s. Later in the decade, he entered the field of personal management, gathering under his wing some of the finest black musicians of the day, notably **Duke Ellington**, **Cab Calloway** and **Jimmie Lunceford**, all of whom were featured at the Cotton Club, an establishment with which Mills had strong links. Most of the artists Mills represented were tied to him by contracts with clauses so binding as to suggest a degree of unscrupulousness. His eye for business matters led to Mills forming record companies and organizing numerous record dates, many of which brought together some of the best jazz players of the day. This business sense also led Mills into the dubious practice of appending his name to various ventures, certain instances of which appear to be rather less than deserved. In some cases, his motive might have been little more than a desire to see his name in lights - for example, when he attached his name to another band he managed, the **Mills Blue Rhythm Band**, or to a pick-up group, **Irving Mills** And His Hotsy Totsy Gang (which was actually led by **Benny Goodman**). Much more questionable is the fact that his name appears as co-composer on most of **Duke Ellington**'s compositions of the late 20s and 30s, accreditations which can hardly be taken seriously. When Ellington finally split with Mills, the cause was a disagreement over financial matters. Although Mills continued his business activities into the 60s, his connections with the leading names of jazz were much reduced. For all the criticism which must be levelled at the manner in which Mills exploited the artists under contract to him, it should perhaps be acknowledged that he worked hard to ensure they achieved success - even if his motives in these endeavours were somewhat less than selfless.

Mills, Jeff

Hugely respected US techno DJ who relocated from his native Detroit (where he set up the **Underground Resistance** empire with 'Mad' Mike Banks) to the New York region. After the split he formed Axis, licensing the *Tranquilizer* EP to **Network**. Other releases on Axis include his 1994 single 'Cycle 30'. Robert Hood, who worked on several of Mills' productions, recorded his second EP, *Minimal Nation*, for Axis that year too. *Live At The Liquid Room - Tokyo* sounded more like a heavy metal excursion than techno and the (dubious) live audience adds little to an otherwise excellent record.

● ALBUMS: *Live At The Liquid Room - Tokyo* (React 1996)★★★.

Mills, Mrs.

Gladys Mills was a popular 50s performer when pianists of the calibre of **Winifred Atwell** were in vogue. The British wartime spirit of gathering around the 'ol' joanna' to sing songs was a bonding and uplifting tradition. The partygoers of the wartime generation continued the tradition into the 50s and 60s, and judging by the continuing release of albums such as this, into the 70s and 80s. Great for background music at parties, but as concentrated listening, there can be few worse trials of torture. Mills took all the popular tunes of old and ran them together in tinkly piano medleys. Never a massive success chart-wise, her albums sold reasonably well in the UK, and she made countless television appearances, including several on the *Wheeltappers And Shunters Social Club* and the *Billy Cotton Band Show*. She died on 25 February 1978.

● ALBUMS: *Come To My Party* (1966)★★★, *Mrs Mills' Party Pieces* (1968)★★★, *Let's Have Another Party* (1969)★★★, *I'm Mighty Glad* (1971)★★★, *All-Time Party Dances* (1978)★★★, *Piano Party Time* (1984)★★★, *An Hour Of Mrs Mills* (1987)★★★.

Mills, Stephanie

b. 1959, Brooklyn, New York, USA. Mills found fame when aged just nine, winning an influential talent show at Harlem's famous **Apollo** Theatre for six weeks running. Soon afterwards, she appeared on Broadway in the play *Maggie Flynn*. She toured with the **Isley Brothers**, and in 1973, recorded her debut, *Movin' In The Right Direction*, for the Paramount label. Her debut single - 'I Knew It Was Love' - was issued in 1974. Already an established performer, Mills was still in her teens when, in 1975, she was offered the part of Dorothy in the stage show *The Wiz* - the all-black reworking of *The Wizard Of Oz*. It was a role she retained for several years, and she had hoped to continue it in the film version, until **Diana Ross** usurped her position. During her run in the show, Mills was recommended to **Motown**'s **Berry Gordy** by **Jermaine Jackson** and recorded an album for the label. *For The First Time* was written and produced by **Burt Bacharach** and **Hal David**. Motown chose not to continue its association with Mills, and she signed to 20th Century for three albums, the second of which spawned the huge worldwide hit 'Never Knew Love Like This' in 1980. That same year, Mills married Jeffrey Daniels of **Shalamar**, though the marriage was short-lived. After working with **Teddy Pendergrass** in 1981, and charting with the duet 'Two Hearts', Mills signed a new contract with Casablanca, and in 1983, received her own daytime television show on NBC. She reclaimed her role as Dorothy in a revival of *The Wiz* and had a further hit with 'The Medicine Song' from *I've Got The Cure*. This album was produced by David 'Hawk' Wolinski, formerly with the group **Rufus**. In 1985 she moved to MCA, where she enjoyed further hits including 'Stand Back' and 'Comfort Of A Man'.

● ALBUMS: *For The First Time* (Motown 1976)★★, *Whatcha Gonna Do With My Lovin'?* (20th Century 1979)★★★, *Sweet Sensation* (20th Century 1980)★★★★, *Stephanie* (20th Century 1981)★★★★, *Tantalizingly Hot* (Casablanca 1982)★★★, *Merciless* (Casablanca 1983)★★★, *I've Got The Cure* (Casablanca 1984)★★, *Stephanie Mills* (MCA 1985)★★★, *If I Were Your Woman* (MCA 1987)★★★, *Home* (MCA 1989)★★, *Something Real* (1993)★★★.

Milltown Brothers

60s revivalist pop band formed in Colne, Lancashire, England, and featuring Matt Nelson (vocals), Simon Nelson (guitar), Barney James (keyboards), James Fraser (bass) and Nian Brindle (drums). Simon Nelson had the musical pedigree, performing in Blue Berlin while at university, then the Squire and The Word Association, who finally metamorphosed into the Milltown Brothers. They started out playing working men's clubs and then the college circuit, signing to **EMI Records** publishing long before they had a contract. Their debut release, 'Coming From The Mill', then 'Which Way Should I Jump', were housed on the indie label Big Round. They would subsequently move on to **A&M Records** where 'Which Way Should I Jump' was re-released following the relative success of 'Apple Green'. It made the UK Top 40. In 1993 they embarked on work on a follow-up album, although by this time they had become part of a large clutch of **Byrds**-influenced indie pop bands (**Rain**, Resque, etc.) trying to re-establish a profile that had been much higher in 1991. The trouble was exacerbated by difficulties with their label, stated manager Andrew Proudfoot: 'The band came up with new material, but it was darker than A&M wanted.' The much-delayed second offering failed to sell, and the band broke up soon afterwards.

● ALBUMS: *Slinky* (A&M 1991)★★★, *Value* (A&M 1993)★★★.

Milsap, Ronnie

b. Ronnie Lee Millsaps, 16 January 1943, Robbinsville, North Carolina, USA. Milsap's mother had already experienced a stillbirth and the prospect of raising a blind child made her mentally unstable. Milsap's father took him to live with his grandparents and divorced his mother. What little vision young Ronnie had was lost after receiving a vicious punch from a schoolmaster; both his eyes have now been removed. He studied piano, violin and guitar at the State School for the Blind in Raleigh, and although he had the ability to study law, he chose instead to be a professional musician. After some workouts with **J.J. Cale** and a 1963 single, 'Total Disaster', for the small Princess label, he toured *Playboy* clubs with his own band from 1965. Among his recordings for Scepter were early compositions by **Ashford And Simpson**, including the memorable 'Let's Go Get Stoned', relegated to a b-side. A few months later it was a million-selling single for another blind pianist, **Ray Charles**. Following a residency at TJ's club in Memphis, Milsap performed at the 1969 New Year's Eve party for **Elvis Presley**. Presley invited him to sing harmony on his sessions for 'Don't Cry Daddy' and 'Kentucky Rain', ironically the only time he has been part of a UK chart hit. After several recordings with smaller labels, Milsap made *Ronnie Milsap* for **Warner Brothers Records**, with top soul and country musicians. He worked throughout 1972 at **Roger Miller**'s King Of The Road club in Nashville, and then signed with **RCA Records**. *Where The Heart Is* was a tuneful, country collection including the US country hits 'I Hate You' and 'The Girl Who Waits On Tables'. 'Pure Love' is an uplifting country great, while **Don Gibson**'s 'I'd Be A Legend In My Time' was even more successful. In 1975, Milsap came to the UK as **Glen Campbell**'s opening act, and the strength of his concert performances can be gauged from RCA's *In Concert* double album, hosted by **Charley Pride**, in which he duets with **Dolly Parton** on 'Rollin' In My Sweet Baby's Arms' and tackles a wild rock 'n' roll medley. His live album from the *Grand Old Opry* shows a great sense of humour - 'You don't think I'm gonna fall off this stage, do you? I got 20 more feet before the edge. That's what the band told me.' He had a crossover hit - number 16 on the US pop charts - with **Hal David**'s 'It Was Almost Like A Song'. Milsap bought a studio from **Roy Orbison**, GroundStar, and continued to record prolifically. In 1979, RCA sent an unmarked, pre-release single to disc jockeys, inviting them to guess the performer. The funky seven-minute disco workout of 'Hi-Heel Sneakers' was by Milsap, but, more often than not, he was moving towards the **Barry Manilow** market. Milsap also helped with the country music score for Clint Eastwood's film *Bronco Billy*, and he recorded a flamboyant tribute album to **Jim Reeves**, *Out Where The Bright Lights Are Glowing*. A revival of **Chuck Jackson**'s 'Any Day Now (My Wild Beautiful Bird)' reached number 14 on the US pop charts and also became ***Billboard***'s Adult Contemporary Song Of The Year. His *Lost In The Fifties Tonight* album had doo-wop touches, but the album should have remained completely in that mould. Milsap also recorded a duet with **Kenny Rogers**, 'Make No Mistake, She's Mine'. He moved away from synthesizers and sounded more country than ever on 'Stranger Things Have Happened'. Enjoying his 35th US country number 1 with a **Hank Cochran** song, 'Don't You Ever Get Tired (Of Hurtin' Me)', Milsap remained a formidable force in US country music, only **Conway Twitty** and **Merle Haggard** having had more chart-toppers. It showed remarkable consistency by an artist with little traditional country to his name. His last number 1 was 'A Woman In Love' in 1989, after which his commercial fortunes finally began to decline. He left RCA in 1992 and signed to **Liberty Records**, but has been unable to break back into the charts.

● ALBUMS: *Ronnie Milsap* (Warners 1971)★★★, *Where The Heart Is* (RCA 1973)★★★, *Pure Love* (RCA 1974)★★★, *A Legend In My Time* (RCA 1975)★★★, *Night Things* (RCA 1975)★★★, *A Rose By Any Other Name* (RCA 1975)★★★, *20-20 Vision* (RCA 1976)★★★, *Mr. Mailman* (RCA 1976)★★★, *Ronnie Milsap Live* (RCA 1976)★★★, *Kentucky Woman* (RCA 1976)★★★, *It Was Almost Like A Song* (RCA 1977)★★★, *Only One Love In My Life* (RCA 1978)★★★, *Images* (RCA 1979)★★★, *Milsap Magic* (RCA 1980)★★★, *There's No Gettin' Over Me* (RCA 1980)★★★★, *Out Where The Bright Lights Are Glowing* (RCA 1981)★★★, *Inside* (RCA 1982)★★★, *Keyed Up* (RCA 1983)★★★★, *One More Try For Love* (RCA 1984)★★★, *Lost In The Fifties Tonight* (RCA 1986)★★★, *Christmas With Ronnie Milsap* (RCA 1986)★★, *Heart And Soul* (RCA 1987)★★, *Stranger Things Have Happened* (RCA 1989)★★★, *Back To The Grindstone* (RCA 1991)★★★, *True Believer* (Liberty 1993)★★★.

● COMPILATIONS: *Greatest Hits* (RCA 1980)★★★★, *Greatest Hits Vol. 2* (RCA 1985)★★★, *Greatest Hits Vol. 3* (RCA 1991)★★★, *The Essential Ronnie Milsap* (RCA 1995)★★★, *Sings His Best Hits For Capitol Records* (Capitol 1996)★★★.

● FURTHER READING: *Almost Like A Song*, Ronnie Milsap with Tom Carter.

Milton, Roy

b. 31 July 1907, Wynnewood, Oklahoma, USA, d. 18 September 1983, Los Angeles, California, USA. Growing up on his Chickasaw grandmother's reservation, Milton encountered blues music when his family moved to Tulsa. In the late 20s, he was a vocalist with the **Ernie Fields** Orchestra; while on tour in Texas, he replaced the band's drummer after the latter was arrested. He left the Fields band in 1933 and moved to Los Angeles. After a couple of years he formed Roy Milton And The Solid Senders with pianist **Camille Howard**, Buddy Floyd and Hosea Sapp. In December 1945 they recorded 'R.M. Blues', which became an immediate hit, establishing both Roy Milton and **Specialty Records** and spearheading the wave of small R&B units that tolled the death knell of the big bands. Milton remained with Specialty for 10 years, recording ballads and pop tunes alongside more popular blues and boogie material such as 'Milton's Boogie', 'Hop, Skip And Jump', 'T-Town Twist' and 'Best Wishes'. After Specialty, he recorded for Dootone, King and Warwick, but by the end of the 60s his style of music had become outdated. He appeared with **Johnny Otis** at the 1970 **Monterey Jazz Festival** and resumed a solo career that also brought him to Europe. He fell ill in 1982 and was confined to his home until his death a year later.

● COMPILATIONS: *Big Fat Mama* (Jukebox Lil 1985)★★★, *Grandfather Of R&B* (Jukebox Lil 1987)★★★, *Roy Milton And His Solid Senders* (Specialty/Ace 1990)★★★, *Groovy Blues* (Specialty/Ace 1992)★★★, *Blowin' With Roy* (Specialty/Ace 1994)★★★.

Mimms, Garnet, And The Enchanters

b. Garrett Mimms, 26 November 1933, Ashland, West Virginia, USA. A former member of Philadelphia-based gospel groups the Evening Stars and the Norfolk Four, Mimms formed a secular quintet, the Gainors, in 1958. The line-up included future soul star **Howard Tate**, as well as Sam Bell, Willie Combo and John Jefferson. Over the next three years, the Gainors made several singles for **Cameo Records**, **Mercury Records** and Tally-Ho which, although unsuccessful, betrayed a contemporary soul feel. The group subsequently evolved into Garnet Mimms And The Enchanters, where the singer and Sam Bell were joined by Charles Boyer and Zola Pearnell. Signed to United Artists in 1963, they came under the tutelage of writer/producer **Jerry Ragovoy**. His inspired work helped create some of urban R&B's finest moments. The impassioned 'Cry Baby' was an immediate US hit, while 'Baby Don't You Weep' and 'For Your Precious Love' consolidated their arrival. The group split in 1964, when Mimms embarked on a solo career. Although the Enchanters found a new vocalist and continued to record, they were overshadowed by their former leader. Mimms' subsequent releases, 'Look Away', 'It Was Easier To Hurt Her' and 'I'll Take Good Care Of You', were artistic triumphs, pitting the singer's church roots against Ragovoy's sophisticated backdrop. Such excellent records were not always well received, and in 1967, Mimms was demoted to United Artists' subsidiary Veep. 'My Baby' and 'Roll With The Punches' followed, but the singer's tenuous position was confirmed when the latter was only released in Britain. Ragovoy then took Mimms to **Verve Records** (where he was also producing Howard Tate), but the four singles that appeared, although good, found little favour. It was not until 1977 that the singer returned to the chart. Credited to Garnet Mimms And The Truckin' Company, 'What It Is' was a minor R&B hit and even clipped the UK chart at number 44. Mimms is now a born-again Christian and has not recorded for many years.

● ALBUMS: with the Enchanters *Cry Baby And 11 Other Hits* (United Artists 1963)★★★, *As Long As I Have You* (United Artists 1964)★★★, *I'll Take Good Care Of You* (United Artists 1966)★★, *Garnet Mimms Live* (United Artists 1967)★★, *Garnet Mimms Has It All* (Arista 1978)★★.

● COMPILATIONS: *Garnet Mimms And Maurice Monk* (United Artists 1963)★★★, *Sensational New Star* (United Artists 1963)★★★, *Warm And Soulful* (United Artists 1966)★★★, *Roll With The Punches* (Charly 1986)★★★, *Cry Baby* (1991)★★★, *Garnet Mimms And The Enchanters* (1991)★★★, *The Best Of... Cry Baby* (1993)★★★.

Minami, Haruo

b. Bunji Kitazume, 1923, Tsukayama, Niigata, Japan. In 1939, in his mid-teens, Kitazume entered a school for rôkyoku, a popular art of narrative chant, and renamed himself Fumiwaka Nanjô before converting to the style of kayôkyoku (formerly the most common and typically Japanese form of popular song) and performing as Haruo Minami in 1957, when his three debut singles were released. The first couple, 'Chanchiki Okesa' (okesa is a kind of folk dance and chanchiki is an onomatopoeic word) and 'Funakatasan Yo' ('Halloa, Boatman') won Minami significant success and were followed by 'Yuki No Wataridori' ('A Wanderer In Snow') in the same year and 'Otone Mujô' ('Merciless Otone') in 1959, making him known as a singer of historical songs. Minami was hailed as a 'national singer' when his single, 'Tokyo Gorin Ondo' (Tokyo Olympic Dance), became a million-seller in 1964, the year of the Olympic Games in Tokyo for which the song was commissioned. His sinewy vocals and gaudy kimono-costumes, both of which are reminiscent of his rôkyoku background, have long been familiar to Japanese television audiences.

● COMPILATIONS: *Daichûshingura* (1987)★★★, *Original Bests* (1988)★★★, *Best And Best* (1989)★★★★, *Zenkyokushû (Complete Works)* (1989)★★★, *Meien: Chôhen Kayô-rôkyoku (Mastery Performance: Longer Pieces Of Kayô-rôkyoku)* (1990)★★★★.

Mince, Johnny

b. 8 July 1912, Chicago Heights, Illinois, USA, d. 23 December 1994. A highly accomplished clarinettist, Mince's early career saw him playing with several of the most sophisticated bands of the early swing era. At the age of 17, he was with **Joe Haymes**'s excellent danceband, and during the 30s, Mince moved on to **Ray Noble**, **Bob Crosby** and **Tommy Dorsey**. During the spell with Noble, Mince played an important part in helping to establish the 'sound' of **Glenn Miller**'s arrangements, a sound which Miller later developed with his own band. After military service, Mince was mostly active in studio work, but he returned occasionally to play jazz dates in clubs and on record. In later years, Mince became a familiar and popular figure at international jazz festivals, touring extensively with a variety of musicians, such as the Kings Of Jazz, and with the bands of Dixieland veterans led by **Yank Lawson** and **Bob Haggart** and by British trumpeter **Keith Smith**. On all such forays, Mince attracted the favourable attention of a new generation of fans through his superb technique and distinctive style.

● ALBUMS: *Summer Of '79* (1979)★★★, *The Master Comes Home* i (1980)★★★, *I Can't Give You Anything But Love* (1982)★★★★, with others *Swingin' The Forties With The Great Eight* (1983)★★★, *The Master Comes Home* ii (1983)★★★.

● COMPILATIONS: with Tommy Dorsey *The Sentimental Gentleman* (1941-42)★★★★.

Mindbenders

Originally a backing group for **Wayne Fontana**, the Mindbenders comprised Eric Stewart (b. 20 January 1945; guitar), Bob Lang (10 January 1946; bass) and Ric Rothwell (b. 11 March 1944; drums). In October 1965, they split with their leader and early the following year enjoyed a transatlantic number 2 hit with the **Carole Bayer Sager**/Toni Wine composition, 'Groovy Kind Of Love'. The excellent follow-up, 'Can't Live With You, Can't Live Without You', failed to chart, while its successor 'Ashes To Ashes' was only a minor hit. A cameo appearance in the film *To Sir With Love* maintained the group's profile and they continued to record material by name writers such as **Rod Argent** and **Robert Knight**, but to no avail. A brave stab with an average cover of the **Box Tops**' 'The Letter' scraped into the Top 50, but shortly after the release of 'Uncle Joe

The Ice Cream Man' in March 1968, the group dissolved. Eric Stewart and latter-day Mindbender **Graham Gouldman** went on to form **Hotlegs** and **10cc**, while Bob Lang reappeared in **Racing Cars**.

● ALBUMS: *The Mindbenders* (Fontana 1966)★★★, *With Woman In Mind* (Fontana 1967)★★★.

Mindfunk

This intense American thrash-funk quintet was formed in 1989 by vocalist Patrick R. Dubar and rhythm guitarist Jason Coppola. Adding John Monte (ex-**Method Of Destruction**; bass), Reed St. Mark (ex-**Celtic Frost**; drums) and Louis J. Svitek (ex-MOD; guitar), they signed to **Epic** and debuted with an aggressive and confident self-titled album the same year. **Slayer**, **Red Hot Chili Peppers** and **Anthrax** were obvious reference points, as were the hardcore origins of several of their membership. However, they were dropped by Epic shortly afterwards (a fact bitterly recalled in their second album's title), and Jason Everman (ex-**Nirvana**; **Soundgarden**) and Shawn Johnson joined in place of Coppola and St. Mark, respectively.

● ALBUMS: *Mindfunk* (Epic 1991)★★★, *Dropped* (Megaforce 1993)★★★.

Mindset

Since their formation in 1994, Virginia Beach, USA-based Mindset have strived for a hard-hitting sound without compromising their direction and attitude. Don Campbell (b. 25 July 1963; guitar) left his previous band and recruited long-time friend John O'Neil (b. 29 May 1964; bass) to start the new group. They then found Kenny Windley (b. 30 May 1976; drums) and Roddy Lane (b. 3 August 1967; vocals) to complete the unit. From their diverse backgrounds the various members brought a range of influences to their sound, ranging from **Tool** and **Soundgarden** to **Deep Purple**. The result was a hard-driving, melodic sound, tempered by layered and passionate vocals. With the line-up in place, four weeks were spent writing and arranging material for their debut EP, which was recorded under the guidance of Stacy Heydon. The bass-heavy crunch and hardcore-influenced stance meant that the band fell neatly into the burgeoning category of extreme metal. The EP was impressive enough to secure the band a slot on the 1995 Ticketmaster Music Showcase in Virginia Beach, and they subsequently attracted record label interest. They signed to Noise International Records and eventually emerged from a 15-day recording session with a set consisting of raging hardcore and industrial-tinged heavy metal for their self-titled debut. Drawing inspiration from personal experience, the bulk of the lyrics dealt with relationships, but the band also proved to have a sense of irony and social awareness with tracks such as the memorably titled 'If The Devil Wore Adidas', a sarcastic dig at the US propensity for following the latest fads. The inevitable comparisons with **Korn** followed, but Mindset proved to be far more than mere copyists throughout the inevitable bout of touring that followed.

● ALBUMS: *Mindset* (Noise International 1996)★★★★.

Mindstorm

Mindstorm is the rock vision of vocalist Travis Mitchell. The group is in essence the Canadian equivalent of **Kingdom Come** or **Katmandu**. Employing Al Rodgers (guitar), Bruce Moffet (drums), Russ Boswell (bass) and Gary Moffet (keyboards), the songs are immaculately constructed and delivered with aplomb. However, their credibility and creativity is compromised through the overwhelming sense of *déja vu* their recordings invoke. With monstrously aching riffs and thunderous drumming, Mindstorm careers along a well-worn rock 'n' roll path, with only the occasional musical detour. These include Eastern influences, simple acoustic bridges and brooding power ballads.

● ALBUMS: *Mindstorm* (Provogue 1987)★★, *Back To Reality* (Provogue 1991)★★.

Mineo, Sal

b. Salvatore Mineo, 10 January 1939, New York City, New York, USA, d. 12 February 1976. After a difficult childhood, Mineo studied dancing and made his Broadway debut in *The Rose Tattoo*. He followed this with an appearance in ***The King And I*** in 1952. In the mid-50s he went to Hollywood and began making films, usually appearing as a troubled teenager. Among his best-known films were *Rebel Without A Cause* (1955), for which he was nominated for an Oscar as Best Supporting Actor, *Somebody Up There Likes Me* and *Giant* (both 1956), and *Exodus* (1960), another unsuccessful Oscar nomination. He also played the title role in ***The Gene Krupa Story*** (1959). In the late 50s, Mineo made a number of records, including 'Love Affair', 'Start Moving (In My Direction)', 'Lasting Love' and 'You Shouldn't Do That'. He continued making films during the 60s and also returned to stage work. He directed and starred in *Fortune And Men's Eyes*, a play that reflected Mineo's own homosexuality. He was returning home from the theatre when he was stabbed to death in a Hollywood street.

● ALBUMS: *Sal* (Epic 1958)★★.

Ming - David Murray Octet

Albert Ayler-influenced tenor saxophonist and bass clarinettist **David Murray** has earned a reputation for releasing more albums in a year than other important jazz musicians manage to issue in a decade. However, *Ming*, recorded in 1980, holds a special place in the Murray canon, for the huge enthusiasm with which it was received by fans and critics alike, and the attention it brought to Murray's superb compositional skills. Its star cast includes saxophonist **Henry Threadgill**, cornettist Butch Morris and trombonist George Lewis, blasting through Murray's intricate but daring arrangements and playing some intense, memorable solos.

Check out the beautiful title track, and the chaotic 'Dewey's Circle'.

- Tracks: *Fast Life; The Hill; Ming; Jasvan; Dewey's Circle.*
- First released 1981
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Mingus

Like its subject, this documentary made in 1968 is unflinching and at times uncomfortably honest. Mingus was being evicted from his home during the making of the film and these events are depicted as is the artist at work composing, rehearsing and performing. Amongst other musicians involved are **Charles McPherson** and **Dannie Richmond**.

Mingus Ah Um - Charles Mingus

One of the five essential **Charles Mingus** albums to own, and even if you are not a jazz fan this is still worthy of being in any comprehensive collection. The opening track, 'Better Git It In Your Soul', rushes along at a furious pace and then there is a wonderful change of tempo into an *a cappella* and handclap pause. It rolls on, of course, but the nature of this track reflects the nature of Mingus who never failed to experiment (even though sometimes he failed). The personnel comprises John Handy III, Shafi Hadi and Booker Ervin (saxophones), Horace Parlan Jr (piano), Willie Dennis and James Knepper (trombones) and Charles Richmond (drums). Mingus whoops, shouts and holds it all together and then turns the pace majestically on numbers such as 'Goodbye Pork Pie Hat'.

- Tracks: *Better Git It In Your Soul; Goodbye Pork Pie Hat; Boogie Stop Shuffle; Self-Portrait In Three Colours; Open Letter To Duke; Bird Calls; Fables Of Faubus; Pussy Cat Dues; Jelly Roll*
- First released 1960
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Mingus Big Band

Formed to represent the music of **Charles Mingus** to the world this conglomerate was formed by Mingus' widow Sue. The line up in the mid-90s included **Randy Brecker**, Frank Lacy, Ku-Umba, **Kenny Drew Jr.**, Ryan Kisor and John Stubblefield.

- ALBUMS: *Gunslinger Birds* (Dreyfus 1995)★★★, *Que Viva Mingus!* (Dreyfus 1998)★★★.

Mingus Mingus Mingus Mingus - Charles Mingus

While **Charles Mingus** is rightly revered by the jazz world, he is yet to receive the universal blessing of the rock audience in the way that Coltrane and Miles have. This album is perfect for a Mingus primer. It is fat, gorgeous, accessible and often breathtaking. Suddenly, the swinging orchestra will pause its riff completely and a few notes of Mingus's growling bass will sneak in. For once the sleeve-note is right: 'he jolts with the unexpected'. 'II B.S.' is a stunning opener and from then on the listener can settle into a comfortable half-hour. A brilliant record.

- Tracks: *II B.S.; I X Love; Celia; Mood Indigo; Better Get Hit In Yo' Soul; Theme For Lester Young; Hora Decubitus.*
- First released 1963
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Mingus, Charles

b. 22 April 1922, Nogales, Arizona, USA, d. 5 January 1979, Cuernavaca, Mexico. Mingus was never allowed the luxury of the feeling of belonging. Reactions to his mixed ancestry (he had British-born, Chinese, Swedish and African American grandparents) produced strong feelings of anger and confirmed his sense of persecution. However, this alienation, coupled with his own deep sensitivity and tendency to dramatize his experiences, provided substantial fuel for an artistic career of heroic turmoil and brilliance. Formative musical experiences included both the strictures of European classical music and the uninhibited outpourings of the congregation of the local Holiness Church, which he attended with his stepmother. The latter included all manner of bluesy vocal techniques, moaning, audience-preacher responses, wild vibrato and melismatic improvisation, along with the accompaniment of cymbals and trombones - all of it melding into an early gospel precursor of big band that heavily influenced Mingus' mature compositional and performance style. Other influences were hearing **Duke Ellington**'s band, and recordings of Richard Strauss' tone poems and works by Debussy, Ravel, Bach and Beethoven. Thwarted in his early attempts to learn trombone, Mingus switched from cello to double bass at high school.

He studied composition with Lloyd Reese and was encouraged by **Red Callender** to study bass with Herman Rheimschagen of the New York Philharmonic. He developed a virtuoso bass technique and began to think of the bass finger-board as similar to a piano keyboard. His first professional dates as a bassist included gigs with New Orleans players **Kid Ory** and **Barney Bigard**, and then stints with the **Louis Armstrong Orchestra** (1943-1945) and **Lionel Hampton** (1947), but it was with the **Red Norvo** Trio (1950) that he first gained national recognition for his virtuosity. Work with other great pioneers of his generation such as **Charlie Parker**, **Miles Davis**, **Thelonious Monk**, **Bud Powell**, **Sonny Stitt**, **Stan Getz**, **Lee Konitz**, **Dizzy Gillespie**, **Quincy Jones** and **Teddy Charles** continued throughout the 50s. He joined Duke Ellington's band briefly in 1953, but a more artistically profitable association with his hero occurred with the trio album *Money Jungle*, which they made with **Max Roach** in 1962. Mingus was a pioneer of black management and artist-led record labels, forming Debut in 1953, and the Charles Mingus label in 1964. His early compositions were varying in success, often due to the difficulty of developing and maintaining an ensemble to realize his complex ideas.

He contributed works to the Jazz Composers' Workshop from 1953 until the foundation of his own workshop ensemble in 1955. Here, he was able to make sparing use of notation, transmitting his intentions from verbal and musical instructions sketched at the piano or on the bass. Mingus' originality as composer first began to flourish under these circumstances, and with players such as **Dannie Richmond**, **Rahsaan Roland Kirk**, **Jaki Byard**, **Jimmy Knepper** and **Booker Ervin** he developed a number of highly evolved works. Crucial among his many innovations in jazz was the use of non-standard chorus structures, contrasting sections of quasi-'classical' composed material with passages of freeform and group improvisations, often of varying tempos and modes, in complex pieces knitted together by subtly evolving musical motifs. He developed a 'conversational' mode of interactive improvisation, and pioneered melodic bass playing. Such pieces as ***The Black Saint And The Sinner Lady*** (1963) show enormous vitality and a great depth of immersion in all jazz styles, from New Orleans and gospel to bebop and free jazz. Another multi-sectional piece, 'Meditations For A Pair Of Wire Cutters', from the album *Portrait* (1964), is one of many that evolved gradually under various titles. Sections from it can be heard on *Mingus Plays Piano* (1963), there called 'Myself When I Am Real'. It was renamed 'Praying With Eric' after the tragic death of **Eric Dolphy**, who made magnificent contributions to many Mingus compositions, but especially to this intensely moving piece.

In the mid-60s, financial and psychological problems began to take their toll, as poignantly recorded in Thomas Reichman's 1968 film ***Mingus***. He toured extensively during this period, presenting a group of ensemble works. In 1971, Mingus was much encouraged by the receipt of a Guggenheim fellowship in composition, and the publication of his astonishing autobiography, *Beneath The Underdog*. The book opens with a session conducted by a psychiatrist, and the work reveals Mingus's self-insight, intelligence, sensitivity and tendency for self-dramatization. Touring continued until the gradual paralysis brought by the incurable disease Amyotrophic Lateral Sclerosis prevented him doing anything more than presiding over recordings. His piece 'Revelations' was performed in 1978 by the New York Philharmonic under the direction of **Gunther Schuller**, who also resurrected *Epitaph* in 1989. Also in 1978, Mingus was honoured at the White House by Jimmy Carter and an all-star jazz concert. News of his death, aged 56, in Mexico was marked by many tributes from artists of all fields. Posthumously, the ensemble Mingus Dynasty continued to perform his works.

Mingus summed up the preoccupations of his time in a way that transcended racial and cultural divisions, while simultaneously highlighting racial and social injustices. Introducing the first 1964 performance of *Meditations*, Mingus told the audience: 'This next composition was written when Eric Dolphy told me there was something similar to the concentration camps down South, [. . .] where they separated [. . .] the green from the red, or something like that; and the only difference between the electric barbed wire is that they don't have gas chambers and hot stoves to cook us in yet. So I wrote a piece called *Meditations* as to how to get some wire cutters before someone else gets some guns to us.' Off-mike, he can be heard saying to fellow musicians: 'They're gonna burn us; they'll try.' In the turmoil of his life and artistic achievements, and in his painful demise, Mingus became his own artistic creation. A desperate, passionate icon for the mid-20th century to which all can relate in some way, he articulated the emotional currents of his time in a way superior to that of almost any other contemporary jazz musician.

● ALBUMS: *Red Norvo Jazz Trio* (1951)★★★, with Spaulding Givens *Strings And Keys* (Decca 1951)★★★, *The Red Norvo - Charles Mingus - Tal Farlow Trio* (1951)★★★, *Autobiography In Jazz* (1953)★★★, *Strings And Keys* (Debut 1953)★★★★, with others *Quintet Of The Year/Jazz At Massey Hall* (1953)★★★, *Jazz Composers Workshop* (Savoy 1954)★★★★, *Jazz Experiments* (Jazztone 1954)★★★, *Charles Mingus And Thad Jones* (1955)★★★, *Jazzical Moods, Volume 1* (Period 1955)★★★, *Jazzical Moods Volume 2* (Period 1955)★★★, *Jazz Composers Workshop No 2* (Savoy 1956)★★★, *Mingus At The Bohemia* (Debut 1955)★★★, *Charlie Mingus* (Savoy 1955)★★★, with Max Roach *The Charles Mingus Quintet And Max Roach* (Debut 1956)★★★, *Pithecanthropus Erectus* (Atlantic 1956)★★★★, *The Clown* aka *Reincarnation Of A Lovebird* (Atlantic 1957)★★★, with Gunther Schuller, George Russell *Adventures In Sound* (1957)★★★, *Jazz Experiment* (Jazztone 1957)★★★, *Jazz Workshop Presents: Jimmy Knepper* (1957)★★★, *The Jazz Experiments Of Charles Mingus* (Jazztone 1957)★★★, *The Clown* (Atlantic 1957)★★★, *Mingus Three* (Jubilee 1957)★★★, *East Coasting* (Bethlehem 1958)★★★, *A Modern Jazz Symposium Of Music And Poetry* (Bethlehem 1958)★★★, with Langston Hughes *Weary Blues* (1958)★★★, with Billie Holiday etc *Easy To Remember* (1958)★★★, East Coasting (Bethlehem 1958)★★★, *Duke's Choice* aka *A Modern Jazz Symposium Of Music And Poetry* (Bethlehem 1958)★★★, *Wonderland* (United Artists 1959)★★★, *Jazz Portraits* (United Artists 1959)★★★, *Blues And Roots* (Atlantic 1959)★★★★, *Mingus Ah-Um* (Columbia 1959)★★★★★, *Nostalgia In Times Square* (1959)★★★, *Mingus Dynasty* (Columbia 1960)★★★, *Pre-Bird* aka *Mingus Revisited* (Emarcy 1960)★★★, *Mingus At Antibes* (1960)★★★★, *Charles Mingus Presents Charles Mingus!* (Candid 1960)★★★★, *Mingus* (Candid 1960)★★★★, *The Jazz Life* (1960)★★★, *Newport Rebels* (1960)★★★, with Tubby Hayes *All Night Long* (1960)★★★★, *Oh Yeah!* (Atlantic 1961)★★★★, *Pre Bird* (Mercury 1961)★★★, *Tonight At Noon* (Atlantic 1961)★★★, *Hooray For Charles Mingus* (1962)★★★, *J-For-Jazz Presents Charles Mingus* (1962)★★★, with Duke Ellington, Max Roach *Money Jungle* (United Artists 1962)★★★★, *Town Hall Concert* (United Artists 1962)★★★, *Chazz!* (Fantasy 1962)★★★, *The Black Saint And The Sinner Lady* (Impulse 1963)★★★★★, *Mingus*

Mingus Mingus Mingus Mingus (Impulse 1963)★★★★,*Tijuana Moods* recorded 1957 (RCA 1964)★★★, *Town Hall Concert (Portrait)* (Original Jazz Classics 1964)★★★, *Live in Oslo* recorded 1964 (60s)★★★, *Charles Mingus Sextet Live In Europe Volumes 1, 2 & 3* (1964)★★★, *The Great Concert Of Charles Mingus* (1964)★★★, *Mingus In Europe Volumes 1 & 2* (1964)★★★, *Charles Mingus In Amsterdam* (1964)★★★, *Mingus In Stuttgart Volumes 1 & 2* (1964)★★★, *Right Now! Live At The Jazz Workshop* (Fantasy 1964)★★★, *Charles Mingus In Europe* (Enja 1964)★★★, *Mingus At Monterey* (Prestige 1964)★★★, *Music Written For Monterey 1965, But Not Heard* (1965)★★★, *My Favourite Quintet* (1965)★★★, *Statements* (1970)★★★, *Charles Mingus In Paris* (DIW 1970)★★★, *Pithy Canthropus Erectus* aka *Blue Bird* (1970)★★★, *Charles Mingus In Berlin* (1970)★★★, *Charles Mingus And The New Herd* (1971)★★★, *Let My Children Hear Music* (1971)★★★, *Charles Mingus And Friends In Concert* (1972)★★★, *Jazz Jamboree* (1972)★★★, *Charles Mingus Meets Cat Anderson* (1972)★★★, *Mingus Mingus* (1973)★★★, *Mingus At Carnegie Hall* (1974)★★★, *Cumbria And Jazz Fusion* (Atlantic 1977)★★★,*Three Or Four Shades Of Blue* (1977)★★★, *Lionel Hampton Presents: The Music Of Charles Mingus* aka *His Final Works* (1977)★★★, *Me Myself An Eye* (1978)★★★, *Something Like A Bird* (1978)★★★, *The Charles Mingus Memorial Album* (1978)★★★, with Joni Mitchell *Joni Mitchell - Mingus* (Geffen 1979)★★★.

● COMPILATIONS: *The Mingus Connection* recorded 1951-53 (1957)★★★, *The Debut Recordings* (1951-57)★★★★, *Vital Savage Horizons* (1952, 1961-62)★★★, *The Atlantic Years* (1956-1978)★★★★, *Better Git It In Your Soul* (1959)★★★★, *The Complete Candid Recordings Of Charles Mingus* (1960)★★★, *Charles Mingus/Cecil Taylor: Rare Broadcast Performances* (1962, 1966)★★★, *The Impulse Years* (1963)★★★★, *Portrait* (1964)★★★, *Re-Evaluation: The Impulse Years* recorded 1963-64 (1973)★★★, *The Art Of Charles Mingus* (1974)★★★, *Passions Of A Man* recorded 1956-61, 1973, 1977 (1979)★★★, *Nostalgia In Times Square* recorded 1959 (1979)★★★, *Great Moments With Charles Mingus* recorded 1963-64 (1981)★★★, *Mingus, The Collection* recorded 50s (1985)★★★★, *Charles Mingus - New York Sketchbook* recorded 50s (1986)★★★★, *Charles Mingus - Shoes Of The Fisherman's Wife* recorded 1959, 1971 (1988)★★★★, *Abstractions* recorded 1954, 1957 (1989)★★★, *Charles Mingus - Mysterious Blues* recorded 1960 (1989)★★★, *Charles Mingus 1955-1957* (1990)★★★, *Charles Mingus* (1991)★★★, *Charles Mingus - The Complete Debut Recordings* recorded 50s, 12-CD box set (Debut 1991)★★★★, *Thirteen Pictures: The Charles Mingus Anthology* recorded 1956-77 (Rhino 1993)★★★★★, *Meditations On Integration* recorded 1964 (1992)★★★, *Passions Of A Man - The Complete Atlantic Recordings 1956-1961* 6-CD box set (Rhino/Atlantic 1998)★★★★★.

● VIDEOS: *Charles Mingus Sextet 1964* (1994).

● FURTHER READING: *Beneath The Underdog*, Charles Mingus. *Mingus: A Critical Biography*, Brian Priestley. *Revelations*, Charles Mingus. *Charles Mingus, Sein Leben, Seine Musik, Seine Schallplatten*, Horst Weber. *Mingus/Mingus*, Janet Coleman.

Mini Allstars

Mini Allstars were a studio-based band of Haitian musicians brought together in New York in 1980 by the producer and owner of Mini Records, Fred Paul, to play the music of Nemours Jean-Baptiste, the pioneer of Haiti's 'compas' dance rhythm, who had his heyday in the 50s. Featuring vocalists Carlo Claudin and Willie Lacroix, plus accordionist Richard Durosseau, all veterans of Jean-Baptiste's original band, the Mini Allstars recorded two albums - *Pure Gold* (1980) and *Compas Mas* (1982) - starting a trend among Haitian musicians for nostalgic re-recordings of the songs of the 50s. *Fanatiques Compas* features selections from the group's two albums of joyous, big-band dance music.

● ALBUMS: *Fanatiques Compas* (Stern's/Earthworks 1997)★★★★.

Ministry

'The difference between Ministry and other bands is that we sold out before we even started.' Al Jourgenson (b. Havana, Cuba) began producing music under the Ministry name in the early 80s in Chicago, but was unhappy with the Euro-pop direction in which his record company pushed him for *With Sympathy*, later describing it as 'that first abortion of an album'. Ministry took on a more acceptable shape for Jourgenson after *Twitch*, with the addition to Jourgenson's guitar, vocals and keyboards of Paul Barker (b. Palo Alto, California, USA) on bass and keyboards, and drummer Bill Rieflin. The band evolved their own brand of guitar-based industrial metal, considering *The Land Of Rape And Honey* to be their true debut, and employed a variety of guest musicians for both live and studio work, with regular contributions from ex-Rigor Mortis guitarist Mike Scaccia and ex-**Finitribe** vocalist Chris Connelly. Despite Jourgenson's dislike of touring, Ministry developed a stunning live show, with a backdrop of disturbing visual images to accompany the intense musical barrage, and the sinister figure of Jourgenson taking centrestage behind a bone-encrusted microphone stand. *In Case You Didn't Feel Like Showing Up (Live)* displayed the metamorphosis of the songs as the band extended themselves in concert. At this stage, Jourgenson and Barker were working on numerous other studio projects in a variety of styles, including Lard with **Jello Biafra**, but Ministry remained one of two main acts. The other, the outrageous **Revolting Cocks**, served as a more blatantly humorous outlet for the pair's creative talents, in contrast to the dark anger and socio-political themes of Ministry. As alternative culture became more acceptable to the mainstream, Ministry achieved major success with *Psalm 69* (subtitled *The Way To Succeed And The Way To Suck Eggs*), helped by the popularity on MTV of 'Jesus Built My Hotrod', featuring a guest vocal and lyric from **Butthole Surfer** Gibby Haynes. The band were a huge draw on the 1992 Lollapalooza tour, playing second on the bill, and their debut European tour later that year was also a resounding success. In 1994 Rieflin was replaced by former **Didjits** drummer Ray Washam. Jourgenson was arrested on a drugs charge in August 1995. *Filth Pig* contained, in true Ministry fashion, a distorted and raucous version of **Bob Dylan**'s beautiful love song, 'Lay Lady Lay'.

● ALBUMS: *With Sympathy* aka *Work For Love* (Arista 1983)★★, *Twitch* (Sire 1986)★★★, *The Land Of Rape And Honey* (Sire 1988)★★★, *The Mind Is A Terrible Thing To Taste* (Sire 1989)★★★, *In Case You Didn't Feel Like Showing Up (Live)* mini-album (Sire 1990)★★★, *Psalm 69* (Sire/Warners 1992)★★★, *Filth Pig* (Warners 1996)★★★.
Solo: Paul Barker as Lead Into Gold *Age Of Reason* (Wax Trax 1992)★★.

● COMPILATIONS: *Twelve Inch Singles 1981-1984* (Wax Trax 1984)★★★.

Ministry Of Sound

London club whose unique atmosphere has led to a series of highly successful releases. The first of these was a compilation mixed by **Tony Humphries** in August 1993. Heralded by promotions man Jason Hill as 'a natural progression', it was among the fastest-selling items in dance shops throughout the UK in 1993, selling over 35,000 copies. This first set compiled a series of club classics, such as Mother's 'All Funked Up', **X-Press 2**'s 'London X-Press' and **Gabrielle**'s 'Dreams', the latter a staple at the club long before it scaled the national charts. A second, similarly successful set, followed in 1994. This time there were remixes from **Paul Oakenfold,** who helmed a live touring version of the club through 1994. The club also rose to prominence by projecting their logo onto the Houses Of Parliament as part of their second birthday celebrations, despite police objections. The club launched its own dance magazine, *Ministry*, in December 1997.

● COMPILATIONS: various artists *The Ministry - Volume1* (MOS 1993)★★★★, *The Ministry - Volume 2* (MOS 1994)★★★.

Minit Records

Synonymous with both the New Orleans soul scene and the outstanding producer, writer and musician **Allen Toussaint**, Minit Records took its name from the original intention to supply disc jockeys with short (i.e., Minit) records that maximized the possibility of playing advertisements in-between. In fact, Toussaint was not present at the label's inception in 1959, when **Joe Banashak** and Larry McKinley formed the company. The first release was 'Bad Luck And Trouble', by Boogie Jake. However, Boogie's moniker drew resistance from radio stations, ensuring that its local popularity did not translate to national acclaim, despite **Chess Records**' licensing it for that purpose. Chess then reneged on its future options, although neither Boogie's follow-up (this time released under his real name, Matthew Jacobs) or a further single by Noland Pitts provided success. At this stage a twist in fortunes helped shape Minit's future. Regular A&R representative Harold Batiste temporarily left, leaving Banashak and McKinley to recruit Toussaint, who had already successfully auditioned as a musician. When Batiste failed to return, the post became Toussaint's on a permanent footing. Toussaint went on to define the Minit sound - writing much of the artistic repertoire, as well as arranging, producing and playing on the sessions. Minit's first hit, however, arrived with a rare artist's-own composition - **Jessie Hill**'s 'Ooh Poo Pah Doo'. Reaching number 28 in the ***Billboard*** charts and number 3 in its R&B division, it was followed by a second, lesser hit, 'Whip It On Me'. Meanwhile, Toussaint had begun to shape the careers of Minit's roster. **Ernie K-Doe** was a veteran of the Blue Diamonds, and later recorded for **Specialty** and Ember Records as a solo artist. K-Doe broke through with his third release for the label, a Toussaint composition entitled 'Mother-In-Law'. This rose to number 1 in the main ***Billboard*** charts and gave New Orleans its first ever such success. Follow-ups included 'Te-Ta-Te-Ta-Ta' and 'I Cried My Last Tear'. The latter was a double a-side featuring another Toussaint composition, 'A Certain Girl', which was later covered by the **Yardbirds**. Benny Speelman, who had provided additional vocals on K-Doe's 'Mother-In-Law' hit, was also a fellow Minit intern. He found fame under his own name with the 1962 double a-side, 'Lipstick Traces (On A Cigarette)'/'Fortune Teller'. The first-named title was later revived by both the **O'Jays** and **Ringo Starr**. More enduringly, **Aaron Neville** also began his career at Minit, beginning with 1960's 'Over You'. One of many songs Toussaint composed in tandem with Allan Orange (who also recorded solo for the label), it was a precursor to the artist's major breakthrough six years later with 'Tell It Like It Is'. Another staple of the early catalogue was the subsequently popular **Irma Thomas**, while the Showmen achieved a 1961 hit for the label with 'It Will Stand'; leader General Johnson found subsequent success with **Chairman Of The Board.** However, by the time the Showmen's '30-21-46 (You)' had become another hit in 1963, Minit Records was in trouble. This coincided with Toussaint being drafted into the services, as well as the sale of **Imperial Records** (who distributed Minit) to **Liberty Records**. Minit was thus inactive until 1966, at which time Imperial revived the label, using it as a more generic soul outlet, effectively meaning that the subsidiary was now no longer dealing with exclusively New Orleans-based acts. The new roster included the **Players**, **Jimmy Holiday**, **Jimmy McCracklin**, Vernon Greene And The Medallions and the O'Jays, who moved over from Imperial. **Ike And Tina Turner** were also drafted from the parent label, and enjoyed their biggest success with Minit via the **Beatles**' cover version, 'Come Together'. Another important name, that of **Bobby Womack**, was also added to the discography in his guise as lead singer of the **Valentinos**, before staying with the label when he became a solo artist. Minit's death came in 1971, when Liberty merged with United Artists and all subsidiary labels surrendered their artist rosters to the new conglomeration. A beautifully designed package was issued in 1994 with a full history.

● COMPILATIONS: *The Mint Records Story* (EMI 1994)★★★★.

Mink DeVille

The foundation of this unit was guitarist and songwriter **Willy DeVille** (b. 27 August 1953, New York City, New York, USA). He arrived in London in 1971 to form a band but, unable to find the right musicians, performed as a solo artist before heading to San Francisco and assembling the embryonic Mink DeVille. The basic trio became Willy Deville (vocals, guitar, harmonica), Ruben Siguenza (bass) and Thomas R. Allen (drums). Allen had previously played with various blues musicians. They relocated to New York and recruited Louie X Erlanger on guitar. The band, by this time a wonderful live unit, recorded three tracks for the *Live At CBGB's* compilation and then in 1977 released their debut, which included the hit single 'Spanish Stroll'. The album, produced by **Jack Nitzsche**, also included a version of the **Patti And The Emblems** classic, 'Mixed Up Shook Up'. The second album *Return To Magenta* was publicized by releasing 'Soul Twist' on purple vinyl, but overall the album was an unhappy compromise between the group's original new wave sound and DeVille's more soulful ambitions. Like the debut, it included a Moon Martin cover version, 'Rolene'. For the third album, *Le Chat Blue*, in 1980, the band comprised Deville and Erlanger, plus Kenny Margolis (keyboards), Jerry Scheff (bass), Ron Tutt (drums) and Steve Douglas (saxophone). Although it featured co-writing credits by songwriter **Doc Pomus** (**Joe Turner**, **Dion**, **Drifters**), the album failed to spark. *Savoir Faire* collected the best of the three Capitol albums, after which the band moved to **Atlantic Records**. Unfortunately, *Coup De Grâce* also failed to signal a revival. Despite Nitzsche returning to produce, only the occasional song had Mink DeVille's previous edge. Things improved, however, with the release of *Where Angels Fear To Tread* which removed some of the over-produced clutter from their sound. Willy DeVille's new songs paid tribute to his soul heroes without affecting the band's new-found strength. *Sportin' Life* continued the improvement, although afterwards De Ville left to renew his solo career.

● ALBUMS: *Mike DeVille* (Capitol 1977)★★★, *Return To Magenta* (Capitol 1978)★★, *Le Chat Bleu* (Capitol 1980)★★★, *Coup De Grâce* (Atlantic 1981)★★, *Where Angels Fear To Tread* (Atlantic 1983)★★, *Sportin' Life* (Atlantic 1985)★★★, *Cabretta* (Razor 1987)★★★.

● COMPILATIONS: *Savoir Faire* (Capitol 1981)★★★.

Minnelli, Liza

b. Liza May Minnelli, 12 March 1946, Los Angeles, California, USA. An extremely vivacious and animated actress, singer and dancer, in films, concerts, musical shows and television. She was named Liza after the **George and Ira Gershwin-Gus Kahn** song- and May after the mother of her film-director father, **Vincente Minnelli**. Liza's mother was show-business legend **Judy Garland**. On the subject of her first name, Miss Minnelli is musically quite precise: 'It's Liza with 'zee', not Lisa with an 's'/'Cos Liza with a 'zee' goes 'zzz', not 'sss'. She spent a good deal of her childhood in Hollywood, where her playmates included Mia Farrow, although she also reputedly attended over 20 schools in the USA and Europe. At the age of two-and-a-half, she made her screen debut in the closing sequence of *In The Good Old Summer Time*, as the daughter of the musical film's stars, Garland and Van Johnson. When she was seven, she danced on the stage of the Palace Theatre, New York, while her mother sang 'Swanee'. In 1962, after initially showing no interest in a show-business career, Minnelli served as an apprentice in revivals of the musicals, ***Take Me Along*** and ***The Flower Drum*** *Song*, and later played Anne Frank in a stock production. By the following year she was accomplished enough to win a Promising Personality Award for her third lead performance in an Off-Broadway revival of the 1941 **Ralph Blane/Hugh Martin Musical *Best Foot Forward***, and later toured in road productions of ***Carnival***, ***The Pajama Game***, and ***The Fantasticks***. She also made her first album, *Liza! Liza!* which sold over 500,000 copies shortly after it was released in 1964. In November of that year, Minnelli appeared with Judy Garland at the London Palladium. Comparatively unknown in the UK, she startled the audience with dynamic performances of songs such as 'The Travellin' Life' and 'The Gypsy In My Soul' - almost 'stealing' the show from the more experienced artist. Her Broadway debut in ***Flora, The Red Menace*** (1965), marked the beginning of a long association with songwriters **John Kander** and **Fred Ebb**, gained her a **Tony Award**, although the show closed after only 87 performances. In 1966 she made her New York cabaret debut at the Plaza Hotel to enthusiastic reviews, and in 1967 married Australian singer/songwriter, **Peter Allen.** Her film career started in 1968 with a supporting role in Albert Finney's first directorial effort, *Charlie Bubbles*, and in 1969, she was nominated for an Academy Award for her performance as Pookie Adams in the film of John Nichols' novel, *The Sterile Cuckoo*. She took time off from making her third film, *Tell Me That You Love Me, Junie Moon*, to attend the funeral of her mother, who died in 1969. In the following year she and Peter Allen announced their separation.

In 1972, Liza Minnelli became a superstar. The film of Kander and Ebb's Broadway hit, ***Cabaret***, won nine Oscars, including Best Film, and for her role as Sally Bowles, Minnelli was named Best Actress and appeared on the front covers of *Newsweek* and *Time* magazines in the same week. She also won an Emmy for her television special *Liza With A Z*, directed by **Bob Fosse**. Her concerts were sell-outs; when she played the Olympia, Paris, they dubbed her 'la petite Piaf Americano'. In 1973 she met producer/director Jack Haley Jnr. while contributing to his film project *That's Entertainment!* Haley's father had played the Tin Man in Judy Garland's most famous picture, ***The Wizard Of Oz***. Haley Jnr and Minnelli married in 1974, and in the same year she broke Broadway records and won a special Tony Award for a three-week series of one-woman shows at the Winter Garden. Her next two movies, *Lucky Lady* and *A Matter Of Time* received lukewarm reviews, but she made up for these in 1977,with her next film project, ***New York, New York***. Co-starring with Robert DeNiro, and directed by Martin Scorsese, Minnelli's dramatic performance as a young band singer in the period after World War II was a personal triumph. This was the last film she made until *Arthur* (1981), in which she played a supporting role to **Dudley Moore**. The musical theme for *Arthur*, 'Best You Can Do', was co-written by her ex-husband, Peter Allen. A renewed association with Kander and Ebb for the Broadway musical *The Act* (1977), was dismissed by some critics as being little more than a series of production numbers displaying the talents of Liza Minnelli. In brought her another Tony Award, but she collapsed from exhaustion during the show's run. In 1979, she was divorced from Jack Haley Jnr., and married Italian sculptor, Mark Gero. Rumours were appearing in the press speculating about her drug and alcohol problems, and for a couple of years she was virtually retired. In 1984 she was nominated for yet another Tony for her performance on Broadway in ***The Rink***, with **Chita Rivera**, but dropped out of the show to seek treatment for drug and alcohol abuse at the Betty Ford Clinic in California. She started her comeback in 1985, and in the following year, on her 40th birthday, opened to a sold-out London Palladium, the first time she had played the theatre since that memorable occasion in 1964; she received the same kind of reception that her mother did then. In the same year, back in the USA, Minnelli won the Golden Globe Award as Best Actress in *A Time To Live*, a television adaptation of the true story, *Intensive Care*, by Mary-Lou Weisman. During the late 80s she joined **Frank Sinatra** and **Sammy Davis Jnr.** for a world tour, dubbed *The Ultimate Event!*, and in 1989 collaborated with the UK pop group, the **Pet Shop Boys**, on the album *Results*. A single from the album, **Stephen Sondheim**'s 'Losing My Mind', gave Liza Minnelli her first UK chart entry, at number 6. She also appeared with Dudley Moore in the film *Arthur 2: On The Rocks*. In 1991 her marriage to Mark Gero ended. In the same year, after co-starring with Julie Walters in the British musical comedy *Stepping Out*, Minnelli used the film's title for a series of concerts she gave at Radio City Music Hall in New York which broke the venue's 59-year box office record. She later took the show to London's Royal Albert Hall, where she returned a year later for a one-off gala charity concert dedicated to the memory of her late friend Sammy Davis Jnr. Her other work in the early 90s included concerts with **Charles Aznavour** at the Palais des Congress and Carnegie Hall, and serving as host for the 1993 Tony Awards ceremony, during which she sang a medley of Broadway songs with her step-sister Lorna Luft. In June 1994 Minnelli was in Moscow, giving shows as part of the D-Day commemorations. Later in the year she underwent surgery to replace her right hip, after 'being in pain for 10 years'. *Gently* was her first 'proper' album in years, and it featured some lush duets with **Donna Summer** and **Johnnny Mathis**. Her career in film and music has enabled her to transcend the title, 'Judy Garland's daughter'.

● ALBUMS: *Best Foot Forward* off-Broadway cast (Cadence 1963)★★, *Liza! Liza!* (Capitol 1964)★★★, *It Amazes Me* (1965)★★, *The Dangerous Christmas Of Red Riding Hood* soundtrack (1965)★★, with Judy Garland *'Live' At The London Palladium* (Capitol 1965)★★★★, *Flora, The Red Menace* Broadway cast (RCA Victor 1965)★★, *There Is A Time* (1966)★★★, *New Feelin'* (A&M 1970)★★, *Cabaret* soundtrack (1972)★★★★, *Liza With A 'Z'* (1972)★★★★, *Liza Minnelli The Singer* (Columbia 1973)★★★★, *Live At The Winter Garden* (Columbia 1974)★★★, *Lucky Lady* (1976)★★★, *Tropical Nights* (1977)★★★, *Live! - At Carnegie Hall* (Telarc 1988)★★★, *Results* (Epic 1989)★★★, *Live From Radio City Music Hall* (1992)★★★, *Aznavour/Minnelli Paris-Palais Des Congrès* (EMI 1995)★★★, *Gently* (Angel 1996)★★★.

● VIDEOS: *Visible Results* (1990), *Live At Radio City Music Hall* (1994), with Frank Sinatra, Sammy Davis Jnr. *The Ultimate Event!* (1996).

● FURTHER READING: *Liza*, James Robert Parish. *Judy And Liza*, James Spada. *Liza - Born A Star*, Wendy Leigh. *Liza: Her Cinderella Nightmare*, James Robert Parish. *Me And My Shadows: Living With The Legacy Of Judy Garland*, Lorna Luft.

● FILMS: *In The Good Old Summertime* child cameo (1949), *Charlie Bubbles* (1967), *The Sterile Cuckoo* (1969), *Tell Me That You Love Me Junie Moon* (1970), *Cabaret* (1972), *That's Entertainment!* on-screen narrator (1974), *Journey Back To Oz* (1974), *Lucky Lady* (1975), *A Matter Of Time* (1976), *Silent Movie* cameo (1976), *New York New York* (1977), *Arthur* (1981), *The King Of Comedy* cameo (1983), *The Muppets Take Manhattan* cameo (1984), *That's Dancing!* co-narrator (1985), *Rent-A-Cop* (1988), *Arthur 2: On The Rocks* (1988), *Stepping Out* (1991).

Minnelli, Vincente

b. 28 February 1903, Chicago, Illinois, USA, d. 25 July 1986, Los Angeles, California, USA. A distinguished film director with a sophisticated style and flair, particularly in the use of colour and the innovative filming of the most exquisite dance sequences. Minnelli is credited, in collaboration with **Gene Kelly**, with being the main influence on the classic MGM musicals of the 50s. As a young child Minnelli appeared in plays produced by the family Minnelli Bros. Tent Theatre, which toured the American Midwest. After leaving school at 16 he studied at the Art Institute of Chicago, and worked as a window and costume designer before moving to New York to design the scenery and costumes for two 1932 Broadway shows, the ***Earl***

Carroll Vanities and *The DuBarry*. From 1933-35 Minnelli was art director at the Radio City Music Hall where he staged a series of ballets and musicals. In 1935 he directed as well as designed the Beatrice Lillie musical ***At Home Abroad***, and throughout the 30s worked successfully on productions such as ***Ziegfeld Follies***, ***The Show Is On***, ***Hooray For What!*** and *Very Warm For May* (1939). From 1940-42, under the aegis of MGM producer **Arthur Freed**, Minnelli trained in various aspects of Hollywood film techniques and supervised speciality numbers in a number of films including ***Strike Up The Band***, ***Babes On Broadway*** and ***Panama Hattie***. He made his debut as a director in 1943 with the all-black musical ***Cabin In The Sky***, which was followed by *I Dood It* a year later. Then came ***Meet Me In St. Louis*** (1944), a delightful piece of nostalgic Americana that became one of the most beloved musicals of all time. Minnelli married its star, **Judy Garland**, in 1945 (divorced 1951), and in the following year their daughter, **Liza Minnelli**, was born. Over the next 25 years Minnelli directed a number of musicals that met with varying degrees of success. *Yolande And The Thief* (1945), which starred **Fred Astaire**, was followed by the all-star spectacular ***Ziegfeld Follies*** (1946), and two films with Gene Kelly, the underrated ***The Pirate*** (1948), and ***An American In Paris*** (1951), which is often considered to be Minnelli's masterpiece. However, many would argue that another of the director's collaborations with Fred Astaire, ***The Band Wagon*** (1953), or the delightful ***Gigi*** (1958), were equally important events in the director's distinguished career. Certainly, whatever their merits - and they were not inconsiderable - few would suggest ***Brigadoon*** (1954), ***Kismet*** (1955), ***Bells Are Ringing*** (1960) or *On A Clear Day You Can See Forever* (1970) as being prime examples of Vincente Minnelli's art. The latter film was made for Paramount after he had ended an association with MGM that had lasted for more than 25 years. However, the majority of Minnelli's films were not musicals. Over the years he made many other pictures in a wide variety of styles and moods, and finally achieved his ambition to work with daughter Liza Minnelli in 1976 on his last film, *A Matter Of Time*. By then, Minnelli's style of films - particularly musicals - were anachronistic, and he lived quietly in retirement until his death at his home in Beverly Hills in 1986. The year of his birth has always been the subject of speculation. The one cited above is that which was printed in the excellent obituary notice in *Variety*. In 1993 the young cabaret entertainer Jeff Harnar presented his solo revue *Dancing In The Dark - Vincente Minnelli's Hollywood* in New York.

● FURTHER READING: *I Remember It Well*, Vincente Minnelli.

● FILMS: as director *I Dood It* (1943), *Cabin In The Sky* (1943), *Meet Me In St. Louis* (1944), *Yolande And The Thief* (1945), *The Clock* (1945), *Till The Clouds Roll By (Judy Garland's sequences only)* (1946), *Ziegfeld Follies* (1946), *Undercurrent* (1946), *The Pirate* (1948), *Madame Bovary* (1949), *Father Of The Bride* (1950), *An American In Paris* (1951), *Father's Little Dividend* (1951), *The Story Of Three Loves (Mademoiselle Sequence)* (1952), *The Bad And The Beautiful* (1952), *The Band Wagon* (1953), *Brigadoon* (1954), *The Long Long Trailer* (1954), *The Cobweb* (1955), *Kismet* (1955), *Lust For Life* (1956), *Tea And Sympathy* (1956), *Designing Woman* (1957), *Some Came Running* (1958), *The Reluctant Debutante* (1958), *Gigi* (1958), *Bells Are Ringing* (1960), *Home From The Hill* (1960), *Two Weeks In Another Town* (1962), *The Four Horsemen Of The Apocalypse* (1962), *The Courtship Of Eddie's Father* (1963), *Goodbye Charlie* (1964), *The Sandpiper* (1965), *On A Clear Day You Can See Forever* (1970), *A Matter Of Time* (1976).

Minogue, Dannii

b. 20 October 1970, Australia. One of two famous Minogue sisters, Dannii actually became a star in her native country before elder sister **Kylie Minogue**, though the latter hit the world arena first. Dannii made her television debut at the age of seven in *Skyways*, and followed it with a string of television shows, including *Young Talent Time*, a showcase for new young acts, on which she first appeared in 1979; three years later, she became its host for the next six years. It was not all smooth running, though; twice the two sisters went for the same role, with Kylie coming out on top to land parts in *The Sullivans* and *Neighbours*. Meanwhile, in 1985, Dannii launched her recording career with an Australian-only cover version of **Madonna**'s 'Material Girl'. She followed this with poppy stabs at **Europe**'s 'The Final Countdown', and the **Cars**' 'Let's Go'. *Now And Then* and *Phenomenon* were released in 1985 and 1987 respectively, but only in Australia. Her popularity in her homeland was such that she even designed and marketed her own fashion range. After leaving the talent show in 1988, Dannii took a role in *All The Way*. Shortly afterwards she was signed to Australia's Mushroom Records and was sent to New York with producers Vincent Bell and Alvin Moody to record a new single. However, before it could be finished, Dannii was offered the important role of Emma Jackson in *Home And Away* and decided to put her musical career on hold for about a year. After she left, the single 'Love And Kisses' was completed and released in Australia in March 1990. The following year, with *Home And Away* turning her into a star in the UK, Dannii was signed to MCA and the single was remixed by Danny D of **D Mob**. *Girl* recieved respectable reviews, considering that her music career is very much secondary to her television work, but the album peaked at number 57 and Minogue was dropped by **WEA** the following year.

● ALBUMS: *Dannii* (MCA 1991)★★, *Love And Kisses* (MCA 1991)★★, *Get Into You* (MCA 1993)★★★, *Girl* (Eternal 1997)★★★.

Minogue, Kylie

b. 28 May 1968, Melbourne, Australia. Coming from a stage family, Minogue passed an audition for the

Australian soap opera, *Neighbours*, which eventually led to her recording debut with **Little Eva**'s hit, 'The Locomotion'. When the television series was successfully screened in Britain, prolific hit producers **Stock, Aitken And Waterman** intervened to mould Kylie's attractive, wholesome, anodyne image to their distinctive brand of radio-centred pop. The first UK single, 'I Should Be So Lucky', soon reached number 1, presaging an impressive chart run of instantly hummable hits, including 'Got To Be Certain', 'Je'Ne Sais'Pas Pour Qui', 'Hand On Your Heart', 'Wouldn't Change A Thing' and 'Never Too Late'. With solo success enhanced by duets with co-star **Jason Donovan,** Minogue emerged as one of the most successfully marketed acts of the late 80s, with books and films, including *The Delinquents.* In 1991, the former soap star drastically changed her girl-next door image and adopted a sexier persona, which won her even more media coverage - particularly when she became romantically involved with **INXS** lead singer, Michael Hutchence. Surprisingly, she even won some acclaim in the music press and found herself championed as an unlikely 'pop goddess', signing to dance label **DeConstruction Records**. In 1996 she recorded with **Nick Cave** and the following year was working in the recording studio with the **Manic Street Preachers**. The original title for her 1997 album, *Impossible Princess*, had to be changed, as it was felt that it clashed with the death of Princess Diana. Not to be confused with her 1994 release, *Kylie Minogue* was a much grungier album than we had any right to expect, but marked a downturn in Minogue's commercial fortunes.

- ALBUMS: *Kylie* (PWL 1988)★★, *Enjoy Yourself* (PWL 1989)★★, *Rhythm Of Love* (PWL 1990)★★★, *Lets Get To It* (PWL 1991)★★, *Kylie Minogue* (DeConstruction 1994)★★, *Kylie Minogue* (DeConstruction 1997)★★★.
- COMPILATIONS: *Greatest Hits* (PWL 1992)★★★.
- FURTHER READING: *The Superstar Next Door*, Sasha Stone.

Minor Threat

One of the most influential US punk band of the 80s, Minor Threat's highly idealistic message, similar to that of **Crass** and the anarcho-punk bands of the UK, proved inspirational to a young audience disaffected with its political choices. Based in Washington D.C., the group was formed in 1980 from the ashes of local band, Teen Idles. The main spokesman Ian MacKaye (vocals) and drummer Jeff Nelson left that band to join Lyle Preslar (guitar) and Brian Baker (bass; ex-**Government Issue**) in Minor Threat. By this time Minor Threat had already recorded their anthem 'Minor Threat' and 'Straight Edge', the song that gave punk rock a new energy. Railing against the impotent whining of would-be rebels who spent all their energy on drink, drugs, abusive sex and shallow relationships, 'straight edge' stood for a code of abstinence which swept the US punk scene (no drugs, tobacco, alcohol or meat). By 1982 Steve Hansen had taken over on bass, and Baker switched to second guitar. The new line-up completed *Out Of Step*. This revealed a fastidiously executed, densely structured assault which sounded like nothing which had preceded it. Sadly, the enormous pressure the band was now under resulted in their demise. MacKaye, in particular, was struggling with the sort of deification that had been his last intention when he formed the band. MacKaye and Nelson continued to work together for **Dischord Records**, one of America's foremost underground labels. MacKaye went on to record with Egg Hunt (again with Nelson), Embrace (with members of his brother, Alec MacKaye's former band, Faith), Pailhead (with Al Jourgenson of **Ministry**) and finally **Fugazi** - the most permanent and important of those liaisons. Nelson worked with Three, Skewbald and **Senator Flux**, before concentrating full-time on Dischord's growth. Baker went on to stints in **Meatmen**, **Dag Nasty** and **Junkyard**. Preslar also worked with the Meatmen, while Hansen has recorded with Government Issue, Modest Proposal, Weatherhead and others.

- ALBUMS: *Out Of Step* (Dischord 1983)★★★★.
- COMPILATIONS: *First Two 7-inches* (Dischord 1984),★★★ *Complete Discography* (Dischord 1988)★★★★.

Minott, Echo

b. Noel Philips, *c.*1962, Kingston, Jamaica, West Indies. Philips began his career in 1981 with **King Jammy** when he recorded 'Youthman' and an obscure album under his own name. He decided to start afresh with Michael 'Myrie' Taylor and Marshall who had set up the Sunset label. Owing to confusion over the **Harry J.** label of the same name, the duo discontinued Sunset and resurfaced with the Reggae Sting logo. The result of Philips' association with the team was 'Ten Miles', recording as Echo Minott. He performed in the 'sing-jay' style that was immensely popular in the early 80s. In 1982 he recorded 'Emilio Bimbo' with **Prince Hammer**, who took control of Minott's career on his own Berris label. Minott's popularity grew when he performed 'What The Hell The Police Can Do', a reference to the security forces' reluctance to become involved in domestic disputes. With producer Jack Scorpio he recorded 'Lazy Body', an early product of the digital age, as the rhythm was accompanied with a drum machine, considered sacrilegious by the purists. The result of the song's popularity was the release of two one-rhythm albums, *Lively Body* and *Lively Move.* At the 10th Reggae Sunsplash in Jamaica, Minott virtually stole the show at the dancehall night when he performed alongside **Peter Metro, Red Dragon, Leroy Smart, Lovindeer** and **General Trees**. Minott continued to record irregular hits through to the 90s, including 'Wherever You Go', 'Cool And Deadly', 'Jealousy Fe Done', 'When My Little Girl Is Smiling' and 'New Dimension'. In 1993 he enjoyed a dancehall success with 'Murder Weapon', which used similar vocal phrasing to **Burning Spear** and led to various dance remixes. In 1995 Minott had a minor hit with 'Girl Of My

Complexion', which reaffirmed his enduring talent.

● ALBUMS: *What The Hell* (Sonic 1985)★★★, with Frankie Paul *Meets Frankie Paul* (Empire 1986)★★★★, *Familiar Face* (VP 1989)★★★.

Minott, Sugar

b. Lincoln Minott, 25 May 1956, Kingston, Jamaica, West Indies. Minott was probably reggae music's brightest hope throughout the early 80s, but his refusal to compromise and turn his back on either his roots or his ghetto companions has marginalized his influence, and he is now a peripheral figure, as opposed to the major force that he arguably deserves to be. Minott first recorded in the mid-70s as one of the **African Brothers** with Tony Tuff and Derrick Howard for a variety of Kingston producers; a couple of all-time classics evolved from this period, including 'Torturing' and 'Party Night'. The African Brothers eventually arrived at **Studio One**, where Minott's precocious talent was immediately recognized, and he was taken on as a studio apprentice, singing whatever was required, and often providing percussion and guitar where necessary. His sweet vocals were only one facet of his talent, and his ability to write new songs to fit over existing rhythms was remarkable, the results, in many cases, eclipsing the originals. He had a few steady sellers for Studio One, but it was his debut long-player, *Live Loving*, that made his name and extended his popularity. He became a bigger star in the UK than in his homeland, and his first release in Britain, the self-produced 'Hard Time Pressure', was a major underground hit in 1979. He travelled to England later that year, and stayed for a lengthy period, contributing immeasurably to the indigenous reggae scene. He became a focus for UK reggae, while releasing many records in the accepted local **lovers rock** style, which demonstrated his ability to work successfully in any style of reggae music. A national chart hit, for Hawkeye Records, followed in 1980, and crossover success seemed to be the obvious next step for Minott.

He had previously parted company with Studio One because of his desire for independence, and set up his own Youth Promotion/Black Roots collective organization to foster and develop the abundant talent in the Kingston ghettos. Consequently, when he was offered contracts for recording and concert work with established companies, Minott refused to sign unless the rest of the Youth Promotion team were a part of the arrangement. This proved too altruistic for the large labels, and Minott continued to work in his own way, recording solo outings for many independent producers to finance his ideals. Sadly, his single-minded determination to help the youths in the ghetto did not work in his favour, and many young singers and DJs who came to prominence on Minott's Youth Promotion **sound** system (one of the top Kingston Sounds of the 80s) went on to greater success elsewhere, while his personal strength, too, seemed to be sapped by his constant concern for the less fortunate. His releases during the latter part of the decade were often lacklustre, relying too heavily on the stringing together of **dancehall** catchphrases and clichés. However, in the 90s he began to make some excellent records both for himself and other producers, including **King Jammy**, that at last recalled former glories.

● ALBUMS: *Live Loving* (Studio One 1978)★★★★, *Showcase* (Studio One 1979)★★★, *Black Roots* (Island 1979)★★★★, *Bittersweet* (Ballistic 1979)★★★, *Ghetto-ology* (Trojan 1979)★★★★, *Roots Lovers* (Black Roots 1980)★★★★, *Give The People* (Ballistic 1980)★★★, *African Girl* (Black Roots 1981)★★★, *Good Thing Going* (RCA 1981)★★★, *Dancehall Showcase* (Black Roots 1983)★★★★, *With Lots Of Extra* (Hitbound 1983)★★★, *Herbman Hustling* (Black Roots 1984)★★★, *Slice Of The Cake* (Heartbeat 1984)★★★, *Wicked A Go Feel It* (Wackies 1984)★★★, *Leader Of The Pack* (Striker Lee 1985)★★★, *Rydim* (Greensleeves 1985)★★★, *Time Longer Than Rope* (Greensleeves 1985)★★★, with Leroy Smart *Rockers Award Winners* (Greensleeves 1985)★★★, *Inna Reggae Dancehall* (Heartbeat 1986)★★, *Sugar And Spice* (Taxi 1986)★★, with Gregory Isaacs *Double Dose* (Blue Mountain 1987)★★★, *Them Ah Wolf* (C&F 1987)★★, *Jamming In The Streets* (Wackies 1987)★★, with the African Brothers *Collectors Item* (Uptempo 1987)★★★, *African Soldier* (Heartbeat 1988)★★, *Buy Off The Bar* (Sonic Sounds 1988)★★, *Sugar Minott And Youth Promotion* (NEC 1988)★★, *Lovers Rock Inna Dancehall* (Youth Promotion 1988)★★★, *Ghetto Youth Dem Rising* (Heartbeat 1988)★★, *Sufferer's Choice* (Heartbeat 1988)★★★, *The Boss Is Back* (RAS 1989)★★, *Smile* (L&M 1990)★★★, *A Touch Of Class* (Jammys 1991)★★★★, *Run Things* (Exterminator 1993)★★★★.

● COMPILATIONS: *Best Of Volume 1* (Black Roots 1988)★★★★, *The Artist* (L&M 1989)★★★, *20 Super Hits* (Sonic Sounds 1990)★★★, *Reggae Max* (Jetstar 1997)★★★★.

● VIDEOS: *Official Sugar Minott Dance Hall Video* (Jetstar 1988).

Mint Condition

One of a myriad of R&B-inspired groups who dot the musical landscape in the 90s, Mint Condition comprises Larry Wadell (keyboards), Homer O'Dell (guitar), Stokley Williams (vocals, drums), Jeff Allen (saxophone, keyboards), Kerri Lewis (keyboards) and Ricky Kinchen (bass). The group was formed in 1989, and two years later found itself signed to Terry Lewis's Perspective Records, for whom they released their *Meant To Be* debut. Despite including the hit singles 'Breakin' My Heart (Pretty Brown Eyes)' and 'Forever In Your Eyes', it failed to achieve a mainstream breakthrough for the group. The same fate befell *From The Mint Factory*, released two years later. This time the hit single, 'U Send Me Swingin'', reached number 2 in ***Billboard***'s Hot R&B chart. A concerted effort was then made to propel the group's third album, *Definition Of A Band*, higher up the charts. Whether or not the attempt to convert Mint Condition into an 'album act' succeeds, few critics quibbled with the standard of the writing and production displayed on this set, especially on the compulsive first single, 'What Kind Of Man Would I Be?'.

● ALBUMS: *Meant To Be* (Perspective 1991)★★, *From The Mint Factory* (Perspective 1993)★★★, *Definition Of A Band* (Perspective 1996)★★★.

● COMPILATIONS: *The Collection1991-1998* (Perspective 1998)★★★★.

Mint Juleps

This **a cappella** soul group from the East End of London, England, consisted of sisters Debbie, Lizzie, Sandra and Marcia Charles, plus their friends Debbie and Julie. They all formerly worked together at the Half Moon Theatre in Putney, where they decided to form a group. They played at various benefits and toured with **Sister Sledge** and **Billy Bragg**, and worked as backing singers for **Bob Geldof**, the **Belle Stars** and **Dr. Feelgood**. They signed to **Stiff Records**, and were managed by former **Darts** members Rita Ray and Rob Fish. The Mint Juleps recorded vocal versions of **Neil Young**'s 'Only Love Can Break Your Heart', **Robert Palmer**'s 'Every Kinda People', and the original 'Girl To The Power Of 6' (produced by **Trevor Horn**). They later moved away from a cappella into a style of lightweight rap in the same vein as **Salt 'N' Pepa**. They appeared on the ex-**Grateful Dead** drummer **Mickey Hart**'s *Mystery Box* in 1996.

● ALBUMS: *One Time* (Stiff 1985)★★★.

Mint Tattoo

Guitarist Bruce Stephens founded this short-lived, late 60s San Franciscan trio with Burns Kellogg (bass) and Greg Thomas (drums). Their only, blues-based, album showed promise, but the group broke up prematurely when both Stephens and Kellogg joined heavy west-coast rockers **Blue Cheer**. The former was later a member of **Pilot** (USA), prior to embarking on a solo career.

● ALBUMS: *Mint Tattoo* (Dot 1968)★★★.

Minter, Iverson

(see **Louisiana Red**)

Mintzer, Bob

b. 27 January 1953, New Rochelle, Westchester, New York, USA. Interested in music from childhood, he began serious studies shortly before he left high school. He went to Interlochen Arts Academy in Michigan by which time he was becoming adept on tenor saxophone and also was taking interest in arranging. Fellow students at Interlochen included **Peter Erskine** and two sons of **Dave Brubeck**. Mintzer then studied and played, mostly clarinet, at Hart College of Music in Hartford, Connecticut, then went to the Manhattan School of Music in New York. However, the active New York music scene proved to be a greater attraction and in 1974 he went on the road with Eumir **Deodato** and the following year began a two-year stint with **Buddy Rich** where his arranging talents blossomed. After leaving Rich he worked regularly with the **Thad Jones-Mel Lewis** Jazz Orchestra. He continued to develop as an arranger and preferred the context of a big band, playing with Stone Alliance, and the big bands of **Sam Jones** and **Jaco Pastorius**. In 1984 he formed his own big band before becoming a regular member of the popular **Yellowjackets**. In his playing, Mintzer acknowledges the influence of most of the leading tenor saxophone stylists of jazz from **Coleman Hawkins** through to **John Coltrane** but has developed his own powerful and distinctive style. As an arranger he happily uses latter-day musical movements, such as rock and post-rock, without ever losing the tradition of big band jazz. His arrangements, especially when playing by his own band are finely crafted and performed, tight and urgent.

● ALBUMS: with Stone Alliance *Heads Up* (PM 1980)★★, *Papa Lips* (Sony 1984)★★★, *Incredible Journey* (DMP 1985)★★★, *Camouflage* (DMP 1986)★★, *Spectrum* (DMP 1987)★★★, *Urban Contours* (DMP 1988)★★★, *Art Of The Big Band* (DMP 1989)★★★, with Peter Erskine *Sweet Soul* (BMG 1991)★★★★, *One Music* (DMP 1991)★★★, *I Remember Jaco* (BMG 1991)★★★★, with Yellowjackets *Greenhouse* (GRP 1990)★★★, with Yellowjackets *Run For Your Life* (GRP 1990)★★, *Departure* (DMP 1992)★★★, *Only In New York* (DMP 1994)★★★.

Minutemen

Formed in 1980 in San Pedro, California, USA, and originally known as the Reactionaries, this influential hardcore trio initially comprised D. Boon (guitar, vocals), Mike Watt (bass) and Frank Tonche (drums), but the latter was replaced by George Hurley prior to recording. Although the trio donated tracks to several independent compilations, notably for the pivotal Radio Tokyo Tapes and the Posh Boy and New Alliance labels, their association with SST Records resulted in some of the genre's most impressive recordings. The unfettered rage of their early work was less apparent on *Buzz Or Howl Under The Influence Of Heat* and *Project: Mersh* ('mersh' is San Pedro slang for 'commercial'), but *Double Nickels On The Dime* and *3-Way Tie (For Last)* showed an undeterred passion and commitment. The Minutemen came to a premature end in 1986 following the death of D. Boon. Watt and Hurley decided to drop the group's name, and in its place formed **Firehose** with guitarist Ed Crawford.

● ALBUMS: *The Punch Line EP* (SST 1981)★★, *What Makes A Man Start Fires?* (SST 1983)★★, *Buzz Or Howl Under The Influence Of Heat* (SST 1983)★★★, *The Politics Of Time* (New Alliance 1984)★★★, ... *Just A Minute Men* (Virgin Vinyl 1985)★★★,*Double Nickels On The Dime* (SST 1984)★★★, *Project: Mersh EP* (SST 1985)★★★, *3-Way Tie (For Last)* (SST 1985)★★★, *Ballot Result* (SST 1987)★★★.

● COMPILATIONS: *My First Bells 1980-1983* cassette (SST 1985)★★★, *Post-Mersh Volume 1* (SST 1987)★★, *Post-Mersh Volume 2* (SST 1987)★★★, *Post-Mersh Volume 3* (SST 1989)★★★.

Miracles

Of all the R&B vocal groups formed in Detroit, Michigan, USA, in the mid-50s, the Miracles proved to be the most successful. They were founded at the city's Northern High School in 1955 by **Smokey Robinson** (b. William Robinson, 19 February 1940, Detroit, Michigan, USA), Emerson Rogers, Bobby Rogers (b. 19 February 1940, Detroit, Michigan, USA), Ronnie White (b. 5 April 1939, Detroit, Michigan, USA, d. 26 August 1995) and Warren 'Pete' Moore (b. 19 November 1939, Detroit, Michigan, USA). Emerson Rogers left the following year, and was replaced by his sister Claudette, who married Smokey Robinson in 1959. Known initially as the Matadors, the group became the Miracles in 1958, when they made their initial recordings with producer **Berry Gordy**. He leased their debut, 'Got A Job' (an answer record to the **Silhouettes**' major hit 'Get A Job'), to End Records, produced a duet by Ron (White) And Bill (Robinson) for Argo, and licensed the classic doo-wop novelty 'Bad Girl' to **Chess** in 1959. The following year, Gordy signed the Miracles directly to his fledgling **Motown** label. Recognizing the youthful composing talents of Smokey Robinson, he allowed the group virtual free rein in the studio, and was repaid when they issued 'Way Over There', a substantial local hit, and then 'Shop Around', which broke both the Miracles and Motown to a national audience. The song demonstrated the increasing sophistication of Robinson's writing, which provided an unbroken series of hits for the group over the next few years. Their raw, doo-wop sound was further refined on the Top 10 hit 'You Really Got A Hold On Me' in 1962, a soulful ballad that became a worldwide standard after the **Beatles** covered it in 1963. Robinson was now in demand by other Motown artists: Gordy used him as a one-man hit factory, to mastermind releases by the **Temptations** and **Mary Wells**, and the Miracles' own career suffered slightly as a result. They continued to enjoy success in a variety of different styles, mixing dancefloor hits such as 'Mickey's Monkey' and 'Going To A Go-Go' with some of Robinson's most durable ballads, such as 'Oooh Baby Baby' and 'The Tracks Of My Tears'. Although Robinson sang lead on almost all the group's recordings, the rest of the group provided a unique harmony blend behind him, while guitarist Marv Tarplin - who co-wrote several of their hits - was incorporated as an unofficial Miracle from the mid-60s onwards. Claudette Robinson stopped touring with the group after 1965, although she was still featured on many of their subsequent releases. Exhausted by several years of constant work, Robinson scaled down his writing commitments for the group in the mid-60s, when they briefly worked with **Holland/Dozier/Holland** and other Motown producers. Robinson wrote their most ambitious and enduring songs, however, including 'The Tears Of A Clown' in 1966 (a belated hit in the UK and USA in 1970), 'The Love I Saw In You Was Just A Mirage', and 'I Second That Emotion' in 1967. These tracks epitomized the strengths of Robinson's compositions, with witty, metaphor-filled lyrics tied to aching melody lines and catchy guitar figures, the latter often provided by Tarplin. Like many of the veteran Motown acts, the Miracles went into a sales slump after 1967 - the year when Robinson was given individual credit on the group's records. Their slide was less noticeable in Britain, where Motown gained a Top 10 hit in 1969 with a reissue of 'The Tracks Of My Tears', which most listeners imagined was a contemporary record. The success of 'The Tears Of A Clown' prompted a revival in fortune after 1970. 'I'm The One You Need' became another reissue hit in Britain the following year, while 'I Don't Blame You At All', one of their strongest releases to date, achieved chart success on both sides of the Atlantic.

In 1971, Robinson announced his intention of leaving the Miracles to concentrate on his position as vice-president of Motown Records. His decision belied the title of his final hit with the group, 'We've Come Too Far To End It Now' in 1972, and left the Miracles in the unenviable position of having to replace one of the most distinctive voices in popular music. Their choice was William 'Bill' Griffin (b. 15 August 1950, Detroit, Michigan, USA), who was introduced by Robinson to the group's audiences during a 1972 US tour. The new line-up took time to settle, while Smokey Robinson launched a solo career to great acclaim in 1973. The group responded with *Renaissance*, which saw them working with Motown luminaries such as **Marvin Gaye** and **Willie Hutch**. The following year, they re-established the Miracles as a hit-making force with 'Do It Baby' and 'Don'tcha Love It', dance-orientated singles that appealed strongly to the group's black audience. In 1975, 'Love Machine' became the Miracles' first US chart-topper, while the concept album *City Of Angels* was acclaimed as one of Motown's most progressive releases. This twin success proved to be the Miracles' last commercial gasp. Switching to **Columbia Records** in 1977, they lost Billy Griffin, who set out on a little-noticed solo career. Donald Griffin briefly joined the group in his place, but the Miracles ceased recording in 1978. Thereafter, Ronnie White and Bill Rogers steered the outfit into the new decade as a touring band, before the Miracles disbanded without any fanfares, only to be re-formed by Bobby Rogers in 1982. He enlisted Dave Finlay and Carl Cotton as the new Miracles. Former members Billy Griffin and Claudette Robinson (ex-wife of Smokey) recorded solo tracks for **Ian Levine**'s Motor City label during 1988-91. Another re-formed group comprising Billy Griffin, Robinson, Rogers, Donald Griffin, Cotton and Finlay also recorded for Levine, remaking 'Love Machine' in 1990. White died in 1995 after losing his battle with leukaemia.

● ALBUMS: *Hi, We're The Miracles* (Tamla 1961)★★★, *Cookin' With The Miracles* (Tamla 1962)★★★★, *I'll Try Something New* (Tamla 1962)★★★, *The Fabulous Miracles* (Tamla 1963)★★★, *Recorded Live: On Stage* (Tamla 1963)★★, *Christmas With The Miracles* (Tamla 1963)★★, *The*

Miracles Doin' 'Mickey's Monkey' (Tamla 1963)★★★, *Going To A Go-Go* (Tamla 1965)★★★★, *I Like It Like That* (Tamla 1965)★★★, *Away We A Go-Go* (Tamla 1966)★★★, *Make It Happen* (Tamla 1967)★★★, *Special Occasion* (Tamla 1968)★★★, *Live!* (Tamla 1969)★★, *Time Out For Smokey Robinson And The Miracles* (Tamla 1969)★★★, *Four In Blue* (Tamla 1969)★★★, *What Love Has Joined Together* (Tamla 1970)★★★, *A Pocket Full Of Miracles* (Tamla 1970)★★★, *The Season For Miracles* (Tamla 1970)★★★, *One Dozen Roses* (Tamla 1971)★★★, *Flying High Together* (Tamla 1972)★★★, *Renaissance* (Tamla 1973)★★★, *Do It Baby* (Tamla 1974)★★★, *Don't Cha Love It* (Tamla 1975)★★, *City Of Angels* (Tamla 1975)★★, *The Power Of Music* (Tamla 1976)★★, *Love Crazy* (Columbia 1977)★★, *The Miracles* (Columbia 1978)★★.

● COMPILATIONS: *Greatest Hits From The Beginning* (Tamla 1965)★★★★, *Greatest Hits Vol. 2* (Tamla 1968)★★★★, *1957-72* (Tamla 1972)★★★★, *Smokey Robinson And The Miracles' Anthology* (Motown 1973)★★★★, *Compact Command Performances* (Motown 1987)★★★★, *The Greatest Hits* (Motown 1992)★★★★, *The 35th Anniversary Collection* 4-CD box set (Motown Masters 1994)★★★★.

● FURTHER READING: *Smokey: Inside My Life*, Smokey Robinson and David Ritz.

Miranda Sex Garden

Widely tagged with the terms 'classical' and 'pretentious' by UK critics, Miranda Sex Garden have faced sterner tests than that, including facing 20,000 unimpressed **Depeche Mode** fans on tour. The group comprises singer-songwriter Katharine Blake, and her cohorts, Ben Golomstock (keyboards), Donna McKevitt (violin) and Trevor Sharpe (percussion), having dropped original member Kelly McClusker, who formed the band with Blake after graduating from music college (Purcell School Of Music). All are accomplished musicians, and the three women each have strong falsetto voices. They spent their early days busking sixteenth century madrigals on London's Underground, with an impressed **Barry Adamson** catching one performance on Portobello Road. Later they would contribute to his *Delusion* soundtrack. Their debut release comprised two versions of the madrigal 'Gush Forth My Tears', an *a cappela* treatment on one side, and a dance version on the other. Their talents won them a reception that was roughly equal in incredulity and wonder, and their voices soon appeared on Derek Jarman's soundtrack to *Blue* (on an unlikely song entitled 'Muff Diving Size Queen'). *Fairytales*, meanwhile, concerned sado-masochism, and they have actually played gigs under the title of Waltzing Maggots at fetish clubs, which included Blake performing half naked in Nazi regalia (finally destroying utterly their early press reputation for Victorian-esque primness).

● ALBUMS: *Madra* (Mute 1991)★★★, *Iris* mini-album (Mute 1992)★★★, *Suspiria* (Mute 1993), *Fairytales Of Slavery* (Mute 1994)★★★.

Miranda, Carmen

b. Maria do Carmo Miranda da Cunha, 9 February 1909, near Lisbon, Portugal, d. 5 August 1955, California, USA. A flamboyant singer, dancer and actress with an animated style and a penchant for exotic, colourful costumes, 10 inch-heeled shoes, and turbans decorated with significant amounts of artificial fruit. She was raised in Rio de Janeiro and began her career there on local radio. Later she made several films and appeared in nightclubs and theatres throughout South America. Lee Shubert, the oldest of the famous trio of producer brothers, took Miranda to the USA in 1939 where she introduced **Al Dubin** and **Jimmy McHugh**'s catchy 'South American Way' in the Broadway musical *The Streets Of Paris*. She sang it again (her peculiar accent turned it into 'Souse American Way') when she made her spectacular film debut with **Betty Grable** and **Don Ameche** in ***Down Argentine Way*** (1940). A year later she joined the comedy team of Olsen and Jolsen in another Broadway show, *Sons O' Fun*. However, her real impact was made in a series of film musicals in the 40s when she became known as the 'Brazilian Bombshell'. These included ***That Night In Rio***, *Weekend In Havana, Springtime In The Rockies*, ***The Gang's All Here***, *Four Jills In A Jeep, Greenwich Village, Doll Face, If I'm Lucky, Copacabana*, and *A Date With Judy*. By then her star had faded, and she made only two more pictures, *Nancy Goes To Rio* (1950) and *Scared Stiff* (1953), although in the late 40s and early 50s she continued to perform in theatres and nightclubs. She died suddenly of a heart attack in 1955 shortly after appearing with **Jimmy Durante** on his television show. A dynamic, much impersonated entertainer - **Mickey Rooney**'s wickedly accurate takeoff in ***Babes On Broadway*** immediately comes to mind - Carmen Miranda was indelibly associated with several lively and diverting songs, including 'The Lady With The Tutti Frutti Hat', 'I Yi Yi Yi Yi (I Like You Very Much)', 'Chica Boom Chic', 'When I Love, I Love', 'Cuanto La Gusta', 'Mama, Eu Quero (I Want My Mama)', and 'The Wedding Samba' (the last two with the **Andrews Sisters**).

● ALBUMS: *South American Way* (c.50s, re-released 1982),★★★ *By Popular Demand* (MCA 1995)★★★.

● FURTHER READING: *Brazilian Bombshell: The Biography Of Carmen Miranda*, M. Gil-Montero.

Miranda, Ismael

b. 20 February 1950, Aguada, Puerto Rico. Singer/songwriter Miranda was one of the most popular soneros (extemporizing salsa singers) of the 70s salsa boom. His parents and an uncle took him to live in Long Island, USA when he was four years old; later on he moved with his family to the Lower East Side in Manhattan, New York City. He started studying singing at about eight years old and by 11 years of age he had mastered the conga. He performed with the bands of Pipo, Benny Ortiz, Raúl González and Andy Harlow (**Larry Harlow**'s brother) before joining Joey Pastrana's orchestra at the age of 16. He made his recording debut with Pastrana on *Let's Ball* (1967), performing on the big hit track 'Rumbón Mélon'. Larry Harlow, who had seen Miranda sing with his brother Andy's band, recruited the young sonero to perform lead vocals for his Orchestra Harlow in July 1967. 'His voice was young, clear, strong and above all he had great presence . . . Ismael combines his Puerto Rican blood, Cuban flavour and American know-how into a dynamic style,' wrote Harlow in his liner notes to *Orchestra Harlow Presenta a Ismael Miranda*. Over the next five years Miranda and Harlow developed a highly creative and successful partnership. During this period, he made seven albums with Orchestra Harlow, contributing a number of co-written (with Harlow) and self-penned hits.

By 1973 it was clear Miranda had out-grown Orchestra Harlow, and he split, taking three Harlow sidemen (Frankie Rodríguez, conga; Joe Santiago, bass; and Nicky Marrero, timbales) with him to his own newly formed Orquesta Revelación. His debut with them, *Así Se Compone Un Son* (1973), was arguably his finest work. Revelación's personnel contained several future prominent salsa names, such as Marrero; Nelson González, tres guitar; and Oscar Hernández, piano. 'I was 18 years old and we recorded one album and worked our butts off for about one year,' recollected Hernández in *New York Latino* in 1991. 'We used to play five to eight gigs a week and it was a great group. And it consisted of the young bloods who were good musicians . . . We had a great rhythm section . . .' Problems arose in the band, so Miranda disbanded and relocated to Puerto Rico to work as a solo artist, though he continued to record in New York. During the following 12 years he released a dozen albums on Fania Records, notable were *En Fa Menor* (1974), which he co-produced; his 1976 reunion with Larry Harlow: *Con Mi Viejo Amigo*, and the collaborations with **Willie Colón** (*Doble Energía*, 1980) and Cuban musical institution **Sonora Matancera** (*Sonora Matancera - Ismael Miranda*, 1984). 1977's *No Voy Al Festival* was Miranda's first LP where he took sole charge of production. Several of Miranda's hit compositions attained classic status, such as 'Arsenio' from Orchestra Harlow's 1971 *Tribute To Arsenio Rodríguez*, co-written with Harlow; 'Pa Bravo Yo' written for Justo Betancourt's 1972 album of the same title (the song became Betancourt's trademark); and 'Así Se Compone Un Son', the title track of Miranda and Orquesta Revelación's 1973 debut album. He guested at the first New York Salsa Festival in 1975 (called Super Salsa 75) at Madison Square Garden; others on the bill included **Tito Puente**, **Ray Barretto**, Willie Colón with **Héctor Lavoe**, **Típica 73**, **Cheo Feliciano**, **El Gran Combo**, Johnny Ventura and **La Lupe**.

In 1984 Miranda produced and acted as musical director of Nelson González and his Orquesta Revelación on *Feliz y Contento* for the small Bernis Records label, with future salsa romántico star Alex D'Castro providing the lead vocals. Two years later he was backed by González and Revelación (with D'Castro in the chorus) on *Una Nueva Vision*, his last on Fania until the mid-90s. After his departure from Fania, Miranda briefly released albums on his own IM Records label, including *Por El Buen Camino* (1987) and the Christmas album *La Mano Maestro* (1989). As his waistline thickened with advancing middle age (chronicled by his album photographs), it seemed that the harder edge of his younger, leaner years diminished in direct proportion. He signed a short term contract with RMM Records and released the weak salsa romántica sets *Hasta La Ultima Gota* (1991) and *Entre Sombras* (1992). He returned to Fania for 1993's *Enamorado De Ti*.

Miranda was a founder member of the **Fania All Stars** and sang on 17 of their albums between 1968 and 1986, and appeared with them in the movies *Our Latin Thing (Nuestra Cosa)* (1972; which 'catapulted this young lion even higher in the eyes of the public,' wrote Izzy Sanabria in his liner note to *Así Se Compone Un Son*), *Live In Africa* (1974) and *Salsa* (1976). In 1994 he participated in the three city (San Juan, Miami and New York) reunion of the Fania All Stars to mark the 30th anniversary of the Fania label. His rendition of his self-penned 'Borinquen Tiene Montuno' (originally recorded for *En Fa Menor*, 1974) was reportedly one of the highlights of the tour. He sang on **Tito Puente**'s second tribute album to **Beny Moré** (1979) and the same bandleader's Grammy Award nominated *The Mambo King: 100th LP* (1991). In 1993 young salsa romántica heart-throb Rey Ruiz (b. 21 June 1966, Havana, Cuba; he defected while with the Cuban Tropicana cabaret when they were visiting the Dominican Republic in 1991) interpreted Miranda's 'Así Se Compone Un Son' on *Los Soneros De Hoy Tributo A Los Soneros* (Today's Soneros Pay Tribute To The Soneros). Miranda's contribution to the hip Puerto Rican all-star Latin jam session double CD *Descarga Boricua* (1993) helped absolve him for his flabby, undistinguished albums of the early 90s.

● ALBUMS: with Orchestra Harlow *El Exigente* (1967)★★★, *Orchestra Harlow Presenta a Ismael Miranda* (1968)★★★★, *Me And My Monkey - 'Mi Mono y Yo'* (1969)★★★, *Electric Harlow* (1970)★★★★, *Abran Paso!* (1971)★★★, *Tribute To Arsenio Rodríguez* (1971)★★★★, *La Oportunidad* (1972)★★★; with Orquesta Revelación *Así Se Compone Un Son* (1973)★★★, *En Fa Menor* (1974)★★★, *Este Es...Ismael Miranda* (1975)★★★; with Orchestra Harlow *Con Mi Viejo Amigo* (1976)★★★★, *No Voy Al Festival* (1977)★★★, *Sabor, Sentimiento y Pueblo* (1978)★★★; with Willie Colón *Doble Energía* (1980)★★★, *La Clave del Sabor* (1981)★★★★, *Exitos De Los 50* (1982)★★★, *The Master* (1983)★★★★; with Sonora Matancera *Sonora Matancera - Ismael Miranda* (1984)★★★, *Exitos De Los 50, Vol. II* (1985)★★★; with Orquesta Revelación *Una Nueva Vision* (1986)★★★, *Por El Buen Camino* (1987)★★★; three Christmas albums *Motivos De Mi Tierra* (1987)★★, *Felicitándote* (1988)★★, *La Mano Maestro* (1989)★★; *Hasta La Ultima Gota* (1991)★★★, *Entre Sombras* (1992)★★★, *Enamorado De Ti* (1993)★★★.

- COMPILATIONS: with Orchestra Harlow *Harlow's Harem* (1971)★★★★, *The Best Of Orchestra Harlow & Ismael Miranda* (1976)★★★★; solo *El Compositor Que Canta* (1978)★★★★.

Miro

Leading lights of the late UK 80s acoustic music revival, Miro reflected pastoral traditions with a string section, guitars and **Nick Drake**-influenced songs, composed by the leader, Roddy Harris. The press were fond of using phrases such as 'Music for a Kensington bedsit' to describe their appeal.

- ALBUMS: *Angel N.1.* (1990)★★★.

Mirrors

The Mirrors were one of the pivotal acts of the punk/new wave scene centred on Cleveland, Ohio, USA. Contemporaries of Rocket From The Tombs and the **Electric Eels**, the Mirrors appeared alongside both groups at the 'Special Extermination Night' in December 1974, the launch-pad for Cleveland's 'alternative' music. Jamie Klimek (vocals/ guitar), Jim Crook (lead guitar/vocals), Craig Bell (bass) and Michael Weldon (drums) formed the original line-up. In January 1975 Bell joined Rocket From The Tombs and was replaced by Jim Jones. At the same time Paul Marotta (keyboards) left the Electric Eels to join the Mirrors. Dissatisfaction over musical direction led to the Mirrors' break up in August 1975. Kimeck and Marotta later formed the **Styrenes**. In 1977 a Mirrors' single, 'Shirley'/'She Smiled Wild', was issued on **Pere Ubu**'s label, Hearthan records.

Misery Loves Co.

Originally formed as a duo in January 1993, Swedish group Misery Loves Co. immediately attracted positive press coverage for their blend of intelligent 90s metal and strong songwriting. *Kerrang!* magazine led the chorus of approval, nominating them as 'the hottest new metal combo since the arrival of **Machine Head**'. Comprising Örjan Örnkloo (programming, guitar) and Patrik Wirén (vocals, guitar), the latter was formerly a member of thrash band Midas Touch (who recorded one album for Noise Records), while his partner played in the female dance band the Bikinis as well as collaborating with Graham Lewis of **Wire**. Electing to work together as a duo, they signed a Swedish contract with the MNW Zone label (also home to **Clawfinger**). They made their debut appearance on a compilation album, *Extreme Close Up*, before the release of a three-track EP, *Private Hell*, in January 1994. Their debut album was licensed to **Earache Records** in the UK, while live appearances saw the duo augmented by the addition of Jim Edwards (guitar), Marre (bass) and Boss (drums). By the time the group entered the studio for sessions for a second album they had become permanent members of the band. In the interim they released the *Happy* EP, which showed them cross-fertilizing standard industrial metal with techno and dance elements, including a CD-ROM track, claimed to be the first issued by a metal band.

- ALBUMS: *Misery Love Co.* (MNW Zone 1994/Earache 1995)★★★, *Not Like Them* (Earache 1997)★★★.

Misex

Formed in New Zealand in 1977. The group comprised Steve Gilpin (d. January 1991; lead vocals), Don Martin (bass), Murray Burns (keyboards), Kevin Stanton (guitar) and Richard Hodgkinson (drums). Misex originally played cover versions of UK new-wave material, and during the group's history borrowed heavily from **Elvis Costello, Mink Deville** and **Graham Parker**, as well as cultivating an electro-pop image. They relocated to Australia in 1978 and toughened up their sound. They toured incessantly and by 1979, despite attracting derision from their contemporaries for their image, Misex were one of Australia's top live acts. Like **Mother Goose**, another New Zealand band, Misex had success with a novelty single 'Computer Games', which featured Gilpin's hiccuping styled vocals. Paul Dunningham replaced Hodgkinson in 1981. Their follow-up singles also charted well, but by the time the band had produced their most mature and strongest work, *Where Do They Go*, their following faded. They toured the USA twice, but without record company support, which set the band's back financially. By 1984, after several changes to personnel the band broke up. Steve Gilpin died in January 1991.

- ALBUMS: *Graffiti Crimes* (1979)★★★, *Shanghaied* (1981)★★★, *Space Race* (1980)★★★, *Where Do They Go* (1983)★★★★.
- COMPILATIONS: *Misex Greatest Hits* (1984)★★★.

Misfits

Like the **Thirteenth Floor Elevators** in the 60s and the **New York Dolls** in the early 70s, this US punk band was swiftly surrounded in a cloak of mythology and cult appeal. Long after their demise (they played their last live gig in 1983), their obscure US-only records were fetching large sums of money in collecting circles, among those fascinated by the band's spine-chilling mix of horror-movie imagery and hardcore. The Misfits were formed in New Jersey, New York, in 1977 by Gerry Only (bass) and Glenn Danzig (b. 23 June 1959, Lodi, New Jersey, USA; vocals) and, like many aspiring new wave acts, played in venues such as **CBGB's**, adding guitarist Bobby Steele and drummer Joey Image. Later that year, 'Cough Cool' became their first single on their own Plan 9 label. A four-track EP, *Bullet* (in a sleeve showing John F. Kennedy's assassination), was recorded before their debut album, and was followed by 'Horror Business'. A third single, 'Night Of The Living Dead', surfaced in 1979, the reference to the classic George A. Romero film revealing the Misfits' continued fascination with blood-and-guts horror. Then came an EP, *Three Hits From Hell*, recorded in 1980, but not issued until the following April, and a seasonal October single, 'Halloween'. Having lost Steele to the **Undead**, replaced by Jerry's brother Doyle, Googy (aka Eerie Von) stepped in on drums during a European tour with the **Damned** as Image's narcotic problems worsened. The Misfits rounded off 1981 by recording the seven-track mini-album *Evilive*, originally sold through the band's Fiend fan club, which also secured a German 12-inch release. The band's only original UK release was a 12-inch EP, *Beware*. Other Misfits releases included several patchy albums that failed to capture their live impact: 1982's *Walk Among Us*, *Earth A.D.* (aka *Wolfblood*) and the posthumous brace, *Legacy Of Brutality* and *Misfits*. Danzig issued his first solo single in 1981, 'Who Killed Marilyn?', later forming **Samhain** with Misfits drummer Eerie Von. He was subsequently venerated in heavy metal magazines in the late 80s as his eponymous **Danzig** vehicle gained ground. The other Misfits mainstays, brothers Jerry and Doyle, formed the hapless Kryst The Conqueror, who released one five-song EP with the help of **Skid Row** guitarist David Sabo. An ambitious 4-CD set was issued in 1996 in the shape of a coffin, and the following year the band re-formed, minus Danzig, releasing an album for **Geffen Records**.

- ALBUMS: *Beware* EP (Cherry Red 1979)★★★, *Walk Among Us* (Ruby 1982)★★★, *Evilive* EP (Plan 9 1982)★★★, *Earth A.D./Wolfsblood* (Plan 9 1983)★★★, *American Psycho* (Geffen 1997)★★★.
- COMPILATIONS: *Legacy Of Brutality* (Plan 9 1985)★★★, *The Misfits* (Plan 9 1986)★★★★, *Evilive* expanded version of 1981 mini-album (Plan 9 1987)★★★, *The Misfits* 4-CD box set (Caroline 1996)★★★★, *Static Age* (Caroline 1997).

Misiani, Daniel

(see **Shirati Jazz**)

Misora, Hibari

b. Kazue Katô, 29 May 1937, Yokohama, Kanagawa, Japan. d. 1989. Katô began singing professionally at the age of nine at the Athens Theatre in Yokohama, and was given her stage name in 1948. 'Hibari' means a skylark and 'Misora', fair sky. After being refused by three record companies on the grounds that her performance sounded overtly pert and precocious, she was finally signed by **Columbia** in 1949, when her single 'Kanashiki Kuchibue' ('Plaintive Whistle'), a theme song for a film with the same title, was a Japanese hit. It was followed by more hits, including 'Tokyo Kid' and 'Watashiwa Machino Ko' ('I'm A City Girl') which gave encouragement to the defeated post-war Japanese, as did the film performances of this teen star singing grown-up songs. As well as her numerous chart successes, she also won many awards, and her stardom never waned until her death.

She was undisputably the all-time queen of kayôkyoku (formerly the most common and typically Japanese form of popular song). Some critics regret, however, that her versatile talent was prevented from fully developing by commercial manipulation; she was, for example, flexible enough to deal adeptly with American musical styles, as shown in her earlier recordings.

- ALBUMS: *Kakureta Meikyokushû* (*Hidden Treasures*) (1987)★★★, *Jazzwo Utau* (*Sings Jazz*) (1988)★★★★, *Eiga Shudaida-shû, 2 Volumes* (*Themes Songs Of Motion Pictures*) (1989)★★★★, *Dôyôwu Utau* (*Sings Children's Songs*) (1989)★★, *Min'yô Wo Utau* (*Sings Folksongs*) (1989)★★, *Hauta Wo Utau* (*Sings Hauta*) (1989)★★★, *Jazz And Standards* (1990)★★★, *Hizô! Maboroshi No Mihatsubai Kyokushû* (*Treasury!: Previously Unreleased Songs*) (1990)★★★.
- COMPILATIONS: *Zenkyokushû* (*Complete Works*) (1986)★★★★.
- FURTHER READING: *Misora Hibari*, Rô Takenaka. *Misora Hibari*, Eiji Oshita.

Misplaced Childhood - Marillion

Marillion were at the forefront of the brief progressive rock revival of the 80s, and as such had to endure constant critical carping about their similarities to **Genesis**. Led at this stage of their career by **Fish**, they reached a creative and commercial peak with this 1985 release, a concept album based loosely around the singer's childhood. What saved the album from empty bombast was Marillion's sudden emergence as a skilled and melodic rock group, exemplified by the UK hit single 'Kayleigh'. While nothing else on the album was quite able to match this song, the rest is still worthy of re-investigation.

- Tracks: *Pseudo Silk Kimono; Kayleigh; Lavender; Bitter Suite; Heart Of Lothian; Waterhole (Expresso Bongo); Lords Of The Backstage; Blind Curve; Childhoods End?; White Feather.*
- First released 1985
- UK peak chart position: 1
- USA peak chart position: 47

Miss America - Mary Margaret O'Hara

Sounding like a cross between **Laurie Anderson** (on the low notes) and Dolores from the **Cranberries** (on the high notes), Mary Margaret O'Hara is yet another troubadour with something to say. *Miss America* was recorded in 1988 and is now something of a cult item. O'Hara exhorts her romantic frustrations through some pretty powerful lyrics: 'There is but one love, but one love won't do' (on 'When You Know Why You're Happy') and 'I miss you and you give me something to cry about' ('To Cry About') should keep the tears flowing in bedsits across the land. A translucent album.

- Tracks: *To Cry About; Year In Song; Body's In Trouble; Dear Darling; A New Day; When You Know Why You're Happy; My Friends Have; Help Me Lift You Up; Keeping You In Mind; Not Be Alright; You Will Be Loved Again.*
- First released 1988
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Miss Hook Of Holland

One of the most popular London musicals in the early part of the century, this show was sub-titled a 'Dutch musical incident in two acts', when it opened at the

Prince of Wales Theatre in London on 31 January 1907. The score was the work of Paul Rubens who had enjoyed great success five years earlier with ***A Country Girl.*** Rubens collaborated with Austen Hurgon on the book which concerns Mr. Hook (G.P. Huntley), a liqueur distiller in Amsterdam. His daughter, Sally (Isabel Jay) boosts the company's sales by inventing a liqueur made of 61 different ingredients, which she calls 'Cream In The Sky'. However, the important recipe is stolen and passed from hand to hand during a romantic, but sometimes bewildering plot, before it is returned to Hook's safe. None of the songs endured, but there were several pleasant numbers including 'Little Miss Wooden Shoes', 'The Sleepy Canal', 'A Little Pink Petty From Peter', 'Tra-La-La', 'The House That Hook Built', and 'Cream Of The Sky'. An excellent London run of 462 performances was followed by a further 119 at the Criterion Theatre in New York in 1907. In the same year the show was presented in Vienna, and there were London revivals in 1914 and 1932.

Miss Liberty

Three years after his biggest success with ***Annie Get Your Gun*** in 1946, **Irving Berlin** came up with the score for this show, which, on the face of it, had all the right credentials: a book by Pulitzer Prize-winning playwright Robert E. Sherwood, choreography by **Jerome Robbins**, direction by **Moss Hart**, and, of course, music and lyrics by Berlin himself. It opened at the Imperial Theatre in New York on 15 July 1949, with Sherwood's cosy, patriotic story set in New York and Paris in 1885. The plot tells of how Horace Miller (Eddie Albert), an inept newpaper photographer, travels to France to find the model who posed for the Statue Of Liberty. He returns with the wrong one, and all sorts of complications have to be overcome before everyone gathers at the statue's dedication ceremony to sing 'Give Me Your Tired, Your Poor', Berlin's musical adaptation of the poem by Emma Lazarus. Monique Dupont, played by the accomplished ballerina, Allyn McLerie, was the lady that Horace fell for in Paris and took back with him to America, only to find that, waiting for him there was his girlfriend, Maisie Dell (Mary McCarty). Berlin's score contained two songs that became popular: 'Let's Take An Old Fashioned Walk' was a big hit for **Perry Como**, and for **Doris Day** with **Frank Sinatra**; and both Como and **Jo Stafford** took 'Just One Way To Say I Love You' into the US Hit Parade. The rest of the numbers included 'Little Fish In A Big Pond', 'I'd Like My Picture Took', 'Homework', 'Falling Out Of Love Can Be Fun', 'Paris Wakes Up And Smiles', 'Only For Americans', and 'You Can Have Him', an untypical ballad containing 'truth and sarcasm, and dedicated to the "other woman"' - ('You can have him/I don't want him/He's not worth fighting for/Besides, there's plenty more where he came from'), which received a sophisticated reading on the 1965 abum *The Nancy Wilson Show!* Despite its virtues, and its patriotic theme, *Miss Liberty* did not start any parades, and closed after 308 performances.

Miss London Ltd.

Released by Gainsborough Pictures in 1943, this comedy-musical is a typical example of the cheery, tuneful fare British cinema audiences flocked to see during the dark war years. It starred Arthur 'Hallo Playmates!' Askey, one of the country's most popular funny-men. He played Arthur Bowman, the manager of the Miss London Ltd. escort agency which is visited by its attractive American owner, Terry Arden (Evelyn Dall). The business needs a shake-up, and Arthur goes on a recruitment drive and comes up with railway station announcer Gail Martin (**Anne Shelton**). The ensuing complications involve some of Britain's top comedy talent, such as Jack Train as Arthur's right-hand man, Max Bacon as an hilariously coy head waiter, and Richard Hearne, who plays a jitterbugging commodore in the Navy, the service into which Arthur himself is being co-opted (by another fine comic actor, Ronald Shiner) when the closing titles roll. Other parts were taken by Peter Graves and Jean Kent. Manning Sherwin and Val Guest, wrote the songs, and Evelyn Dall had one of the film's best musical moments with the punchy 'Keep Cool, Calm - And Collect!'. She also joined Askey for the lively 'It's A Fine How-Do-You-Do'. Anne Shelton, who had the distinction of singing with the **Glenn Miller** Orchestra during the war, was splendid on 'If You Could Only Cook', 'You Too (Can Have a Lovely Romance)', and 'The Eight Fifty Choo Choo'. Val Guest and Marriott Edgar wrote the screenplay, and Guest also directed. The producer was Edward Black.

Miss Saigon

A re-working of Puccini's enduring *Madame Butterfly* as a Vietnam war tale, set in Saigon during the last days of the American presence there in 1975. The music was by **Claude-Michel Schönberg**, with lyrics by **Richard Maltby Jnr.** and **Alain Boublil** (adapted from the original French lyrics by Boublil) with additional material by Maltby. *Miss Saigon* opened at the Theatre Royal, Drury Lane in London on 20 September 1989. The dramatic story concerns a young marine, Chris (Simon Bowman), who falls in love with a would-be prostitute Kim (Lea Salonga). However, partly owing to the chaotic troop evacuation (aided by a stunning helicopter effect), he goes back to America without her. As with Puccini, the wartime liaison ends in tragedy, with the soldier returning to Saigon only to find the girl has commited suicide. The show was hailed as being 'savagely objective . . . a critical shot at the destabilizing and corrupting American role in Vietnam . . . more than a mature musical, a tough popular opera, clear-headed but romantic, warm as well as sordid and brutal'. Jonathan Pryce played the central role of the Engineer, the cynical and ruthless owner of the sleazy Dreamland Bar, and he had the show's big number, 'The American Dream', a savage attack on US commercialism.

The remainder of a score containing some 24 songs, with lyrics that were 'sharp, hard-hitting, elegantly but bitterly sardonic', included 'The Heat Is On In Saigon', 'The Movie In My Mind', 'Why God, Why?', 'The Last Night Of The World', 'You Will Not Touch Him', 'I'd Give My Life For You', 'Sun And Moon', 'Now That I've Seen Her', and 'The Sacred Bird'. Jonathan Pryce and Lea Salonga both won **Laurence Olivier Awards** for their outstanding performances, and *Miss Saigon* was widely acclaimed, and settled in for a long stay. The Broadway transfer was in doubt for some time when American Equity banned Pryce from reprising his role because 'it would be an affront to the Asian community'. When producer **Cameron Mackintosh** reportedly threatened to cancel the production, they relented, and, after opening in April 1991, the show recouped its $10.9 million investment in 39 weeks. **Tony Awards** went to Pryce, Salonga, and featured actor (Hinton Battle).

Since then, *Miss Saigon* has been successfully presented in many countries throughout the world, including Stuttgart and Toronto, where new theatres were designed specifically to house the German and Canadian productions. In December 1994, when *Miss Saigon* became the Theatre Royal's longest-running musical, eclipsing the 2,281-performance record set by *My Fair Lady*, it was estimated that the show had taken over £65 million at the London box office, and more than £400 million worldwide.

● FURTHER READING: *The Story Of Miss Saigon*, Edward Behr and Mark Steyn.

Missing Persons

Missing Persons consisted of Dale Bozzio (vocals), her husband Terry Bozzio (drums/keyboards; formerly of the **Frank Zappa** band and **U.K.**), Warren Cuccurullo (guitar) and Patrick O'Hearn (bass/keyboards), both also veterans of earlier Zappa formations. Outwardly bearing an image of space age sexuality they produced a radio-friendly power pop sound. They released a debut EP, having changed name from U.S. Drag, after which they signed to **Capitol Records** who re-released the EP with extra tracks as the *Missing Persons* mini-album. Their debut album, the anagramatical *Spring Session M*, brought Dale Bozzio's vocals to the fore, and managed to sound simultaneously playful and world-weary. The musical backing anticipated the synthesizer-led groups of the mid to late 80s, but the lyrics were largely in advance of anything those groups were using. *Rhyme & Reason* perfected the formula, igniting typical rock 'n' roll topics such as 'Surrender Your Heart' with an appealing subtext of intrigue and disaffection. For *Color In Your Life*, the band changed tack. Bernard Edwards (of **Chic**) took over the producer's role, and the addition of horns and funk rhythms did little to extend their appeal, and in many ways neutered it. An obvious attempt to make Missing Persons a credible dance pop band, the results were passable but disappointing given their previous work. The band broke up in consequence (the Bozzios having already done so on a personal level), leaving Cuccurullo to join **Duran Duran** and Dale to sign a solo contract with **Prince**'s Paisley Park imprint. O'Hearn went on to record well-received instrumental albums for Private Music.

● ALBUMS: *Missing Persons* mini album (Capitol 1982),★★★ *Spring Session M* (Capitol 1982)★★★, *Rhyme & Reason* (Capitol 1984)★★★★ *Color In Your Life* (Capitol 1986)★★.

● COMPILATIONS: *The Best Of Missing Persons* (Capitol 1987).★★★ Dale Bozzio solo: As Dale: *Riot In English* (Paisley Park 1988)★★★.

Mission

This UK rock band evolved from the **Sisters Of Mercy**, when Wayne Hussey (b. 26 May 1959, Bristol, England; ex-Walkie Talkies; **Dead Or Alive**) and Craig Adams split from Andrew Eldritch. They quickly recruited drummer Mick Brown (ex-**Red Lorry, Yellow Lorry**) and guitarist Simon Hinkler (ex-**Artery**). The original choice of title was the Sisterhood, which led to an undignified series of exchanges in the press between the band and Eldritch. In order to negate their use of the name, Eldritch put out a single under the name Sisterhood on his own Merciful Release label. Thus, the name the Mission was selected instead. After two successful independent singles on the Chapter 22 label, they signed to **Mercury Records** in the autumn of 1986. Their major label debut, 'Stay With Me', entered the UK singles charts while the band worked on their debut album. *God's Own Medicine* was the outcome, revealing a tendency towards straightforward rock, and attracting criticism for its bombast. A heavy touring schedule ensued, with the band's offstage antics attracting at least as much attention as their performances. A particularly indulgent tour of America saw Adams shipped home suffering from exhaustion. His temporary replacement on bass was Pete Turner. After headlining the Reading Festival, they began work on a new album under the auspices of **Led Zeppelin** bass player John Paul Jones as producer. *Children* was even more successful than its predecessor, reaching number 2 in the UK album charts, despite the customary critical disdain. 1990 brought 'Butterfly On A Wheel' as a single, providing further ammunition for accusations that the band were simply dredging up rock history. In February, the long-delayed third album, *Carved In Sand*, was released, revealing a more sophisticated approach to songwriting. During the world tour to promote the album, both Hinkler and Hussey became ill because of the excessive regime. Hinkler departed suddenly when they reached Toronto, leaving Dave Wolfenden to provide guitar for the rest of the tour. On their return, Paul Etchells took over the position on a more permanent basis. Hussey had meanwhile joined with the **Wonder Stuff** in proposing a fund-raising concert in London under the banner The Day Of Conscience, but the event selfdestructed with a barrage of allegations about commercial intrusion. In a similar vein over the Christmas period, members of the band joined with **Slade**'s Noddy Holder and Jim Lea to re-record 'Merry Xmas Everybody' for charity. However, 1992 brought numerous further personnel difficulties. Craig Adams returned to Brighton, while Hussey brought in Andy Hobson (bass), Rik Carter (keyboards) and Mark Gemini Thwaite (guitar). A reflective Hussey, promoting the *Sum And Substance* compilation, conceded: 'We had an overblown sense of melodrama. It was great - pompous songs, big grand statements. We've never attempted to do anything that's innovative'.

- ALBUMS: *God's Own Medicine* (Mercury 1986)★★, *Children* (Mercury 1988)★★★, *Carved In Sand* (Mercury 1990)★★★, *Masque* (Mercury 1992)★★, *Neverland* (Neverland 1995)★★.
- COMPILATIONS: *The First Chapter* (Mercury 1987)★★, *Grains Of Sand* (Mercury 1990)★★, *Sum And Substance* (Vertigo 1994)★★★, *Salad Daze* (Nighttracks 1994)★★, *Blue* (Equator 1996)★★.
- VIDEOS: *From Dusk To Dawn* (Polygram Music Video 1988), *South America* (Mish Productions 1989), *Crusade* (Channel 5 1991), *Waves Upon The Sand* (Channel 5 1991), *Sum And Substance* (1994).
- FURTHER READING: *The Mission - Names Are Tombstones Baby*, Martin Roach with Neil Perry.

Mission Of Burma

Once cited as 'the ultimate collision of punk and pop', Boston, Massachusetts band Mission Of Burma were compared by others to the UK's art terrorists **Wire**. Certainly they invoked a similar level of rapture among US critics and, much like Wire, self-consciously avoided the glare of the mainstream. The original line-up of Clint Conley (bass), Peter Prescott (drums), and Roger Miller (guitar) were greatly influential for a number of more commercially viable outfits. They formed in 1979, when Miller and Conley moved to Boston from Ann Arbor and New York, respectively. They briefly put together Moving Parts before joining with resident Bostonian Prescott. Burma kicked off with supports for the UK's **Gang Of Four**. These went well and the Leeds funksters continued to sponsor them early in their development. They would split in 1985 after a career that embraced well-defined but chaotic live and recorded work. Through a series of reissues on the venerated underground label, Taang! Records, critics have now reassessed their historical importance. Among their staunchest admirers are **R.E.M.**, who regularly covered 'Academy Flight Song' in their live sets. Prescott went on to SST artists Volcano Suns.

- ALBUMS: *Signals, Calls, And Marches EP* (Ace Of Hearts 1981)★★★, *Vs* (Ace Of Hearts 1982)★★★★, *The Horrible Truth About Burma* (Ace Of Hearts 1985)★★★, *Forget* (Taang! 1987)★★★, *Let There Be Burma* (Taang! 1990)★★★.
- COMPILATIONS: *Mission Of Burma* (Rykodisc 1988)★★★★.

Mississippi Mass Choir

This gospel choir was formed in 1988 by Frank Williams who was a member of the Jackson Southernaires and an executive of the gospel division of **Malaco Records**. The choir signed immediately to Malaco under the musical directorship of David R Curry. Serving God Through Song is the motto of the choir. The group's first rehearsal was in 1988 followed by the release of their first CD and video, *The Mississippi Mass Choir Live*, recorded before an audience of 3,000 at the Jackson Municipal Auditorium. This release reached number 1 on the ***Billboard*** gospel chart and remained there for 45 consecutive weeks, setting a new record. In 1990 they released their second live project, *God Gets The Glory*, which again reached number 1 in the *Billboard* gospel chart and was named 1992 Gospel Record Of The Year by *Billboard*. Their third release in January 1993 was *It Remains To be Seen* and has been number 1 in the gospel charts for over one year and by the mid-90s spent 2 years in the charts. This release featured the last recorded performance of the choirs founder, Frank Williams who died in March 1993. In 1995 they released *Live At Jackson State University* with the Rev. James Moore .

- ALBUMS: *Live At Jackson, Mississippi* (Malaco)★★★, *God Gets The Glory* (Malaco)★★★★, *Live With Rev. James Moore* (Malaco)★★★, *Rev. James Moore With Mississippi Mass Choir-Live At Jackson State University* (Malaco)★★, *It Remains To Be Seen* (Malaco 1995)★★★.
- COMPILATIONS: *Greatest Hits* (Malaco 1995)★★★★.

Mississippi Sheiks

This musical combination flourished between 1930 and 1935, during which time they recorded more than 80 tracks for various 'race' labels. The Sheiks was a string band made up of members and friends of the Chatman family, and included Lonnie Chatman (guitar, violin), Sam Chatman (guitar), Walter Vincson (guitar, violin), Bo (Carter) Chatman (guitar), and Charlie McCoy (banjo, mandolin). Vocal chores were handled by all the members. Most of these individuals pursued independent musical careers either at this time or later. The instrumental abilities of all members were extremely high and their repertoire covered all ground between popular waltzes to salacious party songs, with a fair quantity of high-quality blues thrown in. Their work also appeared under the names the Mississippi Mud Steppers, the Down South Boys and the Carter Brothers.

- COMPILATIONS: *Sitting On Top Of The World* (1972)★★★, *Stop And Listen Blues* (1973)★★★, *The Mississippi Sheiks* (1984)★★★.

Missourians

In the early 20s, St. Louis-based violinist Wilson Robinson formed a band which he named the Syncopaters. By 1924, the band was in New York and, now directed by another violinist, they were engaged as the house band at the Cotton Club. Incorporating the club's name in its title, the band was known as Andy Preer And His Cotton Club Orchestra. When the band was replaced at the club by **Duke Ellington**, Preer's group changed its name yet again, this time calling itself the Missourians. After Preer's death, the band secured another prestigious New York engagement, this time at the Savoy Ballroom under the leadership of George Scott. The band retained a good measure of popularity with dancers at the Savoy, playing with a propulsive, free-flowing swing that reflected its now-distant Midwestern origins. Early in 1930, the band backed singer Cab **Calloway** on record dates, and soon thereafter became his permanent band, changing their name to the Cab Calloway Orchestra. In its early years at the Cotton Club, the band did much to foster the type of music which was associated with that venue and which Ellington later refined. The band had a number of fine soloists, among them trumpeter R. Q. Dickerson, whose use of the plunger mute helped to establish the so-called 'jungle' music with which the Cotton Club show bands were associated.

● COMPILATIONS: *The Missourians* (1929-30 recordings)★★★.

Mister Rock And Roll

US DJ **Alan Freed** was a pivotal figure in the development of 50s rock 'n' roll. His radio programmes helped to expose the emergent music to a generation of teenagers and he later showcased many acts live in revue-styled concerts. A cavalcade of performers populated the films with which Freed was involved, including ***Rock Around The Clock*** and ***Rock Rock Rock***, a premise equally prevalent on this 1957 feature. *Mister Rock And Roll* boasted a plot wherein Freed pondered why the record industry had hit a slump. Salvation arrived in the shape of R&B, but Freed must first incur parental wrath, before trying to convert his denigrators. 'Young people. Show your parents how exciting your music is. Take them to see this picture,' ran the publicity blurb for a film showcasing **Little Richard**, **Chuck Berry**, **Frankie Lymon**, **LaVern Baker** and the **Moonglows**. Each performance was meritorious in itself, inspiring continued interest in the feature, but the notion of grafting memorable performances to witless plots was already undermining the true potential of celluloid pop.

Misty In Roots

Misty In Roots are one of Britain's foremost roots reggae groups, fronted by brothers Walford (lead vocals) and Delvin Tyson (rhythm guitar, vocals), with other regular members including Delbert McKay (guitar, vocals), Chesley Samson (lead guitar), Tony Henry (bass) and Dennis Augustine (rhythm guitar), who took over Delvin's role on the instrument when he elected to concentrate on vocal duties. Samson was replaced by Lorrance Crossfield in 1983, though this represented the most serious of numerous line-up revisions. Through eight **John Peel** Radio 1 sessions (he numbered them among his favourite groups for several years in the early 80s) they exhibited radically different line-ups for each, happily adding and subtracting musicians and vocalists as the occasion demanded. The band originated in Southall, Middlesex, where they formed in 1974, backing Jamaican singer **Nicky Thomas** on his British tour a year later. From early on, their commercial brand of reggae attracted supporters, but they relinquished the opportunity of signing to a major in order to set up their own People Unite label. On successive releases they honed a crafted, pleasing sound that would later see them become the first band in the reggae idiom invited to play in Russia. They were also heavily involved in the Rock Against Racism movement, playing alongside punk bands such as **999** and the **Ruts**. The fact that their staunch Rastafarian views were aired regularly on Radio 1 via Peel served to strengthen links between the two musical camps. Their Rasta beliefs were reinforced in the 80s by playing shows in their spiritual homeland of Africa. In 1987 the band toured West Africa, but the euphoria was marred when Delvyn Tyson drowned in a swinning accident. Alongside **Steel Pulse** and **Aswad**, Misty In Roots rank as the most important UK reggae band of their generation.

● ALBUMS: *Live At The Counter-Eurovision* (People Unite 1979)★★, *Wise And Foolish* (People Unite 1981)★★★★, *Earth* (People Unite 1983)★★★★, *Musi O Tunya* (People Unite 1985)★★★, *Forward* (Kaz 1989)★★★.

Misunderstood

One of psychedelia's finest groups, the Misunderstood originated in Riverside, California, USA, and evolved from a local surfing group, the Blue Notes. Their first line-up - Greg Treadway (guitar), George Phelps (guitar) and Rick Moe (drums) - was augmented by Rick Brown (vocals) and Steve Whiting (bass), before adopting their new name in 1965. Phelps was then replaced by Glenn Ross 'Fernando' Campbell, who played steel guitar. The quintet completed a single, 'You Don't Have To Go'/'Who's Been Talking?', before leaving for the UK on the suggestion of disc jockey **John (Peel)** Ravenscroft, then working in San Bernadino. Treadway was subsequently drafted, and his place was taken by Tony Hill (b. South Shields, Co. Durham, England). The group completed six masters during their London sojourn. 'I Can Take You To The Sun', a hypnotic, atmospheric and ambitious performance, was their only contemporary release, although the rousing 'Children Of The Sun' was issued after their break-up, in 1968. Campbell later re-established the name with several British musicians. Their two blues-cum-progressive singles shared little with the early, trail-blazing unit, and the latter-day version then evolved into **Juicy Lucy**.

● COMPILATIONS: *Before The Dream Faded* (1982)★★, *Golden Glass* (1984)★★.

Mitchell, Billy

b. 3 November 1926, Kansas City, Missouri, USA. Mitchell studied in Detroit and played tenor saxophone with Nat Towles's band in the late 40s before moving to New York with **Lucky Millinder**'s Orchestra. He spent a couple of months in **Woody Herman**'s Second Herd, and then lead his own bop quintet back in Detroit, which included **Thad Jones** on trumpet and **Elvin Jones** on drums (1950-53). In the mid-50s, after a couple of years with **Dizzy Gillespie**, he recorded with **Ray Charles** and joined **Count Basie**'s Orchestra. He co-led a sextet with ex-Basie trombonist **Al Grey**, and worked as musical director for **Stevie Wonder** in the mid-60s, before rejoining Basie (1966-67). He uses a tough, bluesy tone to construct fluent solo lines. In the 70s Mitchell settled in New York and undertook studio work, as well as teaching and performing with the Xanadu All Stars.

● ALBUMS: with Ray Charles *Soul Brothers* (1957)★★★, with Count Basie *One More Time* (1958)★★★★, *Al Grey With Billy Mitchell* (1961)★★★, *Little Juicy* (1963)★★★, with Xanadu *Xanadu At Montreux* (1978)★★, with Paul Lingle *Vintage Piano Vol 3* (Euphonic 1979)★★, *De Lawd's Blues* (1980)★★★, *Faces* (Optimism 1987)★★★, *In Focus* (Optimism 1989)★★★.

Mitchell, Blue

b. Richard Allen Mitchell, 13 March 1930, Miami, Florida, USA, d. 21 May 1979. Mitchell's early professional career found him playing trumpet in a number of R&B bands, including that led in the mid-50s by **Earl Bostic**. Later in the decade he worked briefly with **Cannonball Adderley** in New York, and then joined **Horace Silver**'s band, an engagement which established Mitchell's reputation. When Silver disbanded in 1963, Mitchell formed his own group, employing most of his fellow musicians, with Silver's place being taken by **Chick Corea**. This band continued until the end of the decade, at which time Mitchell joined the band that was backing **Ray Charles**. During the early 70s, Mitchell played with a number of artists in fields outside jazz, notably bluesman **John Mayall** and popular singers such as **Tony Bennett** and **Lena Horne**. Resident in Los Angeles from the mid-70s, Mitchell played in both small and big bands, including those led by **Harold Land**, **Louie Bellson** and **Bill Berry**. A gifted, soulful player with a full, rich tone, Mitchell's frequent excursions into areas of music outside jazz never caused him to lower his standards. Indeed, he enhanced every record date, concert or club engagement on which he played with the sincerity of his playing and the beautiful sound he drew from his instrument.

● ALBUMS: *Big Six* (Original Jazz Classics 1958)★★★★, with Horace Silver *Finger Poppin'* (1959)★★★★, *Out Of The Blue* (Original Jazz Classics 1959)★★★★, *Blue Soul* (Original Jazz Classics 1959)★★★★, with Silver *Horace-Scope* (1960)★★★, *Blues On My Mind* (Original Jazz Classics 1960)★★★, *Blue Moods* (1960)★★★, *Smooth As The Wind* (1960)★★★, *A Sure Thing* (1962)★★★, *The Cup Bearers* (Original Jazz Classics 1963)★★★★, *Step Lightly* (1963)★★, *The Thing To Do* (Blue Note 1964)★★★, *Down With It* (1965)★★, *Bring It Home To Me* (1966)★★★, *Boss Horn* (1966)★★★, *Heads Up!* (1967)★★, *Collisons In Black* (1968)★★★, *Bantu Village* (1969)★★, *Blue Mitchell* (1971)★★★, *Vital Blue* (1971)★★★, with John Mayall *Jazz Blues Fusion* (1971)★★★, *Blue's Blues* (1974)★★★, *Graffiti Blues* (Audio Fidelity 1974)★★, *Many Shades Of Blue* (1974)★★, with Bill Berry *Hot & Happy* (1974)★★★★, *Stratosonic Nuances* (1975)★★★, *Funktion Junction* (1976)★★★, with Berry *Hello Rev* (1976)★★★, with Dexter Gordon, Al Cohn *True Blue* (1976)★★★, with Harold Land *Mapenzi* (1977)★★★, with Land *Best Of The West* (1977)★★★, *Last Dance* (1977)★★, *African Violet* (1977)★★, *Summer Soft* (1977)★★★.

Mitchell, Bobby

b. 16 August 1935, Algiers, Louisiana, USA, d. 17 March 1989, New Orleans, Louisiana, USA. After studying music in high school, Mitchell formed a vocal group, the Toppers, in June 1950. The group comprised various high school friends and they entered local talent shows. After being discovered by **Dave Bartholomew** in 1952, the group began recording for Imperial until they split up in 1955 upon graduation, leading Mitchell to a solo career and his biggest hit the following year, 'Try Rock And Roll'. This reached number 14 on ***Billboard***'s R&B chart - although he is probably better known as the originator of 'I'm Gonna Be A Wheel Someday' which was later covered by **Fats Domino**. Leaving Imperial in 1958, he recorded infrequently for small local labels such as Ronn, Sho-Biz and Rip, and by the late 60s, he was working outside the music business.

● COMPILATIONS: *I'm Gonna Be A Wheel Someday* (Mr R&B 1987)★★★.

Mitchell, Chad, Trio

Chad Mitchell, Mike Kobluk and Mike Pugh were students at Gonzaga University in Spokane, Washington, USA, when they formed this influential folk group in 1958. They then crossed America, performing when able, before arriving in New York to secure a recording deal. The following year, Pugh dropped out in favour of Joe Frazier, while the Trio's accompanist, Dennis Collins, was replaced by guitarist **Roger McGuinn**, who later found fame with the **Byrds**. The group then embarked on their most successful era, when they became renowned for songs of a satirical or socially-conscious nature. Chad Mitchell left for a solo career in 1965. He was replaced by aspiring songwriter **John Denver**, but the restructured act, now known as the Mitchell Trio, found it difficult to sustain momentum. Frazier and Kobluk also left the group, which was then sued by its former leader for continuing to use the 'original' name. The trio then became known as Denver, Boise And Johnson, but split up in 1969 when first Johnson, then Denver, left to pursue independent projects.

● ALBUMS: *The Chad Mitchell Trio Arrives* (1960)★★★, *A*

Mighty Day On Campus (Kapp 1961)★★★★, *The Chad Mitchell Trio At The Bitter End* (Kapp 1962)★★★, *The Chad Mitchell Trio In Action* aka *Blowin' In The Wind* (Kapp 1962)★★★, *Hootenanny Number 3* (Kapp 1963)★★★, *Singin' Our Minds* (1963)★★★, *The Chad Mitchell Trio In Concert* (Colpix 1964)★★★, *Reflecting* (1964)★★★, *The Slightly Irreverent Mitchell Trio* (1964)★★★, *Typical American Boys* (1965)★★★, *That's The Way It's Gotta Be* (1965)★★★, *Violets Of Dawn* (1966)★★★, *Alive* (1967)★★★.

● COMPILATIONS: *The Best Of The Chad Mitchell Trio* (Kapp 1963)★★★, *The Chad Mitchell Trio And The Gatemen In Concert* (1964)★★★, *Beginnings: The Chad Mitchell Trio Featuring John Denver* (1973)★★★.

Mitchell, George

b. 27 February 1917, Stirling, Scotland. Although he played the piano and sang as a youth, Mitchell intended to be an accountant, and followed his inclinations in the Royal Army Pay Corps during World War II. In his spare time he organized concerts with a mixed choir consisting of 16 ATS girls and Pay Corps personnel. In 1947, after his release, he formed the George Mitchell Choir for the BBC radio programme *Cabin In The Cotton*, and then, two years later, changed the name to the George Mitchell Glee Club, a group of 32 singers, that performed on popular radio shows such as *Stand Easy*, as well as having its own series. The Glee Club also toured the UK variety circuit and appeared in the Royal Variety Performance of 1950, the first of many in which Mitchell was involved. By 1957 the Mitchell singers were re-creating traditional minstrel shows for television, singing on fixed rostra, and wearing red facial make-up, which appeared to be black when the cameras were fitted with green filters. In 1958, masterminded by Mitchell and producer George Innes, the first *Black And White Minstrel Show* proper was transmitted, and continued, with occasional short breaks, in the Saturday night peak spot for 20 years. The original static format was transformed into 'the fastest moving show on television' when the male singers performed routines with the Television Toppers dance troupe. The company, and its three principal singers, Dai Francis, Tony Mercer and John Boulter, were joined at various times through the years by comedians such as Leslie Crowther, Stan Stennett and **George Chisholm**. Always at the heart of the show was a series of nostalgic medleys of (mostly) American popular music from the years 1920-50, cleverly arranged by Mitchell so that each number seemlessly segued into the next one. When the medleys were transferred to albums, beginning in 1960, the first three issued went to number 1 in the UK charts. In 1961 the *Black And White Minstrel Show* won the Golden Rose of Montreux for the best light entertainment programme. By then, a stage version, presented by Robert Luff, had toured the provinces, beginning in Bristol, and including a summer season at Scarborough, before moving into London's Victoria Palace in 1962. It stayed there, with a break of a few months, until 1972, by which time it was estimated that over seven million people had seen the show, which traditionally always closed with a half-tempo rendering of 'When The Saints Go Marching In'. During the 60s two more companies toured the UK, Australia and New Zealand. In 1978 the BBC axed the television show on the grounds that 'it might offend black people', and later refused to show clips in programmes celebrating BBC Television's history. Eventually, Mitchell and Luff issued a statement disassociating themselves from contemporary versions of the concept that had brought them so much success in the past, although the original format continued to tour Australia. A form of 'Minstrel' stage show remained a popular summer season attraction at UK seaside resorts, and, in 1985, undertook a 20-date Silver Anniversary Tour. In 1992, *That Old Minstrel Magic* played to capacity audiences in the provinces, but, following protests from the Commision for Racial Equality, no members of the cast appeared in black-face - an attempt by one of the lead singers to do so was rapidly quashed. By that time, Mitchell had retired and was spending most of each year in Florida, USA. His son, Rob, continued the family musical tradition, becoming a respected musical director on radio, and for various stage productions.

● ALBUMS: *The Black And White Minstrel Show* (HMV 1960)★★★★, *Another Black And White Minstrel Show* (HMV 1961)★★★★, *On Stage With The George Mitchell Minstrels* (HMV 1962)★★★★, *On Tour With The George Mitchell Minstrels* (HMV 1962)★★★, *Spotlight On The George Mitchell Minstrels* (HMV 1963)★★★, *Magic Of The Minstrels* (HMV 1965)★★★, *Here Come The Minstrels* (HMV 1966)★★★, *Showtime* (HMV 1967)★★★, *Sing The Irving Berlin Songbook* (Columbia 1968)★★★, *The Magic Of Christmas* (Columbia 1970)★★★.

● COMPILATIONS: *30 Golden Greats* (1977)★★★.

Mitchell, George (jazz)

b. 8 March 1899, Louisville, Kentucky, USA, d. 27 May 1972. Mitchell began playing trumpet while still a child and was soon of a standard that allowed him to play with bands touring during the school holidays. By his late teens he had switched to cornet and he left Louisville, touring with various groups and also with minstrel shows. Towards the end of 1919 he settled for a spell in Chicago, playing in theatre and dancehall bands, and he also played with the celebrated ragtime pianist **Tony Jackson**. During the 20s he worked in the Midwest, toured Canada, and played in Chicago. Among the leaders for whom he played were **Carroll Dickerson**, **Doc Cook**, **Jimmie Noone**, **Lillian Armstrong**, **Jelly Roll Morton** and **Earl 'Fatha' Hines**. From the beginning of the 30s, Mitchell played only part-time and by the end of the decade, for all practical purposes, his playing days were over. An important early jazz player, Mitchell's work was in the early mould of **Louis Armstrong** and **Joe Oliver** and, like them, he sometimes played interesting two-cornet duets. Among these are performances with **Natty Dominique**, in a recording band led by **Johnny Dodds**, and with **Shirley** Clay in a recording by Hines' band of an Alex Hill arrangement of 'Beau Koo Jack', which updated to 1929 the earlier Oliver-Armstrong duets. Mitchell's playing was forceful and imaginative and although clearly in the classic tradition of New Orleans-style cornetists, he is never slavish to the famous advances made by Armstrong and Oliver during their partnership. Mitchell's work, long overdue for revaluation, has been overlooked, perhaps a side effect of his early departure from the jazz scene.

● COMPILATIONS: *The Chronological Jelly Roll Morton 1926-1928* (Classics 1926-28)★★★★, *The Chronological Johnny Dodds 1927* (Classics 1927)★★★★, *The Chronological Earl Hines 1928-1932* (Classics 1928-32)★★★★.

Mitchell, Guy

b. Albert Cernick, 22 February 1927, Detroit, Michigan, USA. An enormously popular singer in the USA and especially the UK, particularly during the 50s, with a straightforward style and affable personality. Although his birthplace is often given as Yugoslavia, his parents' homeland, Mitchell confirmed in a 1988 UK interview that he was born in Detroit, and was brought up there until the family moved to Colorado, and then to Los Angeles, California, when he was 11 years old. In Los Angeles, he successfully auditioned for Warner Brothers and, for the next few years, was groomed for a possible movie career as a child star, in addition to singing on the Hollywood radio station KFWB. The possibility of the world having another **Mickey Rooney** was averted when the family moved again, this time to San Francisco. Mitchell became an apprentice saddlemaker, and worked on ranches and in rodeos in the San Joaquin Valley, and also sang on cowboy singer Dude Martin's radio show. His affection for country music stayed with him for the remainder of his career. After a spell in the US Navy, Mitchell joined pianist **Carmen Cavallero**, and made his first records with the band, including 'I Go In When The Moon Comes Out' and 'Ah, But It Happens'. He then spent some time in New York, making demonstration records, and also won first place on the *Arthur Godfrey Talent Show*. In 1949, he recorded a few tracks for King Records, which were subsequently reissued on *Sincerely Yours* when Mitchell became successful.

In 1950, he was signed to **Columbia Records** by **Mitch Miller**, who is said to have been responsible for changing Cernick to Mitchell, Miller's full Christian name. Their first success came in 1950, with 'My Heart Cries For You' and 'The Roving Kind', which were followed by a string of hits throughout the decade, mostly jaunty novelty numbers, usually with Miller arrangements that used French horns to considerable effect. Several of the songs were written by **Bob Merrill**, including 'Sparrow In The Tree Top', 'Pittsburgh, Pennsylvania', 'My Truly, Truly Fair', 'Feet Up (Pat Him On The Po-Po)', 'Belle, Belle, My Liberty Belle' and 'She Wears Red Feathers', which contained the immortal Merrill couplet: 'An elephant brought her in, placed her by my side/While six baboons got out bassoons, and played "Here Comes The Bride"!' Other US Top 30 entries during this period included 'You're Just In Love', a duet with another Miller protégée, **Rosemary Clooney**, 'Christopher Columbus', 'Unless' (a 30s Tolchard Evans number), 'Sweetheart Of Yesterday', 'There's Always Room At Our House', 'I Can't Help It', 'Day Of Jubilo', ''Cause I Love You, That's A-Why', 'Tell Us Where The Good Times Are' (the latter two duets with **Mindy Carson**) and 'Ninety-Nine Years (Dead Or Alive)'. 'Singing The Blues' (with **Ray Conniff** And His Orchestra) became his most successful record, staying at number 1 in the US charts for 10 weeks in 1956. In the UK, **Tommy Steele** had a hit with his cover version, but Mitchell also succeeded by reaching number 1. Further infectious hits followed: 'Knee Deep In The Blues', the irritatingly catchy 'Rock-A-Billy' ('rock-a-billy, rock-a-billy, rock-a-billy rock, rock-a-billy rock-a-billy, ooh rock rock'), and his last US chart entry in 1959, 'Heartaches By The Number' (number 1). Of the aforementioned singles, six sold over a million copies. Most of Mitchell's US hits were also successful in the UK, where he was highly popular, touring regularly, appearing at the London Palladium for the first time in 1952, and performing at the 1954 Royal Variety Performance. Additional chart entries in the UK included 'Pretty Little Black-Eyed Susie', 'Look At That Girl' (number 1), 'Cloud Lucky Seven', 'Cuff Of My Shirt', 'Dime And A Dollar' and 'Chicka Boom'. The latter was featured in Mitchell's first movie, a 3-D musical entitled *Those Redheads From Seattle* (1953), with Rhonda Fleming, Gene Barry and **Teresa Brewer**. Brewer and Mitchell proved a pleasant combination on the **Johnny Mercer/Hoagy Carmichael** song 'I Guess It Was You All The Time'. In 1954, Mitchell appeared with Gene Barry again, in the spoof western movie *Red Garters*, which also starred Rosemary Clooney, and contained another Mitchell 'special', 'A Dime And A Dollar'. In contrast to the somewhat perky style, so effective on his singles, some of Mitchell's albums revealed him to be an excellent ballad singer, particularly *A Guy In Love*, with **Glenn Osser** and his Orchestra, which contained standards such as 'The Moon Got In My Eyes', 'Allegheny Moon', 'East Of The Sun' and 'East Side Of Heaven'. *Sunshine Guitar*, with its guitar choir, was 'carefree and breezy, full of infectious gaiety', with a country 'feel' on several of the numbers. With the 60s beat boom imminent, Mitchell's contract with Columbia ended in 1962, and he released some singles on the Joy and **Reprise** labels. In 1967, he signed for the Nashville-based Starday label, but shortly after his *Travelling Shoes* and *Singing Up A Storm* were released, the company went out of business. During some periods of the 60s and 70s, Mitchell ceased performing. He issued only a few tracks on his own GMI label - partly because of poor health and serious alcohol problems. In 1979, he toured Australia, and started to play nightclubs in the USA. In the 80s he made several appearances in the UK, and released the old **Elvis Presley** favourite 'Always On My Mind', backed with 'Wind Beneath My Wings' from the **Bette Midler** hit movie *Beaches*. This was followed by *A Garden In The Rain*, a set of British numbers that included 'My Kind Of Girl', 'Yesterday', 'I Hadn't Anyone Till You' and **Noël Coward**'s theme tune, 'I'll See You Again'. In the 90s, the old hits were still being repackaged and sold to a younger audience following Mitchell's appearance in John Byrne's UK television drama *Your Cheatin' Heart*, in 1990. During the filming in the UK he took the opportunity to play a number of country festival gigs. In 1991 during a tour of Australia he had a horse-riding accident that resulted in serious internal injuries. He spent some time in intensive care but made a complete recovery. He has a loyal following in the UK (where arguably he was more popular); these devotees of 50s nostalgia subscribe to a regular magazine *Mitchell Music* - it is remarkable that their enthusiasm remains as strong 40 years after his heyday. Mitchell typified 50s pop more than any other performer, and his catalogue of hits remains formidable. His work is destined to endure.

● ALBUMS: *Songs Of The Open Spaces* 10-inch album (Columbia 1952)★★★ UK title *Guy Mitchell Sings* (Columbia 1954)★★★, *Red Garters* film soundtrack (Columbia 1954)★★★, *The Voice Of Your Choice* (Philips 1955)★★★, *A Guy In Love* (Columbia/Philips 1959)★★★★, as Al Grant *Sincerely Yours* (1959)★★★, *Sunshine Guitar* (Columbia 1960)★★★★, *Traveling Shoes* (Starday 1967)★★★, *Singin' Up A Storm* (Starday 1968)★★★, *Heartaches By The Number* (Nashville 1970)★★★, *The Roving Kind* (1981)★★★, *A Garden In The Rain* (President 1985)★★★.

● COMPILATIONS: *Guy Mitchell's Greatest Hits* (Columbia 1958)★★★★, *Showcase Of Hits* (Philips 1958)★★★★, *The Best Of Guy Mitchell* (Columbia 1966)★★★, *American Legend - 16 Greatest Hits* (1977)★★★★, *20 Golden Greats* (1979)★★★★, *Hit Singles 1950-1960* (Columbia 1981)★★★★, *20 Golden Pieces Of Guy Mitchell* (Bulldog 1984)★★★★, *Guy's Greatest Hits* (Columbia 1984)★★★★, *Singing The Blues* (Castle 1986)★★★★, *Portrait Of A Song Stylist* (Masterpiece 1989)★★★, *Sweep Your Blues Away* (1989)★★★, *Heartaches By The Number* (Bear Family 1990)★★★★, *Your Cheatin' Heart* film soundtrack (1990)★★★, *20 All Time Hits* (MFP 1991)★★★★, *16 Most Requested Songs* (Columbia/Legacy 1992)★★★★, *The Essential Collection* (1993)★★★★.

● FURTHER READING: *Mitchell Music*, privately published UK fanzine.

Mitchell, Joni

b. Roberta Joan Anderson, 7 November 1943, Fort McLeod, Alberta, Canada. After studying art in Calgary, this singer-songwriter moved to Toronto in 1964, where she married Chuck Mitchell in 1965. The two performed together at coffeehouses and folk clubs, playing several Mitchell originals including 'The Circle Game'. The latter was a response to Canadian **Neil Young** who had recently written 'Sugar Mountain', a paean to lost innocence, which Mitchell herself included in her sets during this period. While in Detroit, the Mitchells met folk singer **Tom Rush**, who unsuccessfully attempted to persuade **Judy Collins** to cover Joni's 'Urge For Going'. He later recorded the song himself, along with the title track of his next album, *The Circle Game*. The previously reluctant Collins also brought Mitchell's name to prominence by covering 'Michael From Mountains' and 'Both Sides Now' on her 1967 album *Wildflowers*.

Following her divorce in 1967, Mitchell moved to New York and for a time planned a career in design and clothing, selling Art Nouveau work. Her success on the New York folk circuit paid her bills, however, and she became known as a strong songwriter and engaging live performer, backed only by her acoustic guitar and dulcimer. At this time the astute producer **Joe Boyd** took her to England, where she played some low-key venues and on her return she appeared at the Gaslight South folk club in Coconut Grove, Florida. Her trip produced several songs, including the comical tribute to 'London Bridge', based on the traditional nursery rhyme. The song included such lines as 'London Bridge is falling up/Save the tea leaves in my cup . . .' Other early material included the plaintive 'Eastern Rain', 'Just Like Me' and 'Brandy Eyes', which displayed Mitchell's love of sharp description and internal rhyme.

Mitchell was initially discovered by budding manager Elliot Roberts at New York's Cafe Au Go-Go, and shortly afterwards in Coconut Grove by former **Byrds** member, **David Crosby**. She and Crosby became lovers, and he went on to produce her startling debut album *Joni Mitchell* aka ***Song To A Seagull***. Divided into two sections, 'I Came To The City' and 'Out Of The City And Down To The Seaside', the work showed an early folk influence that was equally strong on the 1969 follow-up *Clouds*, which featured several songs joyously proclaiming the possibilities offered by life, as well as its melancholic side. 'Chelsea Morning' presented a feeling of wonder in its almost childlike appreciation of everyday observations. The title of the album was borrowed from a line in 'Both Sides Now', which had since become a massive worldwide hit for Judy Collins. The chorus ('It's love's illusions I recall/I really don't know love at all') became something of a statement of policy from Mitchell, whose analyses of love - real or illusory - dominated her work. With *Clouds*, Mitchell paused for reflection, drawing material from her past ('Tin Angel', 'Both Sides Now', 'Chelsea Morning') and blending them with songs devoted to new-found perplexities. If 'I Don't Know Where I Stand' recreates the tentative expectancy of an embryonic relationship, 'The Gallery' chronicles its decline, with the artist as the injured party. The singer, however, was unsatisfied with the final collection, and later termed it her artistic nadir.

Apart from her skills as a writer, Mitchell was a fine singer and imaginative guitarist with a love of open tuning. Although some critics still chose to see her primarily as a songwriter rather than a vocalist, there were already signs of important development on her third album, ***Ladies Of The Canyon***. Its title track, with visions of antique chintz and wampum beads, mirrored the era's innocent naïvety, a feature also prevailing on 'Willy', the gauche portrait of her relationship with singer **Graham Nash**. Mitchell is nonetheless aware of the period's fragility, and her rendition of 'Woodstock' (which she never visited), a celebration of the hippie dream in the hands of **Crosby, Stills, Nash And Young**, becomes a eulogy herein. With piano now in evidence, the music sounded less sparse and the lyrics more ambitious. portraying the hippie audience as searchers for some lost Edenic bliss ('We are stardust, we are golden . . . and we've got to get ourselves back to the garden'). With 'For Free' (later covered by the Byrds), Mitchell presented another one of her hobbyhorses - the clash between commercial acceptance and artistic integrity. Within the song, Mitchell contrasts her professional success with the uncomplicated pleasure that a street performer enjoys. The extent of Mitchell's commercial acceptance was demonstrated on the humorous 'Big Yellow Taxi', a sardonic comment on the urban disregard for ecology. The single was a surprise UK number 11 hit and was even more surprisingly covered by **Bob Dylan**.

Following a sabbatical, Mitchell returned with her most introspective work to date, ***Blue***. Less melodic than her previous albums, the arrangements were also more challenging and the material self-analytical to an almost alarming degree. Void of sentimentality, the work also saw her commenting on the American Dream in 'California' ('That was a dream some of us had'). Austere and at times anti-romantic, *Blue* was an essential product of the singer-songwriter era. On *Blue*, the artist moved from a purely folk-based perspective to that of rock, as the piano, rather than guitar, became the natural outlet for her compositions. **Stephen Stills** (guitar/bass), **James Taylor** (guitar), 'Sneaky' Pete Kleinow (pedal steel) and Russ Kunkel (drums) embellished material inspired by an extended sojourn travelling in Europe, and if its sense of loss and longing echoed previous works, a new maturity instilled a lasting resonance to the stellar inclusions, 'Carey', 'River' and the desolate title track. Any lingering sense of musical restraint was thrown off with ***For The Roses***, in which elaborate horn and woodwind sections buoyed material on which personal themes mixed with third-person narratives. The dilemmas attached to fame and performing, first aired on 'For Free', reappeared on the title song and 'Blonde In The Bleachers' while 'Woman Of Heart And Mind' charted the reasons for dispute within a relationship in hitherto unexplored depths. 'You Turn Me On, I'm A Radio' gave Mitchell a US Top 30 entry, but a fifteen month gap ensued before ***Court And Spark*** appeared. Supported by the subtle, jazz-based LA Express, Mitchell offered a rich, luxuriant collection, marked by an increased sophistication and dazzling use of melody. The sweeping 'Help Me' climbed to number 7 in the USA in 1974, bringing its creator a hitherto unparaleled commercial success. The emergence of Mitchell as a well-rounded rock artist was clearly underlined on *Court And Spark* with its familiar commentary on the trials and tribulations of stardom ('Free Man In Paris'). The strength of the album lay in the powerful arrangements courtesy of **Tom Scott**, and guitarist **Robben Ford**, plus Mitchell's own love of jazz rhythms, most notably on her amusing version of **Annie Ross**'s 'Twisted'. The quality of Mitchell's live performances, which included stadium gigs during 1974, was captured on the live album *Miles Of Aisles*.

In 1975, Mitchell produced the startling ***The Hissing Of Summer Lawns***, which not only displayed her increasing interest in jazz, but also world music. Her most sophisticated work to date, the album was less concerned with introspection than a more generalized commentary on American mores. In 'Harry's House', the obsessive envy of personal possessions is described against a swirling musical backdrop that captures an almost anomic feeling of derangement. The Burundi drummers feature on 'The Jungle Line' in which African primitivism is juxtaposed alongside the swimming pools of the Hollywood aristocracy. 'Edith And The Kingpin' offers a startling evocation of mutual dependency and the complex nature of such a relationship ('His right hand holds Edith, his left hand holds his right/what does that hand desire that he grips it so tight?'). Finally, there was the exuberance of the opening 'In France They Kiss On Main Street' and a return to the theme of 'For Free' on 'The Boho Dance'. The album deserved the highest acclaim, but was greeted with a mixed reception on its release, which emphasized how difficult it was for Mitchell to break free from her 'acoustic folk singer' persona. *The Hissing Of Summer Lawns* confirmed this new-found means of expression. Bereft of an accustomed introspective tenor, its comments on suburban values were surprising, yet were the natural accompaniment to an ever-growing desire to expand stylistic perimeters. However, although *Hejira* was equally adventurous, it was noticeably less ornate, echoing the stark simplicity of early releases. The fretless bass of **Jaco Pastorius** wrought an ever-present poignancy to a series of confessional compositions reflecting the aching restlessness encapsulated in 'Song For Sharon', an open letter to a childhood friend. Though less melodic and texturous than its predecessor, *Hejira* was still a major work. The dark humour of 'Coyote', the sharp observation of 'Amelia' and the lovingly cynical portrait of **Furry Lewis**, 'Furry Sings The Blues', were all memorable. The move into jazz territory continued throughout 1978-79, first with the double album, *Don Juan's Reckless Daughter*, and culminating in her collaboration with jazz player **Charlie Mingus**. The latter was probably Mitchell's bravest work to date, although its invention was not rewarded with sales and was greeted with suspicion by the jazz community. On *Mingus*, she adapted several of the master musician's best-known compositions. It was an admirable, but flawed, ambition, as her often-reverential lyrics failed to convey the music's erstwhile sense of spontaneity. 'God Must Be A Boogie Man' and 'The Wolf That Lives In Lindsay', for which Joni wrote words and music, succeeded simply because they were better matched.

A live double album, ***Shadows And Light*** featured **Pat Metheny** and Jaco Pastorius among the guest musicians. Mitchell signed a long-term contract with **Geffen** Records and the first fruits of this deal were revealed on *Wild Things Run Fast* in 1982; following this she married bassist Larry Klein, and appeared to wind down her activities. A more accessible work than her recent efforts, *Wild Things Run Fast* lacked the depth and exploratory commitment of its predecessors. The opening song, 'Chinese Cafe', remains one of her finest compositions, blending nostalgia with shattered hopes, but the remainder of the set was musically ill-focused, relying on unadventurous, largely leaden arrangements. Its lighter moments were well-chosen, however, particularly on the humorous reading of **Leiber And Stoller**'s 'Baby, I Don't Care'. The **Thomas Dolby**-produced *Dog Eat Dog* was critically underrated and represented the best of her 80s work. Despite such hi-tech trappings, the shape of the material remained constant with 'Impossible Dreamer' echoing the atmosphere of *Court And Spark*. Elsewhere, 'Good Friends', an up-tempo duet with **Michael McDonald**, and 'Lucky Girl', confirmed Mitchell's newfound satisfaction and contentment. In interviews, Mitchell indicated her intention to pursue a career in painting, a comment which some took as evidence of the loss of her musical muse. *Chalk Mark In A Rain Storm* continued in a similar vein, while including two notable reworkings of popular tunes, 'Cool Water', which also featured **Willie Nelson**, and 'Corrina Corrina', herein retitled 'A Bird That Whistles'. Their appearance anticipated the change of perspective contained on *Night Flight Home*, issued in 1991 following a three-year gap. Largely stripped of contemporaneous clutter, this acoustic-based collection invoked the intimacy of *Hejira*, thus allowing full rein to Mitchell's vocal and lyrical flair. Its release coincided with the artist's avowed wish to pursue her painting talents - exhibitions of her 80s canvases were held in London and Edinburgh - and future musical directions remain, as always, open to question. Her remarkable body of work encompasses the changing emotions and concerns of a generation: from idealism to adult responsibilities, while bearing her soul on the traumas of already public relationships. That she does so with insight and melodic flair accounts for a deserved longevity. With *Chalk Mark In A Rainstorm* and *Night Ride Home*, Mitchell reiterated the old themes in a more relaxed style without ever threatening a new direction.

The creatively quiet decade that followed did little to detract from her status, though many were pleased to witness her renaissance in the 90s. Rumours abounded in the 90s that her addiction to cigarettes had caused a serious throat ailment (her voice had become progressively lower and huskier); although this was never confirmed she was told to quit smoking - which she promtly ignored. After contributing a track, 'If I Could', to **Seal**'s 1994 album, she embarked on her first live dates in 12 years on a tour of Canada, before settling in to the studio once more to record *Turbulent Indigo* with production support from ex-husband Larry Klein in Los Angeles. Although it was not a major hit she won a Grammy in 1995 for Best Pop Album. Mitchell is one artist that deserves a detailed biography; while we wait, Bill Ruhlmann's revealing 25,000 word interview for *Goldmine* magazine will have to suffice. Still regarded as one of the finest singer-songwriters of her generation, Mitchell has displayed more artistic depth and consistency than most of her illustrious contemporaries from the 70s.

● ALBUMS: *Joni Mitchell* aka *Song To A Seagull* (Reprise 1968)★★★, *Clouds* (Reprise 1969)★★★, *Ladies Of The Canyon* (Reprise 1970)★★★★, *Blue* (Reprise 1971)★★★★★, *For The Roses* (Asylum 1972)★★★★, *Court And Spark* (Asylum 1974)★★★★★, *Miles Of Aisles* (Asylum 1974)★★★, *The Hissing Of Summer Lawns* (Asylum 1975)★★★★, *Hejira* (Asylum 1976)★★★★, *Don Juan's Reckless Daughter* (Asylum 1977)★★★, *Mingus* (Asylum 1979)★★★★, *Shadows And Light* (Asylum 1980)★★★★, *Wild Things Run Fast* (Geffen 1982)★★★, *Dog Eat Dog* (Geffen 1985)★★★, *Chalk Mark In A Rainstorm* (Geffen 1988)★★★, *Night Ride Home* (Geffen 1991)★★★, *Turbulent Indigo* (Warners 1994)★★★.

● COMPILATIONS: *Joni Mitchell Hits* (Reprise 1996)★★★, *Joni Mitchell Misses* (Reprise 1996)★★★.

● FURTHER READING: *Joni Mitchell*, Leonore Fleischer. *Both Sides Now*, Brian Hinton. *A Memoir*, Joni Mitchell. *Complete Poems And Lyrics*, Joni Mitchell.

Mitchell, Kim

Having dissolved **Max Webster** in 1982, Mitchell was inspired to pursue a solo career. After signing with Anthem Records he released a mini-album that followed closely in the Max Webster tradition. He then took a break from music until he signed with **Bronze Records**. His next release was the excellent and slightly offbeat *Akimbo Alogo*, which also included the single 'Go For Soda'. At times reminiscent of the excesses of **Frank Soda And The Imps** and **Neil Merryweather** (*c*.1974), Mitchell's approach was, at times, misunderstood by the press, but there was no mistaking his obvious talent as a guitarist. He finally achieved critical acclaim with *Rockland*.

● ALBUMS: *Kim Mitchell* mini-album (Anthem 1982)★★★, *Akimbo Alogo* (Bronze 1985)★★★★, *Shakin' Like A Human Being* (Anthem 1987)★★★, *Rockland* (Atlantic 1989)★★★★.

Mitchell, Louis

b. Louis A. Mitchell, 1885, Philadelphia, Pennsylvania, USA, d. 2 December 1957. A showman drummer, adept on numerous percussion instruments, Mitchell played in vaudeville from the turn of the century. He was popular in New York and attracted a great deal of attention on a visit to London in 1914. He returned to London the following year, appearing as a solo variety act on the stages of UK music halls. He went back to Europe in 1918 with a band labelled Mitchell's Jazz Kings with which he toured extensively and held a long residency in Paris. During the 30s, Mitchell was still often in Europe but increasingly worked in capacities other than as a musician. His playing revealed often startling dexterity and it is easy to understand his appeal to audiences of the era in which he played. His playing in a jazz context was less secure but his band did much to spread the word 'jazz' through the UK and continental Europe in this period.

Mitchell, Malcolm

b. 9 November 1926, London, England, d. 9 March 1998, Bognor Regis, Sussex, England. The guitarist leader of the Malcolm Mitchell Trio, a popular rhythm outfit on the UK Variety circuit and in radio programmes during the 50s, Mitchell was originally taught to play his instrument by an erudite survivor of the 30s dance bands, **Ivor Mairants**. Thereafter, he worked for various bands led by the likes of George Evans and Felix Mendelssohn, before joining the **Jack Fallon** Trio. This ensemble, with Fallon on bass, and **Tony Crombie** playing drums, accompanied the legendary **Duke Ellington** on a tour of Britain in 1949. In October 1949, the Malcolm Mitchell Trio was formed, with **Johnny Pearson** (piano) and Teddy Broughton (bass). After making their first appearance at a local church hall, the Trio were offered a booking in the south of France. Having spent all their funds on a one-way ticket, they found police had closed the club, so had to find work elsewhere. Broadcasting stints on Radio Monte Carlo were followed in March 1949 by an important residency at the Grand National Hotel in Lucerne, Switzerland, and the group also performed in other European locations, including Paris, before returning to London to take up an engagement at Ciro's nightclub. Early in 1950, they continued to 'double' at various West End clubs while also appearing in the **Jack Buchanan** revue *Castle In The Air* at the Adelphi Theatre. In 1952, they were signed by **Ambrose** for a major road tour with trumpet star **Eddie Calvert**, but two years later Mitchell disbanded the Trio and formed an all-star modern jazz orchestra for one-night bookings and recordings for **Decca**. Johnny Pearson subsequently went on to a distinguished career as a composer, arranger, instrumentalist and conductor. The strain of running the large band adversely affected Mitchell's health, and he dissolved it in 1956, losing a good deal of money. He re-formed the Trio in 1957, and also continued to appear as a soloist in cabaret, and accompany visiting stars from abroad. In 1961, the Trio appeared with the immensely popular vocal duo **Nina And Frederik** on the *Royal Variety Performance*. A year later, Mitchell joined with Henry Howard and comedian-scriptwriter Bob Monkhouse to set up Mitchell, Monkhouse Associates in order to write and produce television commercials. From then on he was responsible for numerous background scores for projects such as *That Kind Of Girl* and *Yellow Teddy Bears*, as well as composing hundreds of jingles, and the music for *Mad Movies* and *Golden Silents*. Mitchell, Monkhouse was also a pioneer company in the corporate conference field. Mitchell himself re-formed the Trio in 1997 for the *Ellington '97 Conference* in Leeds, England.

Mitchell, McKinley

b. 25 December 1934, Jackson, Mississippi, USA, d. 1986, USA. A formative soul singer with George Leaner's early 60s Chicago-based **One-derful** label, Mitchell came from the Chicago blues-club scene to launch that label with his fine, self-penned 'The Town I Live In', later re-recorded during an even more productive soul period in the 70s with the **Malaco** subsidiary Chimneyville. After leading the Hearts Of Harmony gospel group at the age of 16, Mitchell tried secular music with a quintet in Springfield, Massachusetts, before moving to Philadelphia to front his own gospel group, the Mitchellairs. Subsequently, he travelled to Chicago, where he sang at several blues clubs, and worked with **Muddy Waters** at Pepper's Lounge. Ironically, his first recording, 'Rock Everybody Rock', was in a rock 'n' roll style, cut with members of **Howlin' Wolf**'s band for the Boxer label in 1959. In the local clubs, Mitchell had become known as McKinley 'Soul' Mitchell by the time he brought 'The Town I Live In' to Leaner in 1962. Despite this number 8 R&B hit, Mitchell's subsequent records for One-derful, although good examples of early 'tough' soul, sold poorly, and Mitchell embarked on a Chicago label-hopping exercise with the likes of St Lawrence, **Chess**, Spoonful, Sandman, Black Beauty and Big 3, often being produced by Chicago bluesman **Willie Dixon**. In 1976, Mitchell's Big 3 recording, 'Trouble Blues', received good southern coverage from Jackson's Malaco label, and it was followed by other superior soul sides for the same company's Chimneyville label, including the beautiful 'The End Of The Rainbow' and 'The Same Old Dream', as well as the fine remake of 'The Town I Live In'. A good Chimneyville album, *McKinley Mitchell*, was also released in 1978. In the 80s, Mitchell worked for James Bennett's Rettas label where he cut three singles and an album. Earlier material was reissued on both US and Japanese labels. Mitchell died prematurely from a heart attack in 1986, and was buried in his native Jackson.

● ALBUMS: *McKinley Mitchell* (Chimneyville 1978)★★★, *I Won't Be Back For More* (Rettas 1984)★★★, *The Last Of McKinley Mitchell* (1988)★★.

● COMPILATIONS: *McKinley 'Soul' Mitchell* (1979)★★★, *The Complete Malaco Collection* (1992)★★★.

Mitchell, Red

b. Keith Moore Mitchell, 20 September 1927, New York City, New York, USA, d. 8 November 1992, Salem, Oregon, USA. After studying piano and alto saxophone, Mitchell took up the bass while serving in the armed forces. In the late 40s he played in bands led by **Jackie Paris**, **Mundell Lowe**, **Chubby Jackson** (with whom he played piano) and **Charlie Ventura**. He spent two years with **Woody Herman**, but was hospitalized with tuberculosis in 1951. In the early 50s he worked with **Red Norvo** and **Gerry Mulligan**, opting to stay in California when Mulligan headed back to New York. Resident in Los Angeles from 1954, Mitchell became an important figure on the west coast scene, accompanying and sometimes leading artists such as **Chet Baker**, **Bill Perkins**, **André Previn**, **Mel Lewis**, **Hampton Hawes**, **Don Cherry**, **Ornette Coleman** and **Harold Land**. In the late 60s, Mitchell moved to Sweden, remaining in Europe for 10 years, accompanying visiting American musicians and leading his own groups, which included Communication. During the 80s, Mitchell divided his time between Europe and the USA, playing and recording extensively with jazzmen including **Lee Konitz**, **Warne Marsh**, **Art Pepper** and **Jimmy Rowles**. Mitchell's playing in the 50s was advanced for its time, and in some of his technical developments he opened the way for artists such as **Scott La Faro**. His clean articulation made his solo work of particular interest and an unaccompanied album, *Home Suite*, clearly revealed his remarkable talent. (His brother Whitey Mitchell, also a bass player, was active in the 50s and 60s, but later left the jazz scene.)

● ALBUMS: *The Fabulous Gerry Mulligan Quartet* (1954)★★★★, *The Red Mitchell Sextet* (1955)★★★, *Jam For Your Bread* (Affinity 1955)★★, *Hampton Hawes Trio* (1955)★★★, *Sessions, Live* (1957)★★, *Presenting Red Mitchell* (1957)★★★, with André Previn *Pal Joey* (1957)★★★, with Previn *West Side Story* (1959)★★★, *Red Mitchell At The Renaissance* (1960)★★★, with Harold Land *Hear Ye!* (1961)★★★, *The Red Mitchell Trio* (1969)★★★, *The Red Mitchell Quartet* (1972)★★★, with Konitz *I Concentrate On You* (1974)★★★, *Communication* (1974)★★, *Red Mitchell Meets Guido Manusardi* (1974)★★, *Blues For A Crushed Soul* (Sonet 1976)★★★, *Chocolate Cadillac* (1976)★★★, *Red Mitchell And Friends* (1978)★★★, *Jim Hall/Red Mitchell* (1978)★★★, *Red Mitchell Plays Piano And Sings* (1979)★★★, with Art Pepper *Straight Life* (1979)★★★★, *Empathy* (1980)★★★, with Tommy Flanagan *You're Me* (1980)★★★, *Home Cookin'* (1980)★★★★, *Soft And Warm And Swinging* (1982)★★★, *When I'm Singing* (1982), *Holiday For Monica* (1983), *The Jimmy Rowles/Red Mitchell Trio* (1985)★★★, *Home Suite* (1985)★★★, with Clark Terry *To Duke And Basie* (1986)★★, with Terry *Jive At Five* (1986)★★★, with Kenny Barron *The Red Barron Duo* (1986)★★★, with Herb Ellis *Doggin' Around* (1988)★★★, with Putte Wickman *The Very Thought Of You* (1988)★★★, with Roger Kellaway *Alone Together* (Dragon 1988)★★★, *Talking* (1989)★★★, *Evolution* (1990)★★★.

Mitchell, Roscoe

b. 3 August 1940, Chicago, Illinois, USA. As a child Mitchell enjoyed listening to **Nat 'King' Cole**, **Lester Young** and **Charlie Parker**. He studied clarinet and baritone saxophone in high school, taking up alto saxophone in his senior year and continuing with it while in the army. He went to Europe with an army band, where he heard **Albert Ayler**, who was also playing in a military band. After demobilization, he played bop in an outfit with **Henry Threadgill**, but Ayler's music had been a revelation to him. Back in Chicago, he jammed with Threadgill, **Malachi Favors**, **Jack DeJohnette**, and **Muhal Richard Abrams**. Abrams was even more of an influence than Ayler. In 1965 Mitchell, was a charter member of the **AACM**, having played in the Experimental Band (organised by Abrams, the AACM President, inspirer and prime mover) since 1961. His debut *Sound* was the first and one of the most famous recordings to come out of the AACM, characterizing the Chicagoan's new emphasis on sound-as-texture and the importance of the relationship between sound and silence. On these tracks, wrote critic John Litweiller, 'Music is the tension of sounds in the free space of silence'. For a while Mitchell led his own groups, and it was from one of these (a quartet including **Lester Bowie**, Favors and **Phillip Wilson**) that the **Art Ensemble Of Chicago** grew. He once explained: 'It was my band, but I couldn't afford to pay those guys what they deserved, so everybody was shouldering an equal amount of responsibility. We became a co-operative unit in order to remain committed to one another and in order to survive.' Since co-founding the Art Ensemble in 1969, most of his work has been accomplished with them, but he has continued to lead bands of his own, including Space (a trio with saxophonist Gerald Oshita and vocalist Tom Buckner) and Sound (a quintet with trumpet, guitar, bass and percussion). He has also worked with Byron Austin, Scotty Holt and DeJohnette; and has assembled an impressive body of solo saxophone music. Like his partners in the Art Ensemble, Mitchell plays a dazzling number of instruments, the primary ones being soprano, alto, tenor and bass saxophones, oboe, flute, piccolo and clarinet as well as various percussion and 'little instruments'. He and Joseph Jarman represent the two poles of the Ensemble's art: Jarman brings the bulk of the theatrical impulse, while Mitchell - the one member of the group who does not habitually wear facepaint or costume - is the musical structuralist who, despite the apparent freedom of the Ensemble's music, worries about how true an improviser will be to the composer's intention. As a composer he has been an influence on **Anthony Braxton** and **Leo Smith**. There is an ascetic streak to his art, and it is not insignificant that as soon as he was able, he went to live on a 365-acre farm in Wisconsin, dissatisfied with the life-style necessitated by constant touring. Recent projects have included *Songs In The Wind*, which features Steve Sylvester on 'bull roarers and wind wands'; a meeting with the Stockholm-based Brus Trio (*After Fallen Leaves*); and *Four Compositions*, which shows Mitchell evolving into an impressive writer of classical chamber music.

● ALBUMS: *Sound* (Delmark 1966)★★★, *Solo Saxophone*

Concerts (1974)★★★, *The Roscoe Mitchell Quartet* (1975)★★★, *Old/Quartet* 1967 recording (1975)★★★, *Nonaah* (1977)★★★, *L-R-G/The Maze/S II Examples* (1978)★★★, *Duets With Anthony Braxton* (1978)★★★★, *Congliptious* (Nessa 1978)★★★, *Roscoe Mitchell* (Chief 1979)★★★, *Sketches From Bamboo* (1979)★★★, *Snurdy McGurdy And Her Dancin' Shoes* (1981)★★, with Tom Buckner, Gerald Oshita *New Music For Woodwinds And Voice* (1981)★★★, *3x4 Eye* (1981)★★, *More Cutouts* (Cecma 1981)★★★, *Concert Toronto 4/5 October 1975* (Sackville 1981)★★★, with Space *An Interesting Breakfast Conversation* (1984)★★★★, *And The Sound And Space Ensembles* (1984)★★★, *Live At The Muhle Hunziken* (1986)★★★, *The Flow Of Things* (Black Saint 1987)★★★, *Four Compositions* (1987)★★★, *Live In Detroit* (1989)★★, *Songs In The Wind* (Victo 1991)★★★, with Brus Trio *After Fallen Leaves* 1989 reording (Silkheart 1992)★★★, *Live At The Knitting Factory* 1987 recording (Black Saint 1992)★★★★, with Muhal Richard Abrams *Solos And Duets At Merkin Hall* (Black Saint 1992)★★★★, *This Dance Is For Steve McCall* (Black Saint 1993)★★★, *Hey Donald* (Delmark 1995)★★★.

Mitchell, Walter

b. 19 March 1919, Pickens, Arkansas, USA, d. 10 January 1990, Toledo, Ohio, USA. Although his first years were spent in Louisiana, Mitchell was brought up in Detroit after his mother died around 1926, by which time he had already taken up the harmonica. Hoboing back in the south, he spent many years travelling through Louisiana, Arkansas and east Texas. Due to his diminutive stature, he earned the nickname Little Walter some time before **Walter Jacobs** appropriated it. Inducted into the army, he claims to have fought in both the European and Far Eastern campaigns before a foot injury brought about his discharge. Returning to Detroit, he put together the Boogie Blues Boys, which also featured his cousin, guitarist **L.C. Green**. In 1948, Mitchell recorded for **Joe Von Battle** with a band that included Robert Richard on second harmonica and pianist Boogie Woogie Red. Four years later, he accompanied Green on a session in Gallatin, Tennessee, for **Dot Records**. The pair remained together throughout the 50s, after which Mitchell worked with a number of Detroit musicians, including **Baby Boy Warren**, **Eddie Burns** and the Griswold brothers. Though sparsely recorded, Mitchell's records remain sought-after collector's items.

● COMPILATIONS: *Detroit Ghetto Blues* (Nighthawk 1974)★★★, *Harp Suckers!* (St. George 1983)★★★.

Mitchell, Willie

b. 3 January 1928, Ashland, Mississippi, USA. A veteran of several Memphis-based bands, Mitchell rose to prominence in the late 50s with an outfit that formed the basis for his production work and early solo recordings. The line-up included Lewis Steinberg and Al Jackson, both of whom would later appear in **Booker T. And The MGs**. By the 60s, Mitchell was leading the **Hi Records** house band. The company was established on the success of **Bill Black**, the one-time **Elvis Presley** bassist whose economical instrumental singles suggested the style later forged at the **Stax** studio. Although Black died in 1965, releases bearing his name continued, with Mitchell's group supplying the music. Mitchell's own recording career prospered with such classic Memphis offerings as '20-75' and 'Percolatin'' (both 1964), as well as the **Junior Walker**-influenced groove of 'That Driving Beat' and 'Everything Is Gonna' Be Alright' (both 1966). 'Soul Serenade' was a Top 10 US R&B single in 1968, but his releases were latterly obscured by his work with other artists. Mitchell became vice-president at Hi in 1970, and proceeded to mould its 70s sound with production work for **Al Green**, **Syl Johnson** and **Ann Peebles**. Other sessions at his Royal Studio included those of **Bobby Bland**, **Otis Clay** and **O.V. Wright**. During the early part of the decade, Mitchell's classic band - the Hodges brothers, Charles (organ), Teeny (guitar) and Leroy (bass), Howard Grimes or Al Jackson (drums) and the **Memphis Horns** - defined post-Stax southern soul, but the formula grew sterile as time progressed. Treasured moments still occurred, but the loss of Green, then Johnson, suggested an internal dissatisfaction. Mitchell resigned from Hi in 1979, three years after its acquisition by the Los Angeles-based Cream label, and joined the Bearsville label as a producer and artist. During the 80s he became a partner in a video production company and set up his Wayco outlet. In 1985, he was reunited with Al Green for the latter's *He Is The Light* and the following year's *Going Away*. In 1987, he produced Scottish pop group **Wet Wet Wet**.

● ALBUMS: *20-75* (Hi 1964)★★★, *It's Dance Time* (Hi 1965)★★★, *That Driving Beat* (Hi 1966)★★★, *It's What's Happening* (Hi 1966)★★★, *Willie Mitchell Live* (Hi 1968)★★, *Soul Serenade* (Hi 1968)★★, *Solid Soul* (Hi 1969)★★, *On Top* (Hi 1969)★★, *Soul Bag* (Hi 1970)★★, *Robbins Nest* (Hi 1970)★★, *Hold It* (Hi 1971)★★★, *Listen Dance* (Hi 1971)★★.

● COMPILATIONS: *The Best Of Willie Mitchell* (Hi 1977)★★★.

Mitchell-Ruff Duo

Dwike Mitchell (b. 14 February 1930, Dunedin, Florida, USA; piano) and Willie Ruff (b. 1 September 1931, Sheffield, Alabama, USA; French horn/bass) first met while they were in the army, and afterwards played together in **Lionel Hampton**'s band. Mitchell has a formidable technique, and though Ruff sometimes solos on the horn, he usually plays bass. He is an academic musician who became a professor of music at Yale. They formed the duo in 1955, and were the first jazz musicians to appear in the USSR when they performed impromptu concerts during a tour with the Yale Russian Chorus in 1959. During the 60s they played regularly at their own club in New Haven, Connecticut, or at the Hickory House in New York - usually with the addition of a drummer, either Charlie Smith or Helicio Milito. In 1966, they were the first jazz musicians to be used by the State Department on a goodwill tour when they went to Mexico City with President Johnson. In 1967, they made a film in Brazil tracing the African roots of Brazilian music. They have continued performing together and toured China in 1981.

- ALBUMS: *Mitchell-Ruff Duo* (1955)★★★, *Appearing Nightly* (1957)★★, *Ruff-Mitchell Duo Plus Strings And Brass* (1958)★★★, *Jazz Mission To Moscow* (1959)★★★, *Brazilian Trip* (1966)★★, *Strayhorn* (1969)★★★, *Dizzy Gillespie And The Mitchell-Ruff Duo In Concert* (1970)★★★, *Dizzy Gillespie Live With The Mitchell Ruff Duo* (1971)★★★★, *Virtuoso Elegance In Jazz* (1984)★★.

Mittoo, Jackie

b. 1948, Kingston, Jamaica, West Indies, d. 1990. The self-effacing Jackie Mittoo was probably reggae's premier keyboard player, and had as much influence on the direction of reggae in the 60s and 70s as any single musician. Mittoo was taught to play the piano by his grandmother, first performing in public before he was 10 years old. After playing with local Kingston bands the Rivals and the Sheiks, Mittoo came to the attention of **Coxsone Dodd** at **Studio One**. At 15 Mittoo was playing piano and organ in the **Skatalites**, thereafter performing scouting and arranging duties for Dodd's labels. His own 'Got My Bugaloo' (1966), a rare vocal outing, was one of the best records of the **ska** era and presaged the arrival of **rocksteady**, and his work with the Soul Brothers, and later, Soul Vendors bands, helped to keep Studio One ahead of rival production houses. His playing behind the **Heptones**, **Cables**, **Wailers** and innumerable solo acts helped to create the sound of reggae for years; later artists and studios, such as **Augustus Pablo**, **Channel One**, and virtually the entire **dancehall** movement of the early 80s, based their rhythm arrangements on material that Mittoo had pioneered in the 60s. Dodd also issued solo albums by Mittoo from 1967 onwards, and they (*Now* and *Macka Fat*, particularly) rank among the most artistically pleasing organ instrumental albums outside of **Booker T** and jazz maestros such as **Jimmy Smith**. In the mid-70s Mittoo left Dodd to work in Canada, where he set up the moderately successful Stine-Jac label, which produced music in a similar vein to Studio One's output, and he cut several albums for producer **Bunny Lee** in both Jamaica and London. He also worked extensively on some fine sessions for **Sugar Minott**'s Youth Promotion outlet, still displaying the same taste and rhythmic acumen that had always been his trademark. He was deeply respected as an elder statesman among Minott's young reggae hopefuls. He died in 1990, an event that brought about a long-overdue reassessment of his work among the reggae cognoscenti. Undoubtedly, had he been an American musician, his name would be mentioned in the same breath as the greats of black music.

- ALBUMS: with the Soul Vendors *On Tour* (Studio One 1966)★★★, *Evening Time* (1967)★★★, *In London* (Coxsone 1967)★★★, *Keep On Dancing* (1969)★★★, *Now* (Studio One 1969)★★★★, *Macka Fat* (Studio One 1970)★★★★, *Hot Blood* (1977)★★★, *Cold Blood* (1978)★★★, *Keyboard King* (1978)★★★, *Showcase* (Studio One 1983)★★★.
- COMPILATIONS: *The Original Jackie Mittoo* (Third World 1979)★★★★, *Tribute To Jackie Mittoo* (Heartbeat 1995)★★★★.

Mixed Company

Mixed Company were formed in 1980 after Jersey City, New Jersey, USA a cappella group the Street-Tones ground to a halt. Joseph Santora (first tenor), Jimmy Woods (second tenor), John 'Bull' Zielinski (baritone) and John Romano (bass) were the original members of that unit, who played regularly on street corners in the vicinity. They became Patty And The Street-Tones in 1979 when Patty Zielinski, wife of John, joined them. Their first single was a version of 'Rendezvous With You' (originally cut by the **Desires**) and they recorded another Desires' number, 'Let It Please Be You', for their next release, the first of four singles they subsequently released for Clifton Records. These were later compiled on an album by the label shared with recordings by the **Ribitones**. Jeff Chambers (ex-Bayonne) had replaced Santora by this time, with David Willis taking over from John Romano. The Street-Tones eventually went their separate ways in 1981 and Mixed Company came about as an immediate aftershock. This coalition saw Charles 'Cada' Brooks (bass) join the existing Street-Tones line-up of the Zielinskis, Chambers and Woods. As a more professional and motivated group they set about establishing the new name on dates within New York and New Jersey, culminating in a deal struck with Stan Krause of Catamount Records. 'Are You Ready' was released in 1986, followed by an album, *Buzzin' With Mixed Company*. It received a good reaction for an out-of-time **a cappella** release, particularly in England where the group toured.

- ALBUMS: As Patty And The Street-Tones: *Patty And The Street-Tones Meet The Ribitones* (Clifton 1980)★★★. As Mixed Company: *Buzzin' With Mixed Company* (Catamount 1986)★★★.

Mixmaster Morris

UK house guru, who arrived in the early 90s at the height of hardcore techno's domination (he titled his own music weirdcore), and whose name has subsequently graced dozens of releases, both as a producer and remixer. Morris' first live performances were at the ICA Rock Week in 1980, before he began to work with samplers in 1983. He has since claimed the honour of being 'the first to play a house set in the UK', at the Fridge in London in 1987 at his Madhouse nights. He also prepared pirate radio tapes for his 'Mongolian Hip Hop Show', and worked with experimental pirate TV. He met Colin Angus of the **Shamen** via mutual **Psychic TV** acquaintences, and began DJing on their Synergy tours. His musical style was certainly unique, often building a set to the centrepiece section, which would as likely be a **This Heat** track as anything more conventional. He also stressed the importance of providing DJ's with label information, not just bpm's but also the key a track was played in. In addition to his sampling and rhythmic wizardry, he has gone on to record in his own right. The first such release was 'Space Is The Place' on the **Rising High** label, a relationship with whom prospers to this day. Following late 80s singles 'Freestyle' and 'I Want You', his debut album arrived, also credited to The Irresistable Force, in 1992. It boasted a splendid holographic label, and was filled with samples taken from obscure and obtuse sources. A more detached, ambient based project, after a brief **Kraftwerk** parody on the intro it branched out into seamless 'chill-out' territory. This was the man, after all, who invented the phrase 'I think, therefore I ambient'. He has gone on to record with the new king of chill, **Peter Namlook**, as part of the latter's Dreamfish project, and remixed for **Spiritualized** among others.

● ALBUMS: As the Irresistable Force *Flying High* (Rising High 1992)★★★, with Peter Namlook *Dreamfish* (Rising High 1993)★★★.

Mize, Billy

b. 29 April 1929, Kansas City, Kansas, USA. Raised in the San Joaquin Valley of California, Mize first learned to play guitar as a child, but converted to steel guitar when he received one for his 18th birthday. Originally, he was influenced by the music of **Bob Wills** and when he moved to Bakersfield, he formed his own band and played residences at local venues. He also worked as a disc jockey on KPMC. In 1953, he appeared on *The Cousin Herb Trading Post Show* on KERO-TV Bakersfield, and became affectionately known as Billy The Kid. He was a regular with the show for 13 years, including hosting it at one stage. Mize still played his other appearances, and in 1955, began to appear on the ***Hank Penny** Show* on Los Angeles television. In 1957, his popularity grew to the extent that, for several years, he managed to appear on seven Los Angeles television stations weekly, including *Town Hall Party*, and still maintained his Bakersfield commitments. He naturally developed into a television personality and, in 1966 and 1967, he became host/singer of **Gene Autry**'s *Melody Ranch* network show on KTLA. He also commenced his own syndicated *Billy Mize Show* from Bakersfield. He first recorded for **Decca** in the 50s, and later for Challenge and **Liberty**, before making the US country charts in 1966 with his **Columbia** recording of 'You Can't Stop Me'. Between 1966 and 1977, he totalled 11 US chart entries, including his own composition, 'Make It Rain'. Some of his songs were hits for other artists, such as 'Who Will Buy The Wine' (Charlie Walker), 'My Baby Walks All Over Me' (Johnny Sea) and 'Don't Let The Blues Make You Bad' (**Dean Martin**). He maintained rigorous schedules throughout the 60s and 70s, and appeared in the television series *RFD Hollywood*. He later became a television producer with his own production company. He has also worked as a musician on numerous recording sessions, including playing steel and rhythm guitar on many of **Merle Haggard**'s recordings. His brother Buddy (b. 5 August 1936, Wichita, Kansas, USA) is a noted country songwriter, record producer and radio personality. He also relocated to Bakersfield, and his songs have been recorded by **Buck Owens**, **Johnny Cash**, **Marty Robbins**, **Hank Snow** and many others. In the early 80s, Buddy and Billy worked together on various television projects. Billy currently heads Billy Mize Productions, making television spectaculars with Merle Haggard.

● ALBUMS: *This Time And Place* (Imperial 1969)★★★, *You're Alright With Me* (United Artists 1970)★★★, *Love'N'Stuff* (1976)★★.

Mizell, Hank

b. Bill Mizell, Asheville, North Carolina, USA. Mizell was a minor rockabilly artist best known for the 1957 recording 'Jungle Rock'. He served in the US Navy in 1947, and upon his discharge began both singing and preaching. In the early 50s he and his five-piece country band went to Montgomery, Alabama, to record. A disc jockey there nicknamed him Hank after the recently deceased **Hank Williams**, and the name stuck. In 1957, working with guitarist Jim Bobo, drummer Bill Collins and pianist Eddie Boyd in Chicago, Mizell recorded 'Jungle Rock' for the local EKO label. **King Records** picked up distribution, but the record did not sell, and Mizell gave up performing professionally. He became a preacher and moved between Chicago, Mississippi and Nashville for the next few years. Although several country singles were recorded in the 60s and 70s, Mizell remained virtually unknown until 1976, when rockabilly collectors in Europe discovered the King single. 'Jungle Rock' transcended cult credibility to reach the UK Top 10, and prompted **Charly Records** to release other rediscovered Mizell recordings. Mizell made a few other rockabilly and country recordings in the 80s, but remained unknown outside of hardcore rockabilly circles.

● COMPILATIONS: *Jungle Rock* (Charly 1976)★★★, *Higher* (1977)★★, *We're Gonna Bop Tonight* (1982)★★★.

Mlle. Modiste

Composer **Victor Herbert**'s first collaboration with librettist and lyricst Henry Blossom was a tremendous success. - in the long term. After its debut at the Knickerbocker Theatre in New York on 25 December 1905, it ran for 202 performances. That was a decent enough run in those days anyway, and it gained in popularity over the years mainly due to the its star, the lovely Fritzi Scheff, and her close identification with the operetta during its many tours and subsequent Broadway revivals. Scheff played the role of Fifi, who works in a hat shop owned by Mme. Cecil (Josephine Bartlett). She is in love with Captain Etienne de Bouvray (Walter Percival), but their romance is disapproved of by her employer, and the gentleman's uncle, Compte. de St. Mar (William Pruett). Josephine would also like to sing on the stage, and she confides her ambitions to a visiting American, the wealthy Hiram Bent (Claude Gillingwater). He is so taken by her charm and manner, that he offers to pay for an extensive course of singing lessons. Inevitably, when the dissenters hear her beautiful voice, they protest no more, and the marriage is allowed to take place. Fritzi Scheff, who had been with the Metropolitan Opera before she made her Broadway debut in the title role of Babette in 1903, introduced 'Kiss Me Again', one of the most cherished ballads in the history of operetta, and she also excelled on the delightful 'If I Were On The Stage' and 'The Mascot Of The Troops'. Pruett had the resolute 'I Want What I Want When I Want It', and Percival sang the engaging 'The Time, The Place And The Girl'. The rest of the score included 'Love Me, Love My Dog', 'When The Cat's Away', and 'The Nightingale And The Star'. Fritzi Scheff, who was born in Vienna in 1879, made her last Broadway appearance as Mlle. Modiste in 1929 when she was 50 years old. She died in New York on 8 April 1954.

MLO

A collaboration between UK-born Jon Tye and Pete Smith through the **Rising High** imprint, MLO's debut album was also the soundtrack to a film of the same name - shown as live accompaniment to **Pink Floyd** gigs in 1994. The project was put together in an intensive two week period inside one of the world's most advanced multi-media studios. The term ambient was almost inevitably invoked, though the duo opted to disassociate themselves from the bulk of the artists working within that genre. The album was titled after the seventh moon of Jupiter, the only entity in the solar system, aside from the earth, known to be volcanically active. As well as recording a film for use alongside their debut album, and producing videos for other artists, Tye has also recorded solo as Flutter ('Flutter').

● ALBUMS: *Io* (Rising High 1994)★★★.

MMW

Progressive jazz fusionists MMW, an acronym for Medeski, Martin and Wood, were formed in New York City, New York, USA, in the early 90s. At the beginning their shows together were regarded as part of a 'connoisseur's scene' at clubs such as the Knitting Factory. From their inception, the participants' jazz skills were tempered by soul, funk and rock embellishments. Their national tours soon won them a much broader cross-section of supporters, as the band deliberately attempted to secure a young, open-minded audience. Jan Medeski (keyboards), Billy Martin (drums) and Chris Wood (bass) could boast of previous stints in such celebrated underground acts as the Either/Orchestra and the **Lounge Lizards**. As Medeski told the press, 'Our deal is to try to take improvised music - an elevated art form - and bring it down to earth. And if the kids dig it, then maybe we can help turn them on to Miles or Coltrane or Mingus. That'd be cool.' As a testament to the group's wide-ranging appeal, they were invited to support **Phish** - a rock band but one nevertheless similarly committed to improvised live performance - at their sold-out New Orleans date at the State Theater in 1995. MMW have also supported artists as diverse as **Los Lobos** and **Morphine**, while members have contributed to studio projects by **Biz Markie** and **Rickie Lee Jones**. Phish guitarist Trey Anastasio subsequently joined MMW onstage for later shows, while Medeski contributed to his solo album, *Surrender To The Air*. A series of albums for Gramavision have cemented MMW's rise and confirmed the viability of their intentions to popularise contemporary jazz. *Friday Afternoon In The Universe* was arguably the best of these. It included 'Chubb Sub', which was featured on the soundtrack to the hit film, *Get Shorty*.

● ALBUMS: *Notes From Underground* (Accurate 1992)★★★, *It's A Jungle In Here* (Gramavision/Rykodisc 1993)★★★★, *Friday Afternoon In The Universe* (Gramavision/Rykodisc 1995)★★★, *Shack-Man* (Gramavision/Rykodisc 1996)★★.

MN8

Comprising the pseudonymous KG, G-Man, Kule T and Dee-Tails, UK black pop group MN8 made a major breakthrough in 1994 with the release of 'I've Got A Little Something For You'. A strangely threatening swingbeat tune, it nevertheless saw the group, who are based in Surrey, become firm favourites with the nation's teenagers. The follow-up single was 'If You Only Let Me In', another example of the group's catchy swingbeat soul. The accompanying video featured the group's lascivious dance routines - already one of their most recognizable traits. They subsequently joined **Janet Jackson** on her European tour and continued to appear regularly on UK television. The group's 1995 debut album, *To The Next Level*, demonstrated a greater versatility than might have been anticipated from the group's singles, and included a Disney-style ballad in 'Pathway To The Moon' alongside more soul-based material such as 'Lonely' and 'Happy'.

● ALBUMS: *To The Next Level* (Columbia 1995)★★★.

Mo' Wax Records

This label was formed by James Lavelle (b. 1975, Oxford, England) in 1992 and helped to develop the abstract hip-hop sound. As a child Lavelle heard jazz at home and later developed an interest in hip-hop through artists such as **Grandmaster Flash** and **Doug E. Fresh**. He began DJing when he was 14 and while working in specialist jazz and dance record shops in London he developed his broad tastes in music. In 1992 he formed Mo' Wax Records, with the aid of £1,000 from his boss at Honest Jon's record shop, to 'bring together all the different types of music that I've grown up with'. The first release was 'Promise' from the New York jazz group Repercussions, followed in 1993 by tracks from **Raw Stylus**, Palmskin Productions and DJ Takemura. However, it was **DJ Shadow**'s 'In

Flux/Hindsight' that really established the Mo' Wax approach, helping to introduce hip-hop to the techno community and vice versa. In 1994 Mo' Wax pursued this idea with releases from **DJ Krush**, Attica Blues and Lavelle's own project, U.N.K.L.E. La Funk Mob's 'Tribulations Extra Sensorielles' included remixes by **Ritchie Hawtin** and **Carl Craig**, while the excellent compilation *Headz*, as well as containing material from Mo' Wax artists, featured **Howie B.** and **Autechre**, further highlighting the label's aim to unite artists and sounds from supposedly disparate backgrounds. After turning down offers from **London Records** and other major labels, in 1996 Lavelle signed a distribution deal with **A&M Records**. The two *Headz II* compilations (1996) included tracks from the **Beastie Boys**, **Black Dog Productions**, **Photek**, **Alex Reece**, **Roni Size**, the **Jungle Brothers** and **Massive Attack**. Other artists who have released material on the label include **Air**, Deborah Anderson, Innerzone Orchestra (Carl Craig), Major Force, **Money Mark**, **Dr. Octagon**, Andrea Parker and Sukia.

Mo-Dettes

Despite the name, the timing of their appearance on the music scene, and the fact that they covered the **Rolling Stones**' 'Paint It Black', the Mo-Dettes were not modettes and disliked anyone who said they were. They were originally formed for a one-off gig at the Acklam Hall, supporting the Vincent Units. Their line-up was built around Kate Korus (b. Katherine Corris, New York, USA; guitar), who played with the Castrators before lasting just three gigs with the earliest line-up of the **Slits**. She left (to be replaced by Viv Albertine) and attempted to form several bands. Korus took a long time finding musicians with whom she was happy, but eventually she came across (on the set of *The Great Rock 'N' Roll Swindle* where both had non-acting jobs) drummer June Miles-Kingston (the sister of Bob Kingston of **Tenpole Tudor**) and bassist Jane Crockford. Crockford had previously played in the Banks Of Dresden with Richard Dudanski. Through a mutual friend they met Ramona Carlier, a singer from Switzerland whose experience to date had been backing vocals at a few sessions, plus a one-off party gig with a band called the Bomberettes, and had been in England about a year. The first product of their labours was 'White Mice' - on their own Mode label through **Rough Trade Records**. Ramona left late in 1981 to start a solo career, and was replaced by Sue Slack. Soon after, Korus left to be replaced by Melissa Ritter. The final split came shortly afterwards in 1982, owing to further internal friction. Miles-Kingston moved on to **Fun Boy Three**'s backing band, before she produced a solo single for **Go! Discs**, joined the **Communards** and sang on various sessions. Kate Korus also released a single with Jenny of the **Belle Stars**.

- ALBUMS: *The Story So Far* (Mode 1980)★★.
- COMPILATIONS: *Loved By Thousands ... Hated By Millions* (Bullet Proof 1995)★★.

Moanin' In The Moonlight - Howlin' Wolf

Unlike **Muddy Waters**, throughout his career **Howlin' Wolf** adhered to his Mississippi roots, learned from **Charley Patton**, the so-called Father of Delta blues. 'Smokestack Lightnin'', the song that epitomized the Wolf's roar, came from Patton, as did 'I Asked For Water (She Gave Me Gasoline)'. The howl was saved for 'Moanin' At Midnight' and 'Moaning For My Baby'. Although he had started on guitar, he took up the harmonica, which he played with more force than virtuosity. Having spent time around Memphis, Wolf also knew how to rock, and he drew the best from his Chicago musicians. His later collaborations with **Willie Dixon** may have brought him wider recognition, but the meat of the matter was in these earlier songs.

- Tracks: *Moanin' In The Moonlight; How Many More Years; Smokestack Lightnin'; Baby How Long; No Place To Go; Evil; I'm Leading You; Moanin' For My Baby; I Asked For Water; Forty Four; Somebody In My Home.*
- First released 1962
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Moanin' The Blues - Hank Williams

The strong blues thread in **Hank Williams**' music is partially the result of having learned guitar playing from a black musician, Tee-Tot. He also suffered a great deal, and proved that real suffering has to be endured before the artist can write convincingly about misery. Songwriting does not come any better than the compact, aching poetry of 'I'm So Lonesome I Could Cry'. It is not all doom and gloom, however, on this 8-track, 10-inch album: there is the unusual chording of 'Honky Tonk Blues' and the playful yodels of 'Lovesick Blues' and 'Long Gone Lonesome Blues'. Hank Williams is the most influential man country music has ever produced, or is ever likely to. Essential.

- Tracks: *Moanin' The Blues; I'm So Lonesome I Could Cry; My Sweet Love Ain't Around; Honky Tonk Blues; Lovesick Blues; The Blues Come Around; I'm A Long Gone Daddy; Long Gone Lonesome Blues.*
- First released 1952
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Mobb Deep

Mobb Deep, a duo of rappers Havoc (b. *c*.1975, Queensbridge, New York, USA) and Prodigy (b. *c*.1975, Queensbridge, New York, USA), made a colossal impact in 1995 with their hardcore hip-hop single 'Shook Ones Part II'. Compared in the music press to the experience of hearing **Schoolly D** for the first time, it saw the Queensbridge, New York, USA rap team propelled to the top of the ***Billboard*** charts and national fame. It accompanied the release of their second album, *The Infamous*, which offered a succession of bleak inner-city narratives such as 'Survival Of The Fittest' and the Q-Tip-produced 'Drink Away The Pain'. Mobb Deep had first received attention in 1991 when US rap magazine *The Source* praised them in its 'Unsigned Hype' column. Both partners were just 16 years old, but their first demo possessed obvious maturity and skill, boosted by their experience of watching **MC Shan** and **Roxanne Shante** rapping in local parks. They met in 1988, Havoc having been tutored by his rapping cousin MC Tragedy. By 1992 they had secured a recording contract with **Island Records**' subsidiary 4th And Broadway, recruiting Large Professor and **DJ Premier** to help with the production of their somewhat listless debut album. Despite the initial momentum, however, the deal fell apart amid squabbles with an unethical manager. The duo regrouped in time for *The Infamous*, which was much-improved in terms of both production and lyrics. 'Survival Of The Fittest' was promoted by a 'paintball' competition in Long Island, with competing teams including members of the **Wu-Tang Clan** and Loud Records' staff.

● ALBUMS: *Mobb Deep* (4th And Broadway 1993)★★★, *The Infamous* (Loud/RCA 1995)★★★★, *Hell On Earth* (Loud/RCA 1996)★★★.

Mobley, Hank

b. Henry Mobley, 7 July 1930, Eastman, Georgia, USA, d. 30 May 1986. Tenor saxophonist Mobley began his professional career with an R&B band in 1950. The following year, he was attracting the attention of such important beboppers as **Max Roach** and **Dizzy Gillespie**, and by 1954 his stature was such that he was invited to become a founder member of **Horace Silver**'s Jazz Messengers. When Silver re-formed a band under his own name, bequeathing the Messengers to **Art Blakey**, Mobley went along, too. In the late 50s he was briefly with Blakey, then worked with **Dizzy Reece** and, in 1961, spent a short but memorable time with **Miles Davis**. Throughout the 60s, Mobley worked with many distinguished musicians, among them **Lee Morgan**, **Barry Harris** and **Billy Higgins**, often leading the bands, and recording several outstanding sessions for **Blue Note**. In the 70s, Mobley was dogged by poor health, but he worked sporadically, including a stint as co-leader of a group with **Cedar Walton**. Mobley played even less frequently in the 80s, but shortly before his death in 1986, he worked with **Duke Jordan**. The seemingly casual ease with which Mobley performed, comfortably encompassing complex rhythmical innovations, and the long period spent on the sidelines have tended to obscure the fact that his was a remarkable talent. Also militating against widespread appeal was his sometimes detached, dry and intimate sound, which contrasted sharply with the more aggressively robust style adopted by many of his contemporaries.

● ALBUMS: with Art Blakey *The Jazz Messengers At The Cafe Bohemia* (1955)★★★★, *The Hank Mobley Quartet* (Blue Note 1955)★★★, *The Jazz Message Of Hank Mobley* (Savoy 1956)★★★★, *Mobley's Message* (1956)★★★★, *Mobley's Second Message* (Savoy 1956)★★★, *The Hank Mobley Sextet* (1956)★★★, *Hank Mobley-Lee Morgan: Hank's Shout* (1956)★★★, *Hank Mobley And His All Stars* (Blue Note 1957)★★★, *Hank Mobley With Donald Byrd And Lee Morgan* (Blue Note 1957)★★★, *The Hank Mobley Quintet* (1957)★★★★, *Hank* (1957)★★★, *Hank Mobley* (Blue Note 1957)★★★, *Poppin'* (1957)★★★, *Peckin' Time* (Blue Note 1958)★★★, *Monday Night At Birdland* (1958)★★★, *Soul Station* (Blue Note 1960)★★★★, *Roll Call* (Blue Note 1960)★★★, with Miles Davis *Carnegie Hall 1961* (1961)★★★, with Davis *At The Blackhawk* (1961)★★★★, *Workout* (Blue Note 1961)★★★★, *Another Workout* (1961)★★★, *Straight No Filter* (Blue Note 1963-65)★★★, *No Room For Squares* (Blue Note 1963)★★★, *52nd Street Theme* (New Jazz 1963)★★★, *The Turnaround* (1965)★★★, *Dippin'* (Blue Note 1965)★★★, *A Caddy For Daddy* (Blue Note 1965)★★★, *A Slice Of The Top* (1966)★★★, *Third Season* (1967)★★★, *Hi Voltage* (1967)★★★, *Far Away Lands* (Blue Note 1967)★★★, *Reach Out* (1968)★★★, *The Flip* (1969)★★★, *Thinking Of Home* (1970)★★★.

Moby

A New York DJ, recording artist, Christian, vegan and Philosophy graduate. Moby (b. Richard Melville Hall, *c.*1966, New York, USA) is so nicknamed because of the fact that he can trace his ancestry to the author of the famous Captain Ahab whaling tale. This is by no means the only interesting aspect of his idiosyncratic artistic life. He refuses to travel anywhere by car because of the environmental considerations, and generally displays little of the public anonymity that is the creed of the underground DJ. In 1991 he took the *Twin Peaks* theme, under the guise of 'Go', into the Top 10. Although that appealed to the more perverse natures of both mainstream and club audiences, the release of 'I Feel It'/'Thousand' in 1993 was yet more bizarre. The latter track was classified by the *Guinness Book Of Records* as the fastest single ever, climaxing at 1015 bpm. It was typical of Moby's playful, irreverent attitude to his work. In his youth he was a member of hardcore punk outfit the Vatican Commandos, and even substituted as singer for **Flipper** while their vocalist was in prison. He has brought these rock 'n' roll inclinations to bear on the world of dance: at the 1992 DMC/Mixmag Awards ceremony he trashed his keyboards at the end of his set. His introduction to dance music began in the mid-80s: 'I was drawn to it, I started reading about it, started hanging out in clubs. For me house music was the synthesis of the punk era.' He collected cheap, second hand recording equipment, basing himself in an old factory/converted prison in New York's Little Italy. He signed to leading independent **Mute** in 1993. *Ambient* was a collection of unissued cuts from 1988 to 1991, composed of barely audible atmospheric interludes. *Story So Far* gathered together a series of tracks he cut for Instinct Records. The following year Moby released 'Hymn', a transcendental religious techno odyssey, distinguished by a 35-minute ambient mix and a **Laurent Garner** remix. His own remix catalogue includes **Brian Eno**, **LFO** ('Tan Ta Ra'), **Pet Shop Boys**, **Erasure** ('Chorus'), **Orbital** ('Speed Freak'), **Depeche Mode** and even **Michael**

Jackson. He moved away from his techno/dance base in 1996 with *Animal Rights*, and in turn sounded more like Johnny Rotten.

● ALBUMS: *Ambient* (Mute 1993)★★, *The Story So Far* (Mute 1993)★★★, *Everything Is Wrong* (Mute 1995)★★★, *Animal Rights* (Mute 1996)★★★★, *I Like To Score* (Mute 1997)★★★.

Moby Dick

'A Whale Of A Tale' according to the publicity handouts - but 'a whale of a mistake', according to the critics. They harpooned the show right at the start, and even the financial clout of **Cameron Mackintosh** could not heal the wounds. *Moby Dick* was tried out at the tiny Old Fire Station in Oxford in the autumn of 1991, before opening at London's Piccadilly Theatre on 17 March 1992. In Robert Longden's book, sixth-form members of a girls' school bearing a remarkable resemblance to the infamous St. Trinian's, stage a production of Herman Melville's classic story in the school swimming pool. As one critic noted: 'The degree of camp, of music-hall smut and anachronism is extreme.' Cabaret singer Tony Monopoly played Miss Dorothy Hymen, the establishment's headmistress, who in turn played Captain Ahab (with a cricket pad where his peg leg should be) in the musical production of *Moby Dick*. When Ahab's ship sets sail, the schoolgirls, who are supposed to be sailors, appear scantily clad in gymslips and sexy stockings, and utter ancient jokes such as 'three years at sea and no sign of Dick'. Director and librettist Longden also wrote the lyrics, and the music was composed by Hereward Kaye. Their score, which contained more than 20 numbers - but no items that stood out - included 'Hymn', 'Forbidden Seas', 'Primitive', 'Love Will Always', 'Mr. Starbuck', 'Building America', 'Save The Whale', and 'Heave'. In the face of a vicious critical reaction and dwindling audiences, Mackintosh remained committed to the production until he was forced to close after a run of 15 weeks. He sanctioned the release of a double-CD which contained a recording of the show made over the sound system as a souvenir for the cast, and indicated that *Moby* was not sunk for ever. In 1993, a production was mounted by a theatre company in Boston, Massachusetts, and in the same year, a scaled-down, revised version, entitled *Moby!*, was presented in the English city of Exeter. The show surfaced again in 1995 at Hof, a small town in Northern Bavaria, with 'a new concept worked out by the authors and director Steven Dexter'.

Moby Grape

The legend that continues to grow around this late 60s San Francisco group is mainly based on their magnificent debut album, which fans vainly willed them to repeat. This iconoclastic band was formed in September 1966, with the seminal line-up of **Alexander 'Skip' Spence** (b. 18 April 1946, Windsor, Ontario, Canada; guitar/vocals), Jerry Miller (b. 10 July 1943, Tacoma, Washington, USA; guitar/vocals), Bob Mosley (b. 4 December 1942, Paradise Valley, California, USA; bass/vocals), Don Stevenson (b. 15 October 1942, Seattle, Washington, USA; drums) and Peter Lewis (b. 15 July 1945, Los Angeles, California, USA; guitar/vocals). With record companies queueing up to sign them, they decided to go with **CBS Records** and became marketing guinea pigs for an unprecedented campaign, whereupon 10 tracks (five singles plus b-sides) were released simultaneously. Not even the **Beatles** could have lived up to that kind of launch. Only one of the records dented the US chart: 'Omaha' reached a dismal number 88. Had the singles been released in normal sequence, they might all have been hits, as the quality of each song was outstanding. The band fell into immediate disarray, unable to cope with the pressure and hype. The resulting debut, *Moby Grape*, contained all these 10 tracks plus an additional three, and it deservedly reached the US Top 30 album charts. It is now recognized as a classic. The short, brilliantly structured, guitar-based rock songs with fine harmonies still sound fresh in the 90s.

Their follow-up was a similar success (yet a lesser work), and made the US Top 20 album chart. As with their debut, CBS continued with their ruthless marketing campaign, determined to see a return on their investment, as the band had originally held out for a considerable advance. *Wow* sported a beautiful surrealistic painting/collage by Bob Cato, depicting a huge bunch of grapes mixed with an eighteenth-century beach scene, that came with a free album, *Grape Jam*. Additionally, one of the tracks was recorded at 78 rpm, forcing the listener to get up and change the speed only to hear a spoof item played by Lou Waxman And His Orchestra. Amidst this spurious package were some of their finest songs, including Spence's 'Motorcycle Irene', Miller's 'Miller's Blues', Mosley's 'Murder In My Heart For The Judge' and arguably their best track, 'Can't Be So Bad'. Penned by Miller and featuring his stinging guitar solo, this furiously paced heavy rock item is suddenly slowed down and sweetened by an outstanding five-part **Mamas And The Papas**-style harmony. The song failed to chart anywhere.

Spence had departed with drug and mental problems by the release of *Moby Grape '69*, although his ethereal composition 'Seeing' is one of the highlights of this apologetic and occasionally brilliant album (the hype of the past is disclaimed by the 'sincere' sleeve notes). Other notable tracks included Lewis' hymn-like 'I Am Not Willing' and the straightforward rocker 'Truck Driving Man'. A disastrous European tour was arranged, during which the band was constantly overshadowed by the support act **Group Therapy**. Mosley left on their return to the USA, and allegedly joined the marines, leaving the rest to fulfil their contract by making a fourth album. He also made a solo album. Spence, who today lives in a men's hostel as a ward of the county, released the extraordinary *Oar*. This album has become a cult classic since its release in 1968, and is both painfully dark ('Diana') yet hopelessly light ('Lawrence Of Euphoria'). It does at least reflect Spence's condition as a paranoid schizophrenic.

The poor-selling and lacklustre *Truly Fine Citizen* was badly received; the critics had already given up on them. The band then disintegrated, unable to use the name which was and still is owned by their manager, Matthew Katz. The remaining members have appeared as Maby Grope, Mosley Grape, Grape Escape, Fine Wine, the Melvills, the Grape, the Hermans and the Legendary Grape. During one of their many attempts at re-formation, Mosley and Miller actually released a record as Fine Wine. The original five reunited for one more undistinguished album in 1971, *20 Granite Creek*. Out of the mire, only Mosley's 'Gypsy Wedding' showed some promise. Skip Spence delivered the quirky 'Chinese Song,' played on a koto, and the silk-voiced Lewis produced 'Horse Out In The Rain' with its unusual timing and extraordinary booming bass. A live album in 1978 delighted fans, and rumours abounded about various re-formation plans. Some of the band still play together in small clubs and bars, but the magical reunion of the five (just like the five **Byrds**) can never be. Spence, sadly, is in no fit state and, unbelievably it was alleged that Mosley was also diagnosed as a schizophrenic and was living rough on the streets in San Diego. The myth surrounding the band continues to grow as more (outrageous) stories come to light.

The debut album is one of the true rock/pop classics of the past 30 years (along with **Love**'s ***Forever Changes***), and their influence is immense. The 'grape sound' has shown up in many groups over the past 20 years including the **Doobie Brothers**, **R.E.M.**, the **Smithereens**, **Teenage Fanclub** and **Weezer**, and **Robert Plant** is a long term fan. They were, more than any other band from the Bay Area in 1967/68, the true embodiment of the music (but not the culture). Their appearance at Wetlands, New York on 6 August 1997 was a delightful surprise. Mosley, Miller and Lewis performed as Moby Grape with ex-**Big Brother And The Holding Company** Sam Andrew replacing Spence and Randy Guzman replacing Stevenson.

- ALBUMS: *Moby Grape* (Columbia 1967)★★★★★, *Wow* (Columbia 1967)★★★, *Grape Jam* (Columbia 1967)★★, *Moby Grape '69* (Columbia 1969)★★★★, *Truly Fine Citizen* (Columbia 1969)★★★, *20 Granite Creek* (Reprise 1971)★★★, *Live Grape* (1978)★★★, as Fine Wine *Fine Wine* (1976)★★, *Moby Grape* (San Francisco Sound 1983)★★. Solo: Bob Mosley *Bob Mosley* (Warner 1972)★★. Peter Lewis *Peter Lewis* (Taxim 1996)★★★.
- COMPILATIONS: *Great Grape* (Columbia 1973)★★★, *Vintage Grape* 2-CD box set with unreleased material and alternate takes (Columbia/Legacy 1993)★★★★★.

Moby Grape - Moby Grape

Time and time again this album is cited as the finest debut of all time. But just who were **Moby Grape**? They were a stellar San Francisco rock band who became appalling victims of record company hype followed by their own excesses, as they were lulled into believing they were more than they were. Loopy **Skip Spence**, growling Bob Mosley and talented bluesman Jerry Miller were but three-fifths of a great band. Every track could have been issued as a single, which is exactly what CBS did when they released five on the same day, with disastrous results. An indispensable collection and superseded in 1993 by the even more indispensable *Vintage Grape*.

- Tracks: *Hey Grandma; Mr. Blues; Fall On You; 8.05; Come In The Morning; Omaha; Naked, If I Want To; Someday; Ain't No Use; Sitting By The Window; Changes; Lazy Me; Indifference.*
- First released 1967
- UK peak chart position: did not chart
- USA peak chart position: 24

Mock Turtles

With their promising UK hit single 'Can You Dig It?', the Mock Turtles followed a line of success stories that had emanated from Manchester, England, between 1989 and 1991. Like many of their contemporaries, the band had been playing the independent circuit for several years before realizing their potential. The band's lynchpin was singer, guitarist and songwriter Martin Coogan, who had previously fronted Judge Happiness, won a Salford University talent contest and subsequently issued a single, 'Hey Judge', on the Mynah label in 1985. As the Mock Turtles, Coogan was joined by Steve Green (bass), Krzysztof Korab (keyboards) and Steve Cowen (drums), and their recordings surfaced on several of the Imaginary label's popular tribute compilations (covering **Syd Barrett**'s 'No Good Trying', **Captain Beefheart**'s 'Big-Eyed Beans From Venus', the **Kinks**' 'Big Sky', the **Byrds**' 'Why' and the **Velvet Underground**'s 'Pale Blue Eyes'), illustrating their eclectic tastes. Meanwhile, the band's first 12-inch EP, *Pomona*, was issued in 1987, and although it owed an obvious debt to early **David Bowie** and veered towards the overblown, the confidence of musicians, string arrangements and songwriting was obvious. Guitarist Martin Glyn Murray joined the band in time for 'The Wicker Man' (inspired by the film of the same name), followed by 'And Then She Smiles'. From pure folk to powerful songs verging on the pompous, the Mock Turtles conveyed a distinctive feel within their music. However, it was their next single, 1990's 'Lay Me Down', that hinted at bigger things, sporting a sparse yet infectious shuffling backbeat. Hot on its heels came a well-received debut album, *Turtle Soup*, in June, which fared well on the independent chart, as did the band's collaboration with one of Coogan's long-time influences, **Bill Nelson**, for 'Take Your Time' (the b-side of their next single, 'Magic Boomerang'). This was enough to lure Siren Records, and for their first major label single, the band chose to rework the b-side of 'Lay Me Down', 'Can You Dig It?'. The single was an instant hit, with BBC Television's ***Top Of The Pops*** appearances to match, and in its wake came another reissue of sorts, 'And Then She Smiles'. This failed to build on the success of 'Can You Dig It', and the Mock Turtles' highly commercial *Two Sides* suffered from a low profile, despite its abundance of musical muscle and carefully crafted songs. In the meantime, Imaginary compiled most of their early single tracks on *1987-90*, for those newcomers who had missed them first time around. However, the Mock Turtles' rapid progress soon transmuted into an equally swift decline. The band dissolved when Coogan formed a new band, Ugli, with Korab and Green after Murray left to pursue an acting career. Coogan (brother of Steve) wrote songs for the latter's pseudonymous comedy crooner Tony Ferrino.

- ALBUMS: *Turtle Soup* (Imaginary 1990)★★★, *Two Sides* (Two Sides 1991)★★★★.
- COMPILATIONS: *87-90* (Imaginary 1991)★★★.

Mockingbirds

Formed in Manchester, England, in 1964, when three former members of the Whirlwinds - **Graham Gouldman** (b. 10 May 1945, Manchester, England; guitar/vocals), Steve Jacobsen and Bernard Basso - were joined by ex-Sabres' drummer Kevin Godley (b. 7 October 1945, Manchester, England). However, although Graham's songwriting skills provided hits for the **Yardbirds**, **Hollies** and **Herman's Hermits**, his group was unable to gain a similar commercial ascendancy. Between 1965 and 1966, the Mockingbirds completed five singles, of which 'You Stole My Love' was the most ambitious. Although co-produced by **Giorgio Gomelsky** and **Paul Samwell-Smith**, and abetted by vocalist **Julie Driscoll**, the song was a commercial failure and the group's confidence was consequently undermined. Gouldman began a solo career upon the group's collapse, but later rejoined Godley for several studio projects, which in turn inspired the formation of **10cc**.

Models

The Models were Australia's premier 'new wave' band to emerge from the punk period in the second half of 1978. Original member Sean Kelly (guitar, vocals) and James Freud (bass; who joined in 1982), provided much of the Models' song material. Both had played together previously in Melbourne punk band the Teenage Radio Stars. The fluctuating line-up of the Models has in the past included notables Andrew Duffield (keyboards; replaced in 1983 by Roger Mason), drummers Janis 'Johnny Crash' Friedenfields and Barton Price, Mark Ferrie (bass, vocals) and James Valentine (keyboards). The band recorded often, and despite enjoying substantial success on the Australian alternative charts, toured frequently and extensively to repay debts that would eventually lead to acrimony between the principal songwriters. Commercial success finally came in 1985 with the 'Out Of Sight Out Of Mind' single and album, and the 'Barbados' single. The band's material was either dense rock music or melodic pop, which alienated its long-standing fans. Since the band broke up in 1987, Freud recorded a solo album, but despite its high production costs, it did not perform very well. Kelly eased himself back into the limelight by co-forming a band called the Absent Friends with various other well-known Australian musicians, including **INXS** bassist Garry Beers. Initially conceived as a part-time affair, the band developed into a more fully fledged outfit which earned high respect around Sydney, and released *Here's Looking Up Your Address* on the Mushroom label in 1990.

- ALBUMS: *Alphabetacharliedeltaechofoxtrot* (Mushroom 1980)★★★, *Local And/Or General* (Mushroom 1981)★★★, *Pleasure Of Your Company* (Mushroom 1983)★★★, *Out Of Sight Out Of Mind* (Mushroom 1985)★★★, *Media* (Mushroom 1986)★★★.

Modern Art - Art Farmer

Trumpet and flugelhorn player **Art Farmer** is a warm and lyrical improviser, capable of creating stunningly original and carefully structured solos. This fascinating 1958 **Blue Note** date brings Farmer together with the highly regarded swing-led tenor saxophonist **Benny Golson** (and prolific jazz composer, most notably of 'I Remember Clifford') a year before they went on to form the enduringly popular Jazztet. The amazing **Bill Evans**, on loan at the time from **Miles Davis**'s Sextet, fills the piano chair, while Art's twin brother Addison plays bass, and **Dave Bailey** is on drums. This is swinging and melodic modern mainstream jazz at its very best.

- Tracks: *Mox Nix; Fair Weather; Darn That Dream; The Touch Of Your Lips; Jubilation; Like Someone In Love; I Love You; Cold Breeze.*
- First released 1958
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Modern English

Formed in Colchester, Essex, England, in 1979, Modern English's debut, *Mesh And Lace*, was released in suitably arty packaging by **4AD Records** two years later. It drew heavily on the gloom rock sound already patented by bands such as **Joy Division**, and had little originality or focus. *After The Snow*, recorded by the same line-up of Robbie Gray (vocals), Gary McDowell (guitar, vocals), Richard Brown (drums), Mick Conroy (bass, vocals) and Stephen Walker (keyboards), was a minor revelation, as they introduced warmth and strong guitar harmonies, rejecting the tinny bleakness of the debut. It was well received in the USA, and the band relocated to New York to consolidate a popularity encouraged by college radio. *Richochet Days* had a crisper production but less creative experimentation. By *Stop Start*, released by **Sire Records** in 1986, Stephen Walker and Richard Brown had left, and Aaron Davidson (keyboards, guitar) had joined. The band had tried too hard for commercial approval and was left with an unspecific rock/pop sound that caused them to split soon afterwards. Gray returned to England to form a new group. They reconvened in 1990 for *Pillow-Lips*, but to little interest.

● ALBUMS: *Mesh And Lace* (4AD 1981)★★, *After The Snow* (Sire 1982)★★★, *Richochet Days* (Sire 1984)★★★, *Stop Start* (Sire 1986)★★, *Pillow-Lips* (TVT 1990)★★.

Modern Jazz Quartet

In 1951, four musicians who had previously played together in the **Dizzy Gillespie** big band formed a small recording group. Known as the **Milt Jackson** Quartet, the group consisted of Jackson (vibraphone), **John Lewis** (piano), **Ray Brown** (bass), and **Kenny Clarke** (drums). Brown's place was soon taken by **Percy Heath**, and by the following year, the group had adopted the name, Modern Jazz Quartet. Although initially only a recording group, they then began playing concert engagements. In 1955, Clarke dropped out to be replaced by **Connie Kay**. The new line-up of Jackson, Lewis, Heath and Kay continued performing as a full-time ensemble for the next few years, later reducing their collective commitments to several months each year. Seen as both a black response to the intellectualism of the **Dave Brubeck** quartet and New York's answer to west coast cool jazz, the MJQ were both very popular and very controversial, their detractors claiming that their music was too delicate and too cerebral. Whatever the case, there was certainly no denying that the group brought the dignity and professionalism of a classical quartet to their jazz performances. In 1974, the MJQ was disbanded, but reformed once more in 1981 for a concert tour of Japan. The success of this comeback convinced the members to reunite on a semi-permanent basis, which they did in the following year. Since 1982 they have continued to play concert and festival dates. Among the most sophisticated of all bop ensembles, the MJQ's directing influence has always been Lewis, whose sober performing and composing style was never more apparent than in this context. Lewis's interest in classical music has also been influential in MJQ performances, thus placing the group occasionally, and possibly misleadingly, on the fringes of third-stream jazz. The playing of Heath and Kay in this, as in most other settings in which they work, is distinguished by its subtle swing. Of the four, Jackson is the most musically volatile, and the restraints placed upon him in the MJQ create intriguing formal tensions which are, in jazz terms, one of the most exciting aspects of the group's immaculately played, quietly serious music.

● ALBUMS: *Modern Jazz Quartet With Milt Jackson* (Prestige 1953)★★★★, *Modern Jazz Quartet Vol 2* (Prestige 1953)★★★, *Django* (1953)★★★★, *Concorde* (Prestige 1955)★★★★, *Modern Jazz Quartet* (Savoy 1955)★★★, *The Artistry Of* (Prestige 1956)★★★★, *The MJQ At Music Inn* (Atlantic 1956)★★★, *Django* (Prestige 1956)★★★★, *Fontessa* (Atlantic 1956)★★★★, *Live* (Jazz Anthology 1956)★★★, *One Never Knows* (1957)★★★, *MJQ* (Atlantic 1957)★★★★, *Concorde* (Original Jazz Classics 1957)★★★, *Live At The Lighthouse* (Atlantic 1957)★★★★, *At Music Inn: Vol 2* (Atlantic 1958)★★★, *Odds Against Tomorrow* (1959)★★★, *Longing For The Continent* (LRC 1959)★★★, *European Concert* (Atlantic 1960)★★★, *Patterns* (United Artists 1960)★★★, *Third Stream Music: MJQ And Guests* (Atlantic 1960)★★★, *Pyramid* (Atlantic 1960)★★★★, *MJQ And Orchestra* (Atlantic 1961)★★, *Lonely Woman* (Atlantic 1962)★★★, *The Comedy* (Atlantic 1962)★★★, *The Sheriff* (Atlantic 1964)★★★, with Laurindo Almeida *Collaboration* (Atlantic 1964)★★★, *A Quartet Is A Quartet Is A Quartet* (Atlantic 1964)★★★, *Plays Gershwin's Porgy And Bess* (Atlantic 1965)★★★, *Play For Lovers* (Prestige 1966)★★★, *Plays Jazz Classics* (Prestige 1966)★★★, *Jazz Dialogue* (Atlantic 1966)★★★, *Blues At Carnegie Hall* (Atlantic 1967)★★★, *Live At The Lighthouse* (Atlantic 1967)★★★, *Under The Jasmine Tree* (Apple 1968)★★, *Space* (Apple 1969)★★, *Plastic Dreams* (Atlantic 1971)★★, *The Legendary Profile* (Atlantic 1972)★★★, *Blues On Bach* (Atlantic 1974)★★★★, *The Complete Last Concert* (Atlantic 1974)★★★★, *Plus* rec. 1957-71 (70s)★★★, *In Memoriam* (1977)★★★, *Together Again!* (Pablo 1982)★★★, *Together Again!: Echoes* (Pablo 1984)★★★, *The Best Of The MJQ* rec. 1984-85 (80s)★★★, *Three Windows* (Atlantic 1987)★★★, *For Ellington* (East West 1988)★★★, *MJQ & Friends* (Atlantic 1994)★★★, *A Celebration* (Atlantic 1994)★★★.

● COMPILATIONS: *MJQ 40* 4-CD box set (Atlantic 1992)★★★★.

● VIDEOS: *40th Anniversary* (View Video 1995).

Modern Lovers

Formed in Boston, Massachusetts, USA, the Modern Lovers revolved around the talents of uncompromising singer-songwriter **Jonathan Richman** (b. May 1951, Boston, Massachusetts, USA). The group, which included Jerry Harrison (b. 21 February 1949, Milwaukee, Wisconsin, USA; guitar - later of **Talking Heads**), Ernie Brooks (bass) and future **Cars** drummer David Robinson, offered an inspired amalgam of 50s pop, garage bands, girl groups and the **Velvet Underground**, a style that both engendered a cult following and attracted the interest of ex-Velvet member **John Cale**, then a staff producer at **Warner Brothers Records**. However, having completed a series of demos, a disillusioned Richman disbanded the line-up and retreated to Boston, although Cale marked their association by recording his protégé's composition, 'Pablo Picasso', on *Helen Of Troy* (1975). In 1976, the unfinished tracks were purchased by the newly founded Beserkley Records label, which remixed the masters, added two new performances and released the package as ***The Modern Lovers***. The company also signed Richman, whose new album, *Jonathan Richman And The Modern Lovers*, was confusingly issued within months of the first selection. The second set revealed a less intensive talent, and his regression into almost childlike simplicity was confirmed on *Rock 'N' Roll With The Modern Lovers*. Richman's new group - Leroy Radcliffe (guitar), Greg 'Curly' Kerenen (bass) and D. Smart (drums) - was purely acoustic and featured a repertoire which, by including 'The Ice-Cream Man', 'Hey There Little Insect', 'The Wheels On The Bus' and 'I'm A Little Aeroplane', was deemed enchanting or irritating, according to taste. The Modern Lovers nonetheless enjoyed two surprise UK hits with 'Roadrunner' and 'Egyptian Reggae', which reached numbers 11 and 5, respectively, in 1977. However, as the unit was undeniably a vehicle for Richman's quirky vision, the Modern Lovers name was dropped the following year when the singer embarked on a solo tour. He has nonetheless revived the title on occasions, notably on *It's Time For Jonathan Richman And The Modern Lovers* and *Modern Lovers 88*.

- ALBUMS: *The Modern Lovers* (Beserkley 1976)★★★★, *Jonathan Richman And The Modern Lovers* (Beserkley 1976)★★★, *Rock 'N' Roll With The Modern Lovers* (Beserkley 1977)★★★, *The Modern Lovers Live* (Beserkley 1977)★★, *It's Time For Jonathan Richman And The Modern Lovers* (Upside 1986)★★, *Modern Lovers 88* (Rounder 1988)★★★.
- COMPILATIONS: *The Original Modern Lovers* early recordings (Bomp! 1981)★★★, *Jonathan Richman And The Modern Lovers - 23 Great Recordings* (Beserkley 1990)★★★★.

The Modern Lovers - Modern Lovers

One of the great 'lost' albums in rock history, *The Modern Lovers* offered listeners a bridge between the **Velvet Underground** and the birth of punk. It also introduced them to **Jonathan Richman**, a most underrated songwriter. **The Modern Lovers**' only proper album is actually a collection of demos recorded with **John Cale** in the early 70s. They were never released until 1976, by which time the band had long passed. The classic tracks available here include 'Pablo Picasso', 'She Cracked' and 'Roadrunner', the subliminal influence at work behind **Cornershop**'s 'Brimful Of Asha'. Richman's aching vocals, often seemingly on the point of collapse, provide the sort of direct emotional connection that great rock 'n' roll has always been about.

- Tracks: *Roadrunner; Astral Plane; Old World; Pablo Picasso; I'm Straight; She Cracked; Hospital; Someone I Care About; Girl Friend; Modern World; Dignified And Old; Government Center.*
- First released 1976
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Modern Mandolin Quartet

America's Modern Mandolin Quartet were co-founded by producer Mike Marshall, a native of Florida, whose early interests in bluegrass music were later qualified by his experiences as second mandolin player in the eclectic **David Grisman** Quartet, before he experienced full blooded modern jazz first hand with Montreaux. This circuitous passage was further complicated by a growing awareness of classical structures, which led in turn to him adapting string quartet literature to different musical forms. The MMQ was thus formed with Dana Rath in 1985. Rath's second mandolin was augmented by Paul Binkley on mandola and John Imholz on mandocello. The latter pair adopted responsibility for arranging the group's material. Binkley had previously performed on classical guitar with the San Francisco Symphony, Opera and Ballet. Marshall's intention was explicitly to 'take a folk instrument, and by tackling classical music bring the mandolin into the concert hall'. By 1988 they were sufficiently prepared to announce their self-titled debut. It was followed two years later by *Intermezzo*, featuring pieces drawn from the repertories of Shostakovisch, Ravel, Brahms and Bach. Continuing this thread, 1991's *Nutcracker Suite* became one of the top 35 Christmas releases in the US ***Billboard*** charts. The group's fourth album for Windham Hill Records was arguably their most audacious. *Pan-American Journeys: 20th Century Music Of The Americas, Vol. 1*, was exactly what its title suggested. Rather grandly, it invited the ensemble to adapt pieces drawing on the musical history of their continent, in an attempt to produce a patchwork map of classical music's evolution from ethnic forms. The featured writers included **George Gershwin**, Argentinean **Astor Piazzolla**, famous for his demonstrative tangos (his contribution, 'Four For Tango', was originally written for the **Kronos Quartet**), and Brazilian composer Heitor Villa-Lobos. Other contemporary writers consulted included Tully Cathey, whose 'Elements IV: Water', was inspired by the Colorado River that runs by his home. The set opened with 'Redonda', specially composed for the quartet by former Montreux drummer Tom Miller, and climaxed in an adaptation of a Cuban folk song, 'Ojos Brujos' ('Eye Of The Sorceror').

- ALBUMS: *Modern Mandolin Quartet* (Lost Lake Arts/Windham Hill 1988)★★★, *Intermezzo* (Windham Hill 1990)★★★★, *The Nutcracker Suite* (Windham Hill 1991)★★★, *Pan-American Journeys: 20th Century Music Of The Americas, Vol. 1* (Windham Hill 1994)★★★.

Modern Records

Modern Records was founded in Los Angeles, California, USA, in 1945 by brothers **Jules, Saul And Joe Bihari**. They secured early success with Hadda Brooks and **Johnny Moore**'s Three Blazers, and within two years Modern had become one of the leading postwar R&B labels on the west coast, alongside **Imperial Records** and **Aladdin Records**. The Biharis manufactured their own records, building one of the largest pressing plants in the region, and an agreement with a network of independent distributors ensured Modern's releases enjoyed national distribution. **Etta James**'s 'Wallflower', **Jessie Belvin**'s 'Goodnight My Love' and the **Cadets**' 'Stranded In The Jungle' were some of the label's most successful recordings during the early 50s. **John Lee Hooker**, **Lightnin' Hopkins** and **Willie 'Smokey' Hogg** also recorded for Modern but its eminent position was undermined by its practice of 'covering' other R&B hits. Nevertheless, the Biharis were able to establish several subsidiary companies, including RPM, founded in 1950, and Flair, founded in 1953. **B.B. King** was RPM's most important signing, as this seminal blues singer/guitarist remained with the company until the 60s. **Rosco Gordon** ('No More Doggin') and **Johnny 'Guitar' Watson** ('Those Lonely, Lonely Nights') were among the other artists enjoying success on this outlet. Meanwhile, **Richard Berry**'s influential 'Louie Louie' was first issued on Flair. In 1951, armed with a Magnechord tape recorder, Joe Bihari undertook the first of several field trips to Mississippi. He made several important juke-joint blues recordings on location, notably with impassioned slide guitarist **Elmore James**. In 1952 Modern set up the Meteor label in Memphis, Tennessee, USA. It was managed by a fourth Bihari brother, Lester. By the end of the 50s the Modern group was being eclipsed by newer independent companies, notably **Atlantic Records**. The Biharis opted to concentrate on a newly founded budget line, Crown Records, which, following bankruptcy, was succeeded by Kent Records. These outlets revived recordings from Modern's halcyon era, but the entire operation ceased trading during the 80s following the death of Jules Bihari. The best of its catalogue has since been repacked for compact disc by UK licensees **Ace Records**.

Modern Romance

From the remnants of UK punk band, the **(Leyton) Buzzards**, crawled Geoff Deanne and David Jaymes. After becoming involved in the London club scene (alongside luminaries like Steve Strange), they formed a company called Business Art Productions with manager Brian O'Donoughue. Signed to **WEA**, they released 'Tonight'. This flopped, so in late 1980, Jaymes and Deanne formed a new line-up featuring Deanne (b. 10 December 1954; vocals), Jaymes (b. 28 November 1954; bass), brother Robbie Jaymes (b. 3 October 1962; keyboards), Paul Gendler (b. 11 August 1960; guitar) and Andy Kyriacou (b. 19 April 1958; drums, ex-**Linx**; Central Line). John Du Prez also featured on trumpet. Through their club connections they came across the Latin-American music salsa, which was set to be all the craze in the summer of 1981. They quickly recorded 'Everybody Salsa', which gave them their first hit. It was followed by other successful material in a similar vein; 'Ay Ay Ay Ay Moosey', 'Queen Of The Rapping Scene', and 'Cherry Pink And Apple Blossom White'. At this point Deanne left to release several solo singles and write for camp club act Divine. Former fireman Michael J. Mullins (b. 9 November 1956) was his replacement. Their hit run continued in 1983, with 'Best Years Of Our Life', 'High Life' and 'Walking In The Rain'. A cover of Baltimora's 'Tarzan Boy' the following year fared less well. They disbanded shortly afterwards. David Jaymes released a solo single in 1988, while Deanne now writes comedy scripts. John Du Prez currently lives in Hollywood where he plays on film scores.

- ALBUMS: *Adventures In Clubland* (Warners 1981)★★, *Trick Of The Light* (Warners 1983)★★, *Party Tonight* (Ronco 1983)★★, *Move On* (RCA 1985)★★.

Modern Sounds In Country And Western Music - Ray Charles

Ray Charles had dabbled with country music at **Atlantic**, notably 'I'm Movin' On', but the move to ABC-Paramount prompted him to record a full album. His version of **Don Gibson**'s 'I Can't Stop Loving You' was a transatlantic number 1 and not far behind his bittersweet performance of **Eddy Arnold**'s 'You Don't Know Me'. Charles's own favourite was 'I Love You So Much It Hurts'. The album was so successful that he recorded a second volume and had hits with 'Take These Chains From My Heart' and 'Cryin' Time'. Although the album showed that black soul and white country could be merged, Ray Charles lost his momentum, tending to cruise along on the same theme.

- Tracks: *Bye Bye Love; You Don't Know Me; Half As Much; I Love You So Much It Hurts; Just A Little Lovin'; Born To Lose; Worried Mind; It Makes No Difference Now; You Win Again; Careless Love; I Can't Stop Loving You; Hey Good Lookin'.*
- First released 1962
- UK peak chart position: 6
- USA peak chart position: 1

Modernaires

Originally called the Three Weary Willies, this vocal trio was formed in 1935 at Lafayette High School in Buffalo, New York, USA. Consisting of Hal Dickinson (lead and second tenor), Bill Conway (baritone) and Chuck Goldstein (first tenor), they became residents on local radio station WGR. They became Don Juan And Two And Three when they moved to New York, where they began to feature on CBS radio. At this point Ralph Brewster joined as first tenor and Goldstein moved to baritone while Conway took over on bass. After a brief time backing **Ray Noble** in 1939 they switched allegiance to **Glenn Miller**'s new outfit (Miller had been trombonist with Noble during the trio's residency with Noble). They became the Modernaires, and their debut release, 'Perfidia', was as backing to Miller's singer Paula Kelly. A number 11 hit, it presaged a further 10 chart records in 1941, the most popular of which included 'The Booglie Wooglie Piggy' (with Tex Beneke) and 'I Guess I'll Have To Dream The Rest' and 'Elmer's Tune', with Ray Eberle, which rose to number 1 in the ***Billboard*** charts. Other hits included collaborations with Beneke again and Ernie Caceras. They also sang on the Glenn Miller Orchestra's signature tune, 'Chattanooga Choo Choo'. Further number 1's with Miller came in 1942 with 'Don't Sit Under The Apple Tree', '(I've Got A Gal In) Kalamazoo' and 'Moonlight Cocktails'. When Miller was enlisted in the air force during the war, the Modernaires produced another number 1 in 1943 with 'That Old Black Magic', with Miller's orchestra and **Skip Nelson**, which was included in the propaganda film *Star Spangled Rhythm*. With Miller missing in action, the Modernaires moved to **Columbia Records** in 1944 and began to record for the first time without an orchestra. Their second single was 'Tribute To Glenn Miller', a medley of his most popular moments. The rest of the 40s saw numerous line-up changes with Alan Copeland, Vernon Polk and Tommy Treynor all joining at some point. In 1949 the Modernaires recorded 'The Old Master Painter' with **Frank Sinatra**, and this was followed in 1950 by four further singles with Sinatra for Columbia. The early part of the 50s was less successful for the Modernaires, who had to wait until 1953 and a new contract with Coral Records for their next success, an update of 'Jukebox Saturday Night' which had previously been a staple of their work with Miller. However, though they continued to release records until 1958, it was to diminishing returns and by the end of the decade they were no longer releasing new material.

Modibo, Askia

b. *c.*1968, Ke-Macina, Mali. In his formative years, Modibo sang ancestral Bambara songs accompanied on the flute while he travelled with his nomadic family. Following his schooling and a stint in the army, he pursued a career in music. He became known as Modibo Kone, recording in the traditional Wassoulou sound as part of Le Super Tentemba. They cut *Wass Manding L'An 2000*, which elicited a positive response from critics and punters alike. When exposed to music from the West, including that of **Bob Marley**, **Peter Tosh** and Bunny Livingstone, he found reggae to be inspirational. Many African performers have turned to reggae, notably **Lucky Dube** and **Alpha Blondy**, and Modibo was no exception. He moved to the Ivory Coast where he found work with Alpha Blondy and in 1988 formed his own group. In 1988 Modibo released his own tape, *Allah Akbar*. Its success led to a tour of West Africa and further tapes in his African reggae style followed. Following a meeting with Ibrahma Sylla, Modibo took his band Tjiladeh to record in Paris. The result of these sessions was *Les Aigles*, a cassette devoted to the Malian football team who almost won the African Nations Cup in 1994. By 1996 the UK-based World Music specialist **Stern's Records** released a compilation of his earlier cassettes, including 'Les Aigles Du Mali' and, in the style of **Buju Banton**'s 'Untold Stories', the haunting 'Devaluation'.

● COMPILATIONS: *Wass Reggae* (Stern's 1996)★★★.

Modugno, Domenico

b. 9 January 1928, Polignano a Mare, Italy, d. 6 August 1994, Lampeduso. Modugno disappointed his father, a civic dignitary, by rejecting higher education to seek a career as a film actor in Rome. However, although he passed an entrance examination to drama college, National Service postponed entry for two years. Among the parts he gained on graduation was that of a balladeer in 1955's *Il Mantello Rosso*. More conspicuous than expected in this role, he was contracted by both national radio and Fonit Records as a vocalist, with accompaniment that varied from his own lone guitar or accordion to full orchestra. In a developing repertoire were self-composed pieces such as 'Ninna Nanna' (a lullaby penned in 1943), 'Lu Piscispada' and - recorded by many other Latinate artists - 'La Donna Riccia'. While he was runner-up in 1957's Neapolitan Song Festival with 'Lazzarella', 'Nel Blu Dipinto Di Blu' (written with Franco Migliacci) was placed first at the more prestigious San Remo event the following year, and thus flung Modugno into a lucrative round of appearances in venues beyond Italy - including North America. With English lyrics by Mitchell Parish, the opus became better known as 'Volare', a Grammy-earning US chart-topper that also reached the UK Top 10 - despite cover versions by **Charlie Drake**, Marino Marini and **Dean Martin**. 1959's 'Piove' - another San Remo winner - was an international smash, too - if overtaken in Britain by a version from Marini - when translated by Parish (as 'Ciao Ciao Bambino'). This and lesser triumphs, such as 'Addio Addio' and 1966's 'Dio Come Ti Amo', blessed Modugno with the dubious title of 'genius', though many claim that his most enduring work was his earliest, as demonstrated by periodic revivals of 'Volare', from **Bobby Rydell** in 1960 to **David Bowie** in 1986's ***Absolute Beginners*** movie.

Moffatt, Hugh

b. 10 November 1948, Fort Worth, Texas, USA. Unlike most country performers, Moffatt played trumpet in his high school band and had a fondness for big band jazz. He gained a degree in English from Rice University in Houston and learned to play the guitar. Moffatt played acoustic sets in Austin and Washington and then, in 1973, moved to Nashville. He says, 'I was interested in Nashville purely because of **Kris Kristofferson**. He proved that you can take the folk and the literary tradition, and you can be in Nashville, too.' In 1974, **Ronnie Milsap** recorded Moffatt's 'Just In Case'. Moffatt recorded two singles for **Mercury** - a cover version of 'The Gambler' and his own 'Love And Only Love' - but the contract then terminated. In the early 80s he formed the band Ratz, which included Moffatt's wife, Pebe Sebert, and released a five-track EP, *Putting On The Ratz*. In 1987, his superb album *Loving You* was released, and included a song written with Sebert, 'Old Flames (Can't Hold A Candle To You)'. He admits, 'That title and the ideas were Pebe's. We wrote it three months after we were married. We spent three months writing it, as we wanted it to be right. Everybody knew it would be a hit.' The song has been successfully recorded by **Joe Sun**, **Dolly Parton** and **Foster And Allen**. The only other song they wrote together was 'Wild Turkey', which was recorded by **Lacy J. Dalton**. Other Moffatt songs include 'Love Games' (**Jerry Lee Lewis**), 'Praise The Lord And Pass Me The Money' (**Bobby Bare**), 'Why Should I Cry Over You?' (**George Hamilton IV**) and 'Words At Twenty Paces' (**Alabama**). His sister, **Katy Moffatt**, is also a recording artist, at home with both acoustic and hard-rocking material. Hugh and Katy released a duet of 'Rose Of My Heart', which has also been recorded by **Johnny Rodriguez** and **Nicolette Larson**. *The Wognum*

Sessions is so-called because Moffatt and two other musicians recorded an album in a small church in Holland. *The Life Of A Minor Poet* was an apt title for Moffatt's most recent album, as he now seems content to play club dates without aiming for more major commercial success.

● ALBUMS: *Loving You* (Philo 1987)★★★, *Troubadour* (Philo 1989)★★★★, *Live And Alone* (Philo 1991), with Katy Moffatt *Dance Me Outside* (Philo 1992)★★★, *The Wognum Sessions* (Strictly Country 1995)★★★, *The Life Of A Minor Poet* (Watermelon 1996)★★★.

Moffatt, Katy

b. 19 November 1950, Fort Worth, Texas, USA. Moffatt is a Texan singer-songwriter whose country-based folk has won a limited, yet loyal, following. Originally from Fort Worth, her early influences included **Leonard Cohen** and **Tracy Nelson**. She spent the early 70s playing folk clubs and small rock venues, mainly in Colorado, before signing to CBS, and releasing two commercially slanted records in the mid to late 70s. Disillusioned with the music business, Moffatt kept a low profile during the early 80s, but during the mid-80s she received a nomination from the Academy Of Country Music as Best New Female Vocalist. Her appearance on the semi-legendary compilation *A Town South Of Bakersfield* (1985) was a key career move, and her performance at the Kerrville Folk Festival a year later was another important step; she met the respected songwriter **Tom Russell**, and they began a fruitful collaboration. In 1989, Moffatt gained favourable reviews for *Walkin' On The Moon*, her first album for 11 years. Throughout her career she has supported many musicians including **Warren Zevon**, **Roy Orbison**, the **Everly Brothers**, and **Don Williams**, and has recorded regularly for a variety of independent labels. She has recorded an album with her brother Hugh Moffatt. Strange but true: one of the factors that helped former 60s star **P.J. Proby** recover from his alcoholic oblivion was hearing Katy perform one of his lesser-known songs, 'In A Moment'. He bought a CD Walkman and played it continuously while drying out.

● ALBUMS: *Katy* (Columbia 1976)★★★, *Kissing In The California Sun* (Columbia 1978)★★★, *Walkin' On the Moon* (Philo 1989)★★★★, *Child Bride* (Philo 1990)★★★, *The Greatest Show On Earth* (Round Tower), with Hugh Moffatt *Dance Me Outside* (Philo 1992)★★★, *Indoor Fireworks* (Red Moon 1992)★★★, *The Greatest Show On Earth* this album was retitled *Evangeline Hotel* after the Ringling Brothers, Barnum and Bailey claimed infringement of copyright (Round Tower 1993)★★★★, *Hearts Gone Wild* (Watermelon 1994)★★★, *Midnight Radio* (Rounder 1996)★★★, with Kate Brislin *Sleepless Nights* (Rounder 1996)★★★.

Moffett, Charles

b. 1 September 1929, Fort Worth, Texas, USA, d. 14 February 1997. Moffett began his career playing trumpet with local R&B groups, and in the same high school band as **Ornette Coleman**, but at the age of 16 he began to study percussion. In 1953 he gained a BA in music and went on to teach in Texas for eight years. Coleman had been best man at Moffett's wedding in 1952; in 1961 they met again, Moffett taking the drummer's stool in Coleman's band. During Coleman's lay off from performance in the early 60s, Moffett went back to teaching, but he was ready when the group reformed to tour Europe in 1965. In 1970, Moffett moved to California, where he resumed his teaching while playing with local players such as Steve Turre, Keshavan Maslak and Prince Lasha. He also formed groups with his students and with members of his family. During the 80s Moffett moved back to New York, where he taught mentally retarded children and continued to play. Moffett's easy swing and perfect sense of time often appeared to owe much to earlier styles while remaining a perfect foil for the *avant garde* musicians he most often accompanied. A recent, and rare, appearance on record was on **Frank Lowe**'s *Decision In Paradise* (*c.*80s).

● ALBUMS: with Ornette Coleman *At The Golden Circle Vols. 1&2* (1965)★★★, *The Gift* (1969)★★★★, *Family* (1974)★★★.

Mogwai

Glasgow lo-fi post-rockers, described as the 'best band of the 21st century' by **Pavement**'s Stephen Malkmus, whose studied art-rock boldly attempts to emulate the sound of legendary American alternative rockers **Slint** and **Sonic Youth**. Formed by Stuart Braithwaite (guitar, occasional vocals) and Dominic Aitchison (bass) in 1995, they were soon joined by second guitarist John Cummings and drummer Martin Bulloch. Their early singles, including 'Summer' and 'New Paths To Helicon' (collected on the Jet Set release), received high praise from a music press anxious for an antidote to the **Oasis**-dominated guitar-rock scene, although they left many listeners bemused by a 'difficult' live broadcast on BBC Radio 1 that ended with ten minutes of white noise. With former **Teenage Fanclub** drummer Brendan O'Hare as a temporary member, the band released their 1997 debut, *Young Team*, which confirmed their brash claims to greatness. The gradually rising guitar crescendo of tracks such as 'Yes I Am A Long Way From Home' and 'Like Herod', merged seamlessly with the delicate 'With Portfolio' and the rare vocal track (courtesy of **Arab Strap**'s Aidan Moffat) on 'R U Still In 2 It', establishing the album as one of the year's most important releases.

● ALBUMS: *Young Team* (Chemikal Underground 1997)★★★★, *Kicking A Dead Pig* remixes (Eye-Q 1998)★★★.

● COMPILATIONS: *Ten Rapid* (Jet Set 1997)★★★.

Mohamed, Pops

b. Ismail Mohamed-jan, 10 December 1949, Bemoni, South Africa. Mohamed founded and played guitar with his first band, the Valients, in the mid-60s. Their repertoire was made up of soul, Latin and local kwela music. Following the break-up of the Valients, he formed Children's Society, predominantly a covers band who nevertheless had a big local hit with the self-penned 'I'm A Married Man'. In the 70s Mohamed teamed up with Basil Coetzee and Sipho Gumede, bassist with Sakhile, and made four albums that became huge hits in the townships of South Africa. The 80s saw him working behind the scenes as a producer and recording engineer while also mastering the mbira (a South African thumb piano). In the early 90s he released two solo jazz albums for the local market only, *Kalamazoo* in 1991 and *Sophiatown* a year later. Both sold well and received lavish critical praise. Having produced and played on the *Outernational Meltdown* recording sessions in 1994, he released *Ancestral Healing*, his international debut, a year later. Subtitled 'From New York To Jo'burg', it was recorded in New York and featured local musicians, such as Valerie Naranjo (vibraphonist, percussionist, ex-Caribali), along with South African players and Mohamed himself playing piano, penny whistle, mbira and a whole range of percussion instruments. The album successfully melded traditional styles with the South African jazz sound made internationally popular by artists such as **Abdullah Ibrahim** and the African Jazz Pioneers. At the time of the release of *Ancestral Healing*, Mohamed was in the Kalahari Desert recording the chants and music of the Khoisian bushmen. Tapes of these recordings were used as the basis for a recording session featuring Mohamed and a group of young British jazz musicians including Chris Bowden and Roland Sutherland. The result, released as *How Far Have We Come*, featured funky South African-style jazz, with the tribal elements integrated more effectively on some tracks than on others.

● ALBUMS: *Ancestral Healing* (B&W Music 1995)★★★★, *How Far Have We Come* (M.E.L.T. 2000 1997)★★★.

Mohawk, Essra

b. Sandra Elayne Hurvitz, 23 April 1948, Philadelphia, Pennsylvania, USA. Originally a part of the Bleeker Street scene in New York's Greenwich Village, Hurvitz developed her distinctive voice jamming with such jazz luminaries as **Eddie Gomez**, **Jeremy Steig** and the **Brecker Brothers**. She first recorded under the name of Jamie Carter on **Liberty Records**, releasing 'The Boy With The Way' in 1964. She subsequently turned down staff writing positions with both **United Artists** and Koppelman & Rubin, but in 1966 placed songs with both the **Shangri-Las** ('I'll Never Learn') and **Vanilla Fudge** ('The Spell That Comes After'). In 1967, Hurvitz became the first female member of **Frank Zappa**'s **Mothers Of Invention**, and two years later recorded her debut album for the **Verve** label. Newly married to producer Frazier Mohawk, Hurvitz released her first album as Essra Mohawk for **Reprise**, having impressed the label's vice-president Mo Ostin during a solo performance in New York. *Primordial Lovers* was highly acclaimed in *Down Beat* and ***Rolling Stone***, but any commercial impact the album might have made was lost due to poor distribution and the sale of Reprise. During the 70s Mohawk worked as a session vocalist and released further solo work. Her self-titled third album was released on **Elektra/Asylum**, but despite further critical acclaim was again hampered by poor promotion. Following an album on the Private Stock label, Mohawk returned to California where she was considered as a replacement for **Grace Slick** in **Jefferson Starship**. She found steady work writing and performing with **Jerry Garcia**, **Bobby Weir**, **John Mellencamp**, **Al Jarreau**, **Al Stewart**, **Narada Michael Walden**, Mark McEntee (**Divinyls**) and Eric Bazilian (**Hooters**). She also sang on the Schoolhouse Rock project, an educational and musical cartoon series that continues to air on American television. Returning to Philadelphia in the early 80s, Mohawk wrote 'Not With Me' for **McFadden And Whitehead**. Two independently released albums came out in the 80s, produced by her then husband Daoud Shaw (**Van Morrison**). Her career as a songwriter was boosted when **Cyndi Lauper** recorded 'Change Of Heart'. The song reached number 3 on the ***Billboard*** Top 200 in November 1986, and won an award from BMI for airplay. Subsequently, Mohawk has placed songs with artists including **Tina Turner**, **Lorrie Morgan** ('Hand Over Your Heart'), Lisa Fischer and **Rita Coolidge**. Her first solo album of the 90s, *Raindance*, was entered for two Grammy nominations (the Best Pop Album and Best Female Pop Vocalist categories). Now resident in Nashville, Tennessee, she is currently working with bass player **Tim Drummond** on a new project, KillerGrooveBand. A retrospective, *Essra Mohawk: The Secret Diva*, is due for release in 1999.

● ALBUMS: *Sandy's Album Is Here At Last* (Verve 1969)★★, *Primordial Lovers* (Reprise 1970)★★★★, *Essra Mohawk* (Elektra/Asylum 1974)★★★, *Essra* (Private Stock 1976)★★, *Burnin' Shinin'* (San Francisco Sound 1982)★★, *E-Turn* (Eclipse 1985)★★★, *Raindance* (Schoolkids 1995)★★★★.

Moholo, Louis

b. 10 March 1940, Cape Town, South Africa. Moholo is simply one of the great drummers, regardless of genre. In common with **Ed Blackwell** and **Billy Higgins**, both alumni of **Ornette Coleman**'s Quartet, he has developed a sharp, clean, agile style, and shares with Higgins a remarkable ability to play with considerable dynamic restraint without losing strength and momentum. He is equally capable of thunderous, breakneck playing, which commands attention as much through its constant inventiveness as through its inexorable power. He grew up in a musical environment (his father a pianist, his mother and sister, singers). At the age of 16 he co-founded the Cordettes big band. In 1962, he won the Best Drummer award at the Johannesburg Jazz Festival and, together with four more of the best players at the Festival, he was invited by **Chris McGregor** to form a band. Thus the legendary Blue Notes were created. As a mixed-race band it was impossible for them to work under apartheid and so, in 1964, while touring Europe, they decided to stay in Switzerland. After a year there they settled in London, where, ultimately evolving into the Chris McGregor Group, they made a huge impact. As well as playing in the six-piece McGregor Group and the **Brotherhood Of Breath** big band, Moholo put his stamp on many fine bands, including **Elton Dean**'s Ninesense, the **Mike Osborne** Trio, and **Keith Tippett**'s extra-big band, Ark. In 1966, he toured South America with **Steve Lacy, Enrico Rava** and **Johnny Dyani**. In the 70s and 80s he often worked in Europe, particularly in trios with **Irène Schweizer** and Rudiger Carl, and **Peter Brötzmann** and **Harry Miller**, and recorded a duo concert with Schweizer in 1986. Moholo has also worked in duos with Tippett and **Andrew Cyrille**, and organized the African Drum Ensemble. He currently leads Viva La Black as well as a trio with Gary Curzon and **Paul Rogers** (recalling the classic Osborne trio) and plays in a percussion duo with Thebe Lipere.

● ALBUMS: with Irène Schweizer, Rudiger Carl *Messer* (1975)★★★, *Blue Notes For Mongezi* (1976)★★★, with Schweizer, Carl *Tuned Boots* (1977)★★★, *Blue Notes In Concert Volume 1* (1978)★★★★, *Spirits Rejoice* (1978)★★★★, with Peter Brötzmann, Harry Miller *The Nearer The Bone, The Sweeter The Meat* (1980)★★★, with Keith Tippett *No Gossip* (1980),★★★ with Brötzmann, Miller *Opened, But Hardly Touched* (1981)★★★★, with Tippett, Larry Stabbins *Tern* (1982)★★, *Irène Schweizer/Louis Moholo* (1987)★★, *Blue Notes For Johnny* (1987)★★★, *Viva La Black* (1988)★★★, with Cecil Taylor *Remembrance* (1989)★★★★, *Exile* (Ogun 1991)★★★, with Derek Bailey, Thebe Lipere *Village Life* (Incus 1992)★★★, *Freedom Tour - Live In South Afrika 1993* (Ogun 1995)★★.

Moire Music Drum Orchestra

The Moire Music Drum Orchestra are **Trevor Watts** (saxophone), Colin Gibson (bass), Paapa J Mensah (kit drums/vocals), plus **Nana Tsiboe**, Nana Appiah, Jojo Yates and Nee-Daku Patato on various African percussion instruments and vocals. This multi-cultural grouping followed the break up of leader Watts' previous groups, Spontaneous Music Ensemble, Moire Music (whose drummer Liam Genockey later joined **Steeleye Span**) and the Drum Orchestra. 'With the earlier Moire Music, we had a purely improvisational group. With the MMDO we moved towards a more structured, integrated music in which all the musicians contribute ideas. The band was originally my idea and I fund all the recording and publicity but the group is fairly open and everybody takes responsibility,' stated Watts. Still rooted in African traditions and rhythms, the orchestra used this as a base for improvisation and original songwriting. They are based in Hastings, Sussex, England, but in 1993 toured South Africa after being given a grant by the British Council (previous tours included the USA and Canada). Typically, the shows mixed performances with workshops, with audiences fascinated by the primarily West African-derived rhythmic structures of the group, with many of the percussionists originating from Ghana.

Moist

Vancouver, Canada-based band, featuring David Usher (vocals) and Mark Makowy (guitar), who met at a party hosted by mutual friend and keyboard player Kevin Young. Makowy brought in bass player Jeff Pearce, and eventually drummer Paul Wilcox completed the line-up. Following a demo cassette in early 1993, the band went on to release a debut album on their own label in February of the following year. Picked up by **EMI** Music Canada just one month later, the record went platinum in their own country, mainly bolstered by a ferocious appetite for live appearances. Their most important early exposure in Europe came when they were invited to perform at the annual *Smash Hits* Poll Winners' Party as a token rock presence.

● ALBUMS: *Silver* (EMI 1994)★★★.

Mojave 3

Indie group Mojave 3 were formed in England in 1995 by former **Slowdive** members Rachel Goswell (b. 16 May 1971, Hampshire, England; vocals) and Neil Halstead (b. 7 October 1970, Luton, Bedfordshire, England; vocals, guitar). Recruiting percussionist Ian McCutcheon and piano player Christopher Andrews, they recorded a six-song demo tape that produced an almost instant, three-album worldwide contract with **4AD Records**. Chief songwriter Halstead was keen to point out to the press that Mojave 3 represented a 'completely different approach' to that adopted by Slowdive, a group who attracted a great deal of negative comment in the UK music press. Tracks from the demo were revisited on the group's debut album, *Ask Me Tomorrow*, which revealed a preference for keyboard-based rather than guitar-orientated songwriting. The best example of this was the promotional single 'Love Songs On The Radio'.

● ALBUMS: *Ask Me Tomorrow* (4AD 1996)★★★.

Mojo Navigator

Founded in 1966 in San Francisco, California, USA, *The Mojo Navigator Rock'n'Roll News* was edited by Greg Shaw, later of **Bomp Records**. A mimeographed publication, *Mojo Navigator* contained some of the first interviews with the emergent **Big Brother And The Holding Company** and the **Grateful Dead**, as well as other Bay Area talent including the **Mystery Trend** and **Charlatans**. Record and concert reviews were also featured and on one occasion Shaw was banned from attending the Fillmore Auditorium by promoter **Bill Graham** following an uncomplimentary article. *Mojo Navigator* ran for 13 issues before folding in 1967. As well as being a pioneering example of a home-produced fanzine, it also captured the atmosphere of the early San Franciscan scene. This role was commemorated by **Country Joe And The Fish** with the track 'Mojo Navigator' on *Together* (1968).

Mojo Men

This San Francisco-based group - Jimmy Alaimo (vocals/guitar), Paul Curcio (guitar), Don Metchick (organ) and Dennis DeCarr (drums) - was signed to Autumn, the city's leading independent label, in 1965. Here they enjoyed a fruitful artistic relationship with producer **Sly Stone**, which spawned a minor US hit in 'Dance With Me'. Jan Errico, from stablemates the **Vejtables**, replaced DeCarr in 1966 as the quartet switched outlets to **Reprise Records**. The following year they secured a US Top 40 hit with a charming version of **Buffalo Springfield**'s 'Sit Down I Think I Love You', which was engineered and arranged by **Van Dyke Parks**. The group truncated its name to Mojo in 1968 and, now trimmed to a trio on Metchick's departure, completed the Mojo Magic album before breaking up. Paul Curcio meanwhile founded the Pacific Recording Studio in San Mateo, where **Santana** recorded their early releases.

● ALBUMS: *Mojo Magic* (Autumn 1968)★★.

● COMPILATIONS: *Why's Ain't Supposed To Be* (Sundazed 1996)★★, *Sit Down, It's The Mojo Men* (Sundazed 1996)★★.

Mojos

Originally known as the Nomads, this Liverpool beat group was formed in 1962 by Stu James (vocals), Adrian Wilkinson (guitar), Keith Karlson (bass) and John Konrad (drums). They secured early minor fame by winning a songwriting contest that resulted in a recording deal. Pianist Terry O'Toole was added to the line-up prior to the release of the Mojos' debut single, and Nicky Crouch replaced Wilkinson before a follow-up, 'Everything's Alright', was recorded. This energetic 1964 single became a UK Top 10 hit, and the crafted excitement maintained throughout the performance assured its classic status. The group's later releases failed to match this quality, and although a revitalized line-up, consisting of James, Crouch, Lewis Collins (bass) and **Aynsley Dunbar** (drums) continued as Stu James and the Mojos, they broke up in December 1966. The singer then pursued a career in music publishing, while Dunbar joined **John Mayall**'s Bluesbreakers and Collins pursued a acting career, later starring in the popular UK television series, *The Professionals*.

● COMPILATIONS: *Working* (1982)★★★.

Mole, Miff

b. Irving Milfred Mole, 11 March 1898, Roosevelt, Long Island, New York, USA, d. 29 April 1961. A youthful multi-instrumentalist, Mole had settled on the trombone by his mid-teenage years. Gigging extensively in and around New York, he worked with many small early jazz bands, including one led by pianist-turned-comedian **Jimmy Durante**, and was also a member of the **Original Memphis Five**, led by **Phil Napoleon**. In the mid-20s he became a close friend and musical associate of **Red Nichols**; they made many records together and generally encouraged one another's development. After a stint with **Roger Wolfe Kahn**'s popular society band, Mole began a long period of studio work, and in 1938 joined **Paul Whiteman**. In the early 40s Mole began teaching, worked briefly with **Benny Goodman**, and led his own small bands at nightspots in New York and Chicago. Ill-health restricted his career in the 50s. Although subsequently overshadowed by outstanding contemporaries such as **Jack Teagarden** and **Tommy Dorsey**, Mole played an important role in the development of jazz trombone. He was a major influence in elevating the instrument from its slightly jokey status as a purveyor of unusual sounds, ably demonstrating that it could be a tasteful, melodic vehicle on which to play effective jazz solos. His exceptional technique also provided a standard by which trombonists could be measured, at least until the arrival on the scene of latterday technical wizards.

● COMPILATIONS: *Miff Mole's Molers '1927'* 1927 recording (Swaggie 1983)★★★★, *Miff Mole's Molers '1928/30' 1928-1930 recording* (Swaggie 1983)★★★★, with Bobby Hackett *At Nick's* (1944)★★★.

Molly Half Head

This Manchester, England guitar band consists of Paul Bardsley (vocals), Phil Murphy (guitar), Aky (b. Graham Atkinson; bass) and Andy Pickering (drums), who came together after reading advertisements in *Loot* magazine. However, Molly Half Head have more unusual origins than the average indie band. An early incarnation of the group was reportedly an experimental coalition with a trombone player competing against a wall of noise and feedback. The band claim that said trombonist eventually went mad. Veterans of that incarnation, Pickering and Murphy had recruited Atkinson and Bardsley by the time the group signed to Manchester independent Playtime Records in 1992. After an encouraging reception at the 1993 In The City festival/conference, the band released their debut single, 'Taste Of You'. Bearing in mind their own financial struggles, this was made available to the unemployed for 75 pence, and they also played a series of free-to-enter gigs. Despite this, they were hardly the decade's most political band ('There's no great insights into life we're trying to convey'). A second single, 'Toe To Sand', preceded sessions for their debut album. The UK indie press quickly warmed to the band, whose offbeat attitude was confirmed by a series of semi-nude photos, and a resistance to any degree of preciousness. 'Barny', included on the debut, managed to gain daytime UK radio play on the *Steve Wright Show*, and featured an impressive collage of characters drawn from the band's home estate. *Dunce* saw the band move to **Columbia Records**, and though press interest had worn a little thin (particularly with the passing of the 'Madchester' phenomenon, where all bands from the Manchester area were briefly deemed newsworthy), it was another energetic collection of pop songs that rewarded repeated listening.

● ALBUMS: *Sulk* (Playtime 1993)★★★, *Dunce* (Columbia 1995)★★★.

Molly Hatchet

This **Lynyrd Skynyrd**-style, blues-rock boogie outfit emerged from the US Deep South. The name derived from a tale of a woman in 17th-century Salem who beheaded her lovers with an axe after sleeping with them. The initial line-up comprised guitarists Dave Hlubek, Steve Holland and Duane Roland, plus bassist Bonner Thomas, vocalist Danny Joe Brown and drummer Bruce Crump. Their debut album, produced by Tom Werman (of **Cheap Trick** and **Ted Nugent** fame), was an instant success, with its three-pronged guitar onslaught and gut-wrenching vocals. Brown was replaced by Jimmy Farrar in 1980, before the recording of *Beatin' The Odds*. Farrar's vocals were less distinctive than Brown's, and an element of their identity was lost during the time that Farrar fronted the band. Nevertheless, commercial success ensued, with both *Beatin' The Odds* and *Take No Prisoners* peaking on the ***Billboard*** album chart at numbers 25 and 36, respectively. In 1982 Danny Joe Brown rejoined the band, while Thomas was replaced by Riff West on bass. *No Guts ... No Glory* emerged and marked a return to their roots: explosive guitar duels, heart-stopping vocals and steadfast rock 'n' roll. Surprisingly, the album flopped and Hlubek insisted on a radical change in direction. Steve Holden quit and keyboardist John Galvin was recruited for the recording of *The Deed Is Done*. This was a lightweight pop-rock album, largely devoid of the band's former trademarks. Following its release, the band retired temporarily to lick their wounds and reassess their future. In 1985 *Double Trouble Live* was unveiled, with a return to former styles. It included versions of their best-known songs, plus a Skynyrd tribute in the form of 'Freebird'. Founder-member Dave Hlubek departed, to be replaced by Bobby Ingram in 1989. They signed a new contract with **Capitol Records** and released *Lightning Strikes Twice*. This leaned away from their southern roots towards highly polished AOR. It featured cover versions of **Paul Stanley**'s 'Hide Your Heart' and Miller/Burnette's 'There Goes The Neighbourhood', but was poorly received by fans and critics alike. Brown, meanwhile, continued to be plagued by illness as the result of diabetes.

● ALBUMS: *Molly Hatchet* (Epic 1978)★★★, *Flirtin' With Disaster* (Epic 1979)★★★, *Beatin' The Odds* (Epic 1980)★★, *Take No Prisoners* (Epic 1981)★★, *No Guts ... No Glory* (Epic 1983)★★★, *The Deed Is Done* (Epic 1984)★★, *Double Trouble Live* (Epic 1985)★★, *Lightning Strikes Twice* (Capitol 1989)★★, *Devil's Canyon* (SPV 1996)★★, *Silent Reign Of Heroes* (Koch 1998)★★.

● COMPILATIONS: *Greatest Hits* (Epic 1990)★★★.

Moloko

UK-based Moloko is a curious duo of singer Roison Murphy (b. 1972, Dublin, Ireland) and multi-instrumentalist Mark Brydon (b. 1962, Sheffield, England). Embracing a sense of kitsch drama reminiscent of **Deee-Lite** and mid-period **Human League**, their debut album was actually recorded in a studio adjacent to the latter band's regular base in Sheffield. By this time they had already recorded two singles, 'Where Is The What If The What Is The Why' and 'Fe Fi Fo Fun For Me', which both impressed with their cultured electro-pop textures and weird lyrical narratives. Entirely self-composed and produced, other delights on their debut album rejoiced in titles such as 'Killer Bunnies'. *Do You Like My Tight Sweater?* included some entertaining artwork and the very bizarre 'Cheeky Monkey'. Both partners had previous diverse experiences in the music industry; Roison with the strangely named performance art group And Turquoise Car Crash, The, and Brydon with acid jazz act Cloud 9.

● ALBUMS: *Moloko* (1995)★★★, *Do You Like My Tight Sweater?* (Echo Label 1995)★★★★.

Molton, Flora

b. 1908, Virginia, USA, d. 31 May 1990, Washington DC, USA. Molton began preaching at the age of 17, not taking up guitar until 1943, when she moved to Washington DC. Virtually blind, she supported herself by playing in the streets. From 1963, she made appearances on the folk circuit, and was later signed by a European record company when she visited Europe in 1987. Her slide guitar playing in 'Vastopol' (open D) was basic but intense, owing much to the blues whose verbal content she fiercely rejected. Her delivery was generally reminiscent of an unsophisticated **Sister Rosetta Tharpe**, particularly when Molton was assisted by more skilful musicians.

● ALBUMS: *Flora Molton And The Truth Band* (1982)★★★, *Gospel Songs* (1988)★★.

Moments

Formed in Hackensack, New Jersey, USA, in the late 60s, this distinctive sweet soul trio comprised Al Goodman (b. 31 March 1947, Jackson, Mississippi, USA; ex-Vipers and Corvettes), Harry Ray (b. 15 December 1946, Longbranch, New Jersey, USA, d. 1 October 1992; ex-Sounds Of Soul and Establishment) and William Brown (b. 30 June 1946, Perth Amboy, New Jersey, USA; ex-Broadways and Uniques). The falsetto-led, 50s-style harmony vocal group recorded for Sylvia Robinson's Stang label. According to Goodman, the original group led by Mark Greene was replaced by Ray, Goodman and Brown in 1969, after their first hit 'Not On The Outside'. It was this trio's fourth R&B Top 20 hit, 'Love On A Two-Way Street', in 1970, that gave them their biggest pop hit, reaching number 3 in the US charts. They had a further 21 R&B chart records, which included their self-penned Top 20 hit 'Sexy Mama' in 1973, and the R&B number 1 'Look At Me (I'm In Love)' in 1975. Their first UK success came in 1975 with 'Girls', made with fellow Stang group the **Whatnauts**. They had two further UK Top 10s: 'Dolly My Love' in 1975 and 'Jack In The Box' in 1977, neither of which charted in the USA. In 1979, they joined **Polydor** as **Ray, Goodman And Brown**.

● ALBUMS: *Not On The Outside* (Stang 1969)★★★, *A*

Moment With The Moments (Stang 1970)★★★, *The Moments Live At The New York State Woman's Prison* (Stang 1971)★★, *Love At The Miss Black America Pageant* (Stang 1971)★★, *Those Sexy Moments* (Stang 1974)★★★, *Look At Me* (Stang 1975)★★★, with the O'Jays *The O'Jays Meet The Moments* (Philadelphia International 1975)★★★, *Moments With You* (Stang 1976)★★, *Sharp* (Stang 1978)★★.

● COMPILATIONS: *Moments Greatest Hits* (Stang 1971)★★★, *Best Of The Moments* (Stang 1974)★★★, *Greatest Hits* (Chess 1987)★★★, *Moments* (1988)★★★, *Late Night Soul* (Sequel 1992)★★★, *Lucky Me* (Collectables 1997)★★★.

Momus

b. Nicholas Currie, 1960, Paisley, Scotland. After living in Canada for a spell as a teenager, Currie returned to the UK and, during the mid-80s, began recording on the independent circuit. His primary influence was **Jacques Brel**, whose earthy sexuality soon infiltrated Momus's work. An EP, *Beast With No Backs*, on El Records, garnered minor critical attention, as did the album *Circus Maximus*. Momus promised a follow-up, *The Poison Boyfriend*, but that title was abandoned after he signed with Alan McGee's **Creation Records**. Finally, in 1988, Momus returned with *Tender Pervert*, a lacerating document of sexual and emotional psychoanalysis. His strength was his strong narrative line, particularly on songs such as 'Love On Ice' and 'Bishonen'. The following year, he issued *Don't Stop The Night*, which featured a more electronic, dance-orientated approach in keeping with current fashion. One song, 'Righthand Heart', was a less effective reworking of an essentially acoustic song on the previous album. Momus's lack of live experience has so far prevented any major excursion into performing. His 1991 album, *Hippopotamomus*, was less well received and was greeted with a zero out of 10 rating in the ***New Musical Express*** as a result of its moral perversity. The artist no doubt appreciated the irony. The early 90s saw Currie build on his audience within the gay community (parts of which admired his openess), contributing one track, 'Cocksucking Lesbian Man', to Derek Jarman's *Blue* movie. *Philosophy Of Momus* continued Curry's forays into the netherworld of twisted sexuality, utilizing a third-person mechanism as a defence against accusations of amorality. *Slender Sherbet* in 1996 was an intriguing re-recording of *Tender Pervert*. In 1997, Currie collaborated with the like-minded Anthony Reynolds of Jack. Calling themselves Jacques, they released the self-indulgent *How To Make Love Volume 1*. Currie also collaborated with French singer Laila France on *Orgonon*, a bizarre album dedicated to psychoanalyst Wilhelm Reich. *Ping Pong* was 1997's new Momus album, featuring the usual provocative material.

● ALBUMS: *Circus Maximus* (El 1986)★★★, *The Poison Boyfriend* (Creation 1987)★★★, *Tender Pervert* (Creation 1988)★★★, *Don't Stop The Night* (Creation 1989)★★, *Hippopotamomus* (Creation 1991)★★, *Voyager* (Creation 1992)★★★, *The Ultracomformist* (Creation 1992)★★★, *Timelord* (Creation 1993)★★★, *The Philosophy Of Momus* (Cherry Red 1995)★★★, *Slender Sherbet* (Cherry Red 1996)★★★, *Twenty Vodka Jellies* (Cherry Red 1996)★★★, *Ping Pong* (Satyricon 1997)★★★.

● COMPILATIONS: *Monsters Of Love - Singles 1985-90* (Creation 1990)★★★★.

● FURTHER READING: *Lust Of A Moron: The Lyrics Of Momus*, Momus.

Monaco

To many, the starkly undulating bass lines of Peter Hook (b. 13 February 1956, Manchester, England) were what gave **New Order** its propulsion during their peak years in the late 80s and early 90s. However, when that group broke up (or at least lost its work ethic on a permanent basis), Hook's initial attempts to form his own band were sniped at by critics. With the subsequent success of Monaco, Hook can now afford to be candid about the folly that was **Revenge**. Their 1991 EP, *Gun World Porn*, featured the guitarwork of David Potts, formerly tape operator at Hook's studio. Potts (guitar, vocals) duly became the second member of Monaco, which Hook launched in 1996, to more favourable critical reviews and much stronger sales. Rather than attempting to nullify Hook's lineage, as Revenge had done with over-complex synthesizer work, the first Monaco single, 'What Do You Want From Me', was driven by his distinctive basswork. Just as distinctive was Potts' singing voice. The attendant album, *Music For Pleasure*, also proved popular with critics, establishing Monaco as a viable name for the future and a reasonable surrogate for an absent New Order.

● ALBUMS: *Music For Pleasure* (Polydor 1997)★★★.

Monaco, James V.

b. 13 January 1885, Genoa, Italy, d. 16 October 1945, Beverly Hills, California, USA. A prolific composer, particularly for movies, whose career spanned more than 30 years. After moving to the USA with his family when he was six years old, Monaco taught himself to play piano, and began earning his living playing in Chicago clubs while still in his teens. By 1910 he was resident in New York, playing in saloons. The following year, he began writing songs, some of which were recorded and others used in Broadway shows. In 1912, he had his first hits with 'Row, Row, Row' (lyrics by William Jerome) and 'You Made Me Love You' (**Joseph McCarthy**). The latter was taken up by **Al Jolson**, a fact which ensured its enduring popularity. Monaco continued to compose, and his songs of the next few years included 'I Miss You Most Of All', (McCarthy) 'What Do You Want To Make Those Eyes At Me For?' (McCarthy), 'Caresses' and 'Dirty Hands, Dirty Face' (**Edgar Leslie** and Grant Clarke), which Jolson sang in the 1927 film ***The Jazz Singer***. Among Monaco's songs of the late 20s were 'Me And My Boyfriend' (Sidney Clare), 'Me And The Man In The Moon' (Leslie) and 'Through' (McCarthy). In the 30s, Monaco was active in Hollywood, where he began a fruitful collaboration with **Johnny Burke**. Among the results were a string of hits sung in films and recorded by **Bing Crosby**, including 'On The Sentimental Side', 'I've Got A Pocketful Of Dreams', 'An Apple For The Teacher', 'Too Romantic', 'That's For Me' and 'Only Forever'. He contributed to films such as *The Golden Calf, Doctor Rhythm*, ***Sing You Sinners***, *East Side Of Heaven, The Star Maker, If I Had My Way*, ***Road To Singapore***, *Rhythm On The River, Stage Door Canteen, Pin-Up Girl*, and ***The Dolly Sisters*** (1945). In the early 40s, Monaco had more popular successes with 'Six Lessons From Madame La Zonga' (Charles Newman), 'I Can't Begin To Tell You' (**Mack Gordon**), 'Ev'ry Night About This Time' (**Ted Koehler**), 'We Musn't Say Goodbye' (**Al Dubin**), and 'Time Will Tell' (Gordon). Monaco died from a heart attack in 1945.

Moncur, Grachan, III

b. 3 June 1937, New York City, New York, USA. An early starter (his father played bass with Al Cooper's **Savoy Sultans**), Moncur had already mastered several other instruments when, at the age of 11, he turned to the trombone. In his teens, Moncur worked with local bands and also studied music. In the early 60s he was with **Ray Charles**, and was a member of the **Art Farmer**-**Benny Golson** Jazztet. He also worked with **Jackie McLean** and **Sonny Rollins**, recorded for **Blue Note** and, by the late 60s, was a leading figure of the free jazz movement, playing with **Archie Shepp** in the USA and Europe. In the 70s, Moncur worked with the Jazz Composers' Orchestra, and in the 80s, with **Frank Lowe**, among others. In the last decade or so, his experience has also been applied to teaching and to several major compositions in musical areas ranging from jazz to ballet. An accomplished performer, Moncur's fluid style has helped to make his playing more readily accessible than that of many other free jazz trombonists. Through his teaching and recording he continues to exercise considerable influence upon the rising generation of musicians.

- ALBUMS: *Evolution* (Blue Note 1963)★★★★, *Some Other Stuff* (1964)★★★, *New Africa* (Affinity 1969)★★★, with Jazz Composers Orchestra *Echoes Of Prayer* (1974)★★★.

Mondello, Toots

b. Nuncio M. Mondello, 1912, Boston, Massachusetts, USA, d. 15 November 1992. Mondello began playing saxophone as a youth, as did his brother, both becoming professional musicians. His first name-band job was with **Mal Hallett**'s popular dance band where he remained fairly consistently for five years, playing alto. He then went into a number of bands including those led by **Buddy Rogers**, **Benny Goodman** and **Ray Noble** before turning to studio work. He broadcast and recorded with many diverse musicians including **André Kostelanetz**, **Chick Bullock**, **Bunny Berigan**, **Larry Clinton**, **Louis Armstrong** and **Lionel Hampton**. In 1939 he rejoined Goodman after a spell leading his own band. He recorded with the Metronome All Stars in 1940/1 before being inducted into the US Army. After the war he resumed freelance recording work, playing on sessions with **Sarah Vaughan**, **Billie Holiday** and others in the 40s and with **Billy Butterfield**, **Artie Shaw** and Goodman in the 50s and 60s. A highly skilled musician with the necessary qualities of playing lead alto in big bands, Mondell's occasional recorded solos display proficiency and intelligence. In later years he continued his studio work.

- COMPILATIONS: *Benny Goodman And His Music Hall Orchestra* (Saville 1934)★★★, with Lionel Hampton *Historic Recording Sessions* (RCA 1937-41)★★★★.

Money Jungle - Duke Ellington

Although this excellent album is listed as a **Duke Ellington** recording, equal billing should be given to the participation of **Charles Mingus** and **Max Roach**. The remastered CD is outstanding, having been cleaned up from the original master tape. The CD also has the addition of six extra tracks, including four unheard Ellington originals: 'Very Special', 'Rem Blues', 'Switch Blade' and 'Backward Country Boy Blues'. He is as at home in the setting of a trio as he is with a wailing big-band, and as usual, he allows the other musicians to play. The trio version of 'Caravan' is exceptional, raucous and swinging.

- Tracks: *Very Special; A Little Max (Parfait); A Little Max (Parfait) Alternate Take; Fleurette Africaine (African Flower); Rem Blues; Wig Wise; Switch Blade; Caravan; Money Jungle; Solitude (Alternate Take); Solitude; Warm Valley; Backward Country Boy Blues.*
- First released 1963
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Money Mark

b. Mark Ramos Nishita, USA. Money Mark first rose to prominence as keyboard player in the **Beastie Boys**' powerful stage show of the late 80s and early 90s. However, from his base in Los Angeles, California, he maintained a desire to write and perform his own material. Rather than use the Beastie Boys' own imprint, Grand Royal Records, Nishita was recruited by England's **Mo Wax Records**, whose proprietor, James Lavelle, travelled to California to persuade him to sign. His debut album was recorded with Lavelle's help, and followed the Mo Wax house style of mellow, deep hip hop with jazz flourishes, over which Nishita added keyboard motifs and laconic narratives. He repeated the process on 1996's *Third Version EP*, but broadened the range for the follow-up album. *Push The Button* took in hip-hop, dub, funk, soul, art-rock and pop styles and shaped them into an endlessly inventive and dazzling 18-track epic .

- ALBUMS: *Mark's Keyboard Repair* (Mo Wax 1995)★★★★, *Third Version EP* (Mo Wax 1996)★★★, *Push The Button* (Mo Wax 1998)★★★★.

Money, Eddie

Legend has it that Brooklyn native Eddie Mahoney was a New York police officer when first discovered by promoter **Bill Graham** (he was, in fact, a NYPD typist). Nevertheless, under Graham's managerial wing, Mahoney became Eddie Money and produced two hit singles in 'Baby Hold On' and 'Two Tickets To Paradise' from his self-titled debut, to begin a career that has seen him maintain arena-headlining status in America with a series of consistently fine R&B-flavoured AOR records. *Life For The Taking* produced two more hits, 'Rock And Roll The Place' and 'Maybe I'm A Fool', as Money built a strong live reputation that freed him from the constraining need for radio or **MTV** airplay to sell albums or concert tickets, although the hits continued to come. *Where's The Party?* saw a slight dip in form, but Money stormed back with perhaps his best 80s album, *Can't Hold Back*, producing three huge hits in the title track, 'I Wanna Go Back' and 'Take Me Home Tonight', where his warm, soulful vocals were augmented by **Ronnie Spector**'s production. 1991's *Right Here* saw Money move away from the keyboard-dominated sound of preceding albums towards the rootsier feel of his early work, producing another hit in a cover version of **Romeo's Daughter**'s 'Heaven In The Backseat'. While European success continues to elude him, Money's future in his homeland seems secure.

● ALBUMS: *Eddie Money* (Columbia 1977)★★, *Life For The Taking* (Columbia 1978)★★, *Playing For Keeps* (Columbia 1980)★★, *No Control* (Columbia 1982)★★, *Where's The Party?* (Columbia 1984)★★, *Can't Hold Back* (Columbia 1986)★★★, *Nothing To Lose* (Columbia 1988)★★, *Right Here* (Columbia 1991)★★.

● COMPILATIONS: *Greatest Hits: The Sound Of Money* (Columbia 1989)★★★.

● FILMS: *Americation* (1979).

Money, Zoot

b. George Bruno Money, 17 July 1942, Bournemouth, Dorset, England. A veteran of his hometown's thriving music circuit, Money played in several local rock 'n' roll groups before forming the Big Roll Band in 1961. Its original line-up comprised Roger Collis (guitar), Kevin Drake (tenor saxophone), Johnny King (bass), Peter Brooks (drums) and Zoot on piano and vocals. By 1963, the singer was fronting an all-new line-up of Andy Somers aka **Andy Summers** (guitar), Nick Newall (saxophone) and Colin Allen (drums), but he left the group for a temporary spot in **Alexis Korner**'s Blues Incorporated. Zoot remained in London when his tenure ended, and his band subsequently joined him there. The Big Roll Band secured a residency at London's prestigious Flamingo Club, and added two new members, Paul Williams (bass/vocals) and Clive Burrows (saxophone), before recording their debut single, 'The Uncle Willie'. In 1965, the group released its first album, *It Should've Been Me*, a compendium of soul and R&B material that enhanced the band's growing reputation. A second album, *Zoot!*, recorded live at Klook's Kleek, introduced newcomer **Johnny Almond**, who replaced Burrows. This exciting set included a superb **James Brown** medley and confirmed the group's undoubted strength. However, a devil-may-care attitude undermined their potential, and only one of their excellent singles, 'Big Time Operator' (1966), broached the UK Top 30. Money became famed as much for dropping his trousers onstage as for his undoubted vocal talent, and several of the line-up were notorious imbibers. Yet this lifestyle was reversed in 1967, when Money, Somers and Alan embraced the emergent 'flower-power' movement with **Dantalian's Chariot**. However, by the following year Zoot had resumed his erstwhile direction with *Transition*, a disappointing release which was pieced together from several sessions.

In 1968, both Money and Somers joined **Eric Burdon** in his American-based New Animals. Zoot's vocals were heard on a number of tracks with Burdon, notably a lengthy reworking of his Dantallion's Chariot showpiece, 'Madman'. Additionally, his spoken dialogue was featured on some of Burdon's more self-indulgent efforts on *Everyone Of Us*. The singer completed *Welcome To My Head* on the group's demise before returning to London for *Zoot Money*. He continued an itinerant path with Centipede, Grimms and Ellis, before joining Somers in the **Kevin Coyne** and **Kevin Ayers** bands. In 1980, Zoot released the low-key *Mr. Money*, since which he has played on numerous sessions and enjoyed a new career as a character actor in television drama and comedy. In the early 90s he was music controller for Melody Radio, but was back on the road by 1995.

● ALBUMS: *It Should've Been Me* (Columbia 1965)★★★, *Zoot! Live At Klooks Kleek* (Columbia 1966)★★★, *Transition* (Direction 1968)★★, *Welcome To My Head* (1969)★★, *Zoot Money* (Polydor 1970)★★, *Mr. Money* (Magic Moon 1980)★★, with Chris Farlowe *Alexis Korner Memorial Concert Volume 2* (Indigo 1995)★★★.

Monguito 'El Unico'

b. Ramón Quian, Manguito, Matanzas Province, Cuba. Titled 'El Unico' (The Unique), this Afro-Cuban vocalist, composer, bandleader, producer Monguito, sings in a typical Cuban style with an instantly recognizable, nasal voice. He performed with various bands in Cuba, and then Mexico, where he also worked in three films. In 1962, El Unico relocated to New York and initially joined **Orquesta Broadway**. The following year he made his album debut with **Arsenio Rodríguez**. In 1964, Monguito shared lead vocals with **Pete 'El Conde' Rodríguez** and sang coro (chorus) on *Pacheco At The N.Y. World's Fair* by, **Johnny Pacheco**. Pete departed and El Unico became co-lead singer with Chivirico Dávila on Pacheco's *Pacheco te Invita a Bailar* and *Viva Africa*. In 1966, Monguito appeared on the Tico All Stars' *Descargas At The Village Gate-Live* albums. He sessioned with Chivirico on **Herbie Mann**'s *Latin Mann*, and featured on **Larry Harlow**'s *Bajándote*, singing the hit title track, 'Cienfuegos'. Monguito went solo in 1967 with *Pacheco Presents Monguito*, and released a further three albums up to 1971. He sang lead on 'Me Gusto El Son' with the **Fania All Stars** on their debut *Live At The Red Garter, Vol.1* in 1968. His 1979 release, *Yo No Soy Mentiroso*, produced by **Roberto Torres**, went gold. It was the third album issued on the new SAR label, founded by Sergio Bofill, Andriano García and Torres. Torres developed a highly successful house style tailored for the West African and French-speaking Caribbean markets. He stretched out Cuban son montunos and guajiras, often using old Cuban standards, with plenty of spaces for soloing. Monguito toured Africa in 1980, and recorded as a lead singer and musical director for the Ivory Coast-based Sacodis label. El Unico paralleled the SAR sound with Sacodis and used many leading New York-based musicians for the sessions, including pianist/arranger Alfredo Valdés Jnr., who was SAR's house arranger; violinists **Alfredo de la Fé** and **Pupi Legarreta**; vocalist **Adalberto Santiago**; saxophonist/flautist Mario Rivera. Torres produced his 1982 and 1984 albums on the Toboga label, which was a stablemate of SAR. In 1985, El Unico issued *Yo Soy La Meta* on Caiman Records, which was a successor of SAR.

● ALBUMS: with Johnny Pacheco *Pacheco At The N.Y. World's Fair* (1964)★★, *Pacheco te Invita a Bailar*, with Herbie Mann *Latin Mann* aka *Big Boss Mann* (1965)★★★★; with Pacheco *Viva Africa* (1966)★★★; with Larry Harlow *Bajándote* (1967)★★★; *Pacheco Presents Monguito* (1967)★★★; with the Fania All Stars *Live At The Red Garter, Vol.1* (1968)★★★★; *El Unico y su Conjunto* (c.1969)★★★, *De Todo Un Poco* (1970)★★★, *Escuchame/Listen To Me* (1971)★★★, *Yo No Soy Mentiroso* (1979)★★★; as musical director *Charanga Para Todos, Doh Alberto A Manhattan USA: Salsa Africana Vol.3*; *Monguito El Unico And His All Star Band: Algo Diferente* (1980)★★★, *Monguito El Unico International* (1981)★★★, *Monguito El Unico* (1982)★★★, *Monguito El Unico And His All Star Band: Alto Songo* (1984)★★★★, *El Unico!* (1984)★★★★, *Yo Soy La Meta* (1985)★★★.

● COMPILATIONS: with Pacheco: *La Crema* (1980)★★★, *Sabrosura* (1980)★★★. *Monguito El Unico International* (1988)★★★★.

Monitors

Sandra Fagin, John 'Maurice' Fagin, Warren Harris and Richard Street formed the Monitors in the early 60s, having each performed with Detroit-based vocal groups since the late 50s. In 1965, they were signed to **Motown**'s VIP subsidiary, for whom they issued six singles and an album over the next four years. Their doo-wop-influenced style was epitomized by the 1966 R&B hit 'Say You', and their cover of the Valadiers' 'Greetings (This Is Uncle Sam)' later that year - the most successful recording of this sly piece of social comment that was taped by several artists on the Motown roster. The Monitors were unable to establish themselves among the label's frontline artists, however, and they dissolved in 1969. Richard Street replaced **Eddie Kendricks** in the **Temptations** in 1971. In 1990 the band re-formed with original members Harris and Fagin, Hershell Hunter (who joined the group in 1968), Darrell Littlejohn (who recorded for Motown as half of Keith & Darrell) and Harris's daughter Leah. They recorded with Ian Levine's Motor City label releasing *Grazing In The Grass*.

● ALBUMS: *Greetings . . . We're The Monitors* (VIP 1968)★★★, *Grazing In The Grass* (Motor City 1990)★★.

Monk, Meredith

b. 20 November 1943, Lima, Peru. In 1964, Monk graduated in performing arts from Sarah Lawrence College where she had been encouraged to mix the arts in a variety of projects. She saw herself as an 'orchestrator of music and image and movement', someone making 'live movies'. She first appeared in New York at Washington Square Gallery and was one of a group of artists, including painter Robert Rauschenberg, creating mixed-media pieces like Duet For Cat's Scream And Locomotive at Judson Church. She presented her theatre piece, *Juice*, at New York's Guggenheim Museum in 1969, and brought her group the House to Liverpool in 1972 to perform *The Vessel*. In the same year, she received a *Village Voice* Award for outstanding achievement in the Off-Broadway Theatre. She also performed solo vocal pieces like 'Raw Recital', from which 'a definite American Indian quality emerged'. She sees herself as performing ethnic music from a culture she has herself created. In 1978, she formed the Vocal Ensemble to perform compositions which consist of simple, often modal melodies or melodic cells which are repeated with small variations and contrasted with different material. These performances are sometimes accompanied by repetitive keyboard parts reminiscent of the minimalist movement, and usually depend on extended vocal techniques. The success of *Dolmen Music* and *Turtle Dreams* has brought the Ensemble to an international audience.

● ALBUMS: *Our Lady Of Late* (1973)★★★, *Key: An Album Of Invisible Theatre* (Lovely 1977)★★★, *Songs From The Hill* (1979)★★★★, *Dolmen Music* (1980)★★★, *Dolmen Music* (ECM 1981)★★★, *Turtle Dreams* (ECM 1983)★★★, *Do You Be* (ECM 1987)★★★, *Book Of Days* (ECM 1990)★★★★, with Robert Een *Facing North* (1992)★★, *Atlas* (ECM 1993)★★★, *Volcano Songs* (ECM 1997)★★★.

Monk, T.S.

b. Thelonious Sphere Monk Jnr., 27 December 1949, New York City, New York, USA. Inevitably, Monk grew up in a musically aware household. His father and his father's friends, who included **Max Roach**, **Dizzy Gillespie**, **Miles Davis** and **John Coltrane**, were all prime movers in the development of jazz in the 50s and 60s. At school he ran into problems with music teachers who could not understand his father's music and hence resented his fame. Determined to build a career of his own in music, Monk sought tuition outside school, gradually turning to drums as his instrument. When he was 16 years old he was given lessons by Roach and at 20 joined his father with whom he played until 1975. He then moved into R&B, forming the band, Circles, which included singers Yvonne Fletcher and his sister, Barbara. In the early 80s both young women died and he subsequently helped form the Thelonious Monk Foundation (later the TM Institute of Jazz) and gradually returned to the jazz fold. In 1989 he joined Roach in a series of school clinics, sat in with various leading jazzmen including Gillespie and **Clark Terry**, played with **Clifford Jordan**'s big band, and then, in 1991, formed his own jazz group. Fiercely determined to have a first-class band, he ensured that its members were skilled, well-rehearsed and as committed as himself. With the help and support of **George Wein**, who booked him internationally, and with a recording contract with **Blue Note Records**, he was soon on his way to considerable fame. No longer in the shadow of his famous father as an instrumentalist and bandleader, Monk also writes music for his band, a talent which will present him with another hurdle to surmount. An exceptionally gifted drummer and wholly dedicated to his craft, he is ensuring that the family name lives on at the cutting edge of jazz.

● ALBUMS: *Take One* (Blue Note 1991)★★, *A Changing Of The Guard* (Blue Note 1993)★★★, *Monk On Monk* (N2K 1997)★★★.

Monk, Thelonious

b. 11 October 1917, Rocky Mount, North Carolina, USA, d. 17 February 1982. Monk's family moved to New York when he was five years old. He started playing piano a year later, receiving formal tuition from the age of 11 onwards. At Stuyvesant High School he excelled at physics and maths, and also found time to play organ in church. In the late 30s he toured with a gospel group, then began playing in the clubs and became pianist in **Kenny Clarke**'s house band at Minton's Playhouse between 1941 and 1942. He played with **Lucky Millinder**'s orchestra in 1942, the **Coleman Hawkins** Sextet between 1943 and 1945, the **Dizzy Gillespie** Big Band in 1946 and started leading his own outfits from 1947. It was Hawkins who provided him with his recording debut, and enthusiasts noted a fine solo on 'Flyin' Hawk' (October 1944). However, it was the **Blue Note** sessions of 1947 (subsequently issued on album and CD as *Genius Of Modern Music*) that established him as a major figure. With **Art Blakey** on drums, these recordings have operated as capsule lessons in music for subsequent generations of musicians. An infectious groove makes complex harmonic puzzles sound attractive, with Monk's unique dissonances and rhythmic sense adding to their charm. They were actually a distillation of a decade's work. ''Round Midnight' immediately became a popular tune and others - 'Ruby My Dear', 'Well You Needn't', 'In Walked Bud' - have become jazz standards since. In his book, *Bebop*, **Leonard Feather** recognized Monk's genius at composition, but claimed his playing lacked technique (a slight for which he later apologized). Monk certainly played with flat fingers (anathema to academy pianists), but actually his bare-bones style was the result of a modern sensibility rather than an inability to achieve the torrents of **Art Tatum** or **Oscar Peterson**. For Monk, the blues had enough romance without an influx of European romanticism, and enough emotion without the sometimes over-heated blowing of bebop. His own improvisations are at once witty, terse and thought-provoking.

A trumped-up charge for possession of drugs deprived Monk of his New York performer's licence in 1951, and a subsequent six-year ban from playing live in the city damaged his career. He played in Paris in June 1954 (recorded by Vogue Records). Riverside Records was supportive, and he found sympathetic musicians with whom to record - both under his own name and guesting with players such as **Miles Davis**, **Sonny Rollins** and **Clark Terry**. *Plays Duke Ellington* (1955) was a fascinating look at **Duke Ellington**'s compositions, with a non-pareil rhythm section in bassist **Oscar Pettiford** and drummer Clarke. *Brilliant Corners* in 1956 showcased some dazzling new compositions and featured Sonny Rollins on tenor saxophone. Regaining his work permit in 1957, Monk assembled a mighty quintet for a residency at the Five Spot club: **Shadow Wilson** (drums), **Wilbur Ware** (bass) and **John Coltrane** (tenor). Coltrane always spoke of what an education he received during his brief stay with the band - although the group was never recorded live, the studio albums that resulted (*Thelonious Monk With John Coltrane*, *Monk's Music*) were classics. Monk repaid **Coleman Hawkins**' earlier compliment, and featured the tenorman on these records: history and the future shook hands over Monk's keyboard. Previously considered too 'way out' for mass consumption, Monk's career finally began to blossom. In 1957, he recorded with **Gerry Mulligan**, which helped to expose him to a wider audience, and worked with classical composer Hall Overton to present his music orchestrally (*At Town Hall*, 1959). He toured Europe for the first time (1961) and also Japan (1964). He formed a stable quartet in the early 60s with **Charlie Rouse** on tenor, **John Ore** (later Butch Warren or Larry Gales) on bass and **Frankie Dunlop** (later **Ben Riley**) on drums. Critics tend to prefer his work with other saxophonists, such as **Harold Land** (1960) or **Johnny Griffin** (the late 50s), but overlook the fact that Rouse really understood Monk's tunes. He may not have been the greatest soloist, but his raw, angular tone fitted the compositions like a glove.

In the early 70s, Monk played with **Pat Patrick** (**Sun Ra**'s alto player), using son T.S. Monk on drums. Illness increasingly restricted his activity, but he toured with the Giants Of Jazz (1971-72) and presented a big band at the Newport Festival in 1974. Two albums recorded for the English Black Lion label in 1971 - *Something In Blue* and *The Man I Love* - presented him in a trio context with **Al McKibbon** on bass and Blakey on drums: these were stunning examples of the empathy between drummer and pianist - two of Monk's best records. When he died from a stroke in 1982, at Englewood, New Jersey, leaving his wife (for whom he had written 'Crepuscule With Nellie') and son, he had not performed in public for six years. Monk's influence, if anything, increased during the 80s. **Buell Neidlinger** formed a band, String Jazz, to play only Monk and Ellington tunes; **Steve Lacy**, who in the early 60s had spent a period playing exclusively Monk tunes, recorded two solo discs of his music; and tribute albums by **Arthur Blythe** (*Light Blue*, 1983), **Anthony Braxton** (*Six Monk's Compositions*, 1987), **Paul Motian** (*Monk In Motian*, 1988) and Hal Wilner (*That's The Way I Feel Now*, 1984, in which artists as diverse as the **Fowler Brothers**, **John Zorn**, **Dr. John**, **Eugene Chadbourne**, and **Peter Frampton** celebrated his tunes) prove that Monk's compositions are still teaching everyone new tricks. His son, T.S. Monk, is a gifted drummer who continues a tradition by encouraging young musicians through membership of his band. One of the most brilliant and original performers in jazz, Thelonious Monk was also one of the century's outstanding composers. ''Round Midnight' is probably the most recorded jazz song of all time. His unique ability to weld intricate, surprising harmonic shifts and rhythmic quirks into appealing, funky riffs means that something special happens when they are played: his compositions exact more incisive improvising than anybody else's. In terms of jazz, that is the highest praise of all.

● ALBUMS: *Genius Of Modern Music, Volume 1* (Blue Note 1951)★★★★★, *Genius Of Modern Music Volume 2* (Blue Note 1952)★★★★★, *Thelonious Monk Trio* (Prestige 1953)★★★, *And Sonny Rollins* (Prestige 1954)★★★★, *Thelonious Monk Quintet* (Prestige 1954), *Pure Monk* (1954)★★★★, *Solo 1954* (Vogue 1955)★★★★, *Plays Duke Ellington* (Riverside 1955)★★★, *The Unique* (Riverside 1956)★★★★, *Brilliant Corners* (Riverside 1957)★★★★, *Thelonious Himself* (Riverside 1957)★★★, *With John Coltrane* (Jazzland 1957)★★★★, with Gerry Mulligan *Mulligan Meets Monk* (Riverside 1957)★★★★, *Art Blakey/Thelonious Monk* (1958)★★★, *Monk's Music* (Riverside 1958)★★★★, *Thelonious In Action* (Riverside 1958)★★★★, *Misterioso* (Riverside 1958)★★★★★, *The Thelonious Monk Orchestra At Town Hall* (Riverside 1959)★★★, *Five By Monk By Five* (Riverside 1959)★★★, *Thelonious Alone In San Francisco* (Riverside 1960)★★★★, *At The Blackhawk* (Riverside 1960)★★★★, *Two Hours With Thelonious* (1961)★★★, *Criss Cross* (Columbia 1963)★★★, *Monk's Dream* (Columbia 1963)★★★, *April In Paris* (Riverside 1963)★★★★, *Thelonoious Monk In Italy* (Riverside 1963), *Big Band And Quartet In Concert* (1964)★★★, with Miles Davis *Miles & Monk At Newport* (Columbia 1964)★★★, *It's Monk's Time* (Columbia 1964)★★★, *Monk* (Columbia 1965)★★★, *Solo Monk* (Columbia 1965)★★★, *The Thelonious Monk Story Vol. 1* (Riverside 1965)★★★, *The Thelonious Monk Story Vol. 2* (Riverside 1965)★★★, *Monk in France* (Riverside 1965)★★★, *Straight No Chaser* (Columbia 1966)★★★★, *Monk's Blues* (Columbia 1968)★★★, *Underground* (Columbia 1968)★★★, *Epistrophy* (1971)★★★, *Something In Blue* (1972)★★★, *The Man I Love* (1972)★★★, *Sphere* (1979)★★★, *April In Paris/Live* (1981)★★★, *Live At The It Club* rec. 1964 (Columbia 1982,)★★★, *Live At The Jazz Workshop* rec. 1964 (Columbia 1982)★★★, *Tokyo Concerts* rec. 1963 (1983)★★★, *The Great Canadian Concert Of Thelonious Monk* rec. 1965 (1984)★★★, *1963 - In Japan* (1984)★★★, *Live In Stockholm 1961* (1987)★★★, *Solo 1954* (1993)★★★, *The Nonet Live* rec. 1967 (Charly 1993)★★★

● COMPILATIONS: *Thelonious Monk's Greatest Hits* (Riverside 1962)★★★★, *Mighty Monk* (Riverside 1967)★★★, *Best Of Thelonious Monk* (Riverside 1969)★★★, *Always Know* rec. 1962-68 (1979)★★★, *Memorial Album* rec. 1954-60 (1982)★★★★, *The Complete Blue Note Recordings Of Thelonious Monk* rec. 1947-52, 4-LP box set (1983)★★★★★, *The Complete Black Lion And Vogue Recordings Of Thelonious Monk* 4-LP box set (1986)★★★★, *The Composer* (Giants Of Jazz 1987)★★★.

● VIDEOS: *American Composer* (1993), *Thelonious Monk: Live In Oslo* (1993).

● FURTHER READING: *Monk On Records: A Discography Of Thelonious Monk*, L. Bijl and F. Canté. *Straight, No Chaser: The Life And Genius Of Thelonious Monk*, Leslie Gourse, Monk, Laurent De Wilde.

Monkees

Inspired by the burgeoning pop phenomena and armed with an advance from Columbia's Screen Gems subsidiary, US television producers Bob Rafelson and Bert Schneider began auditions for a show about a struggling pop group in 1965. When extant acts, including the **Lovin' Spoonful**, proved inappropriate, an advertisement in the *Daily Variety* solicited 437 applicantions, including **Stephen Stills**, Danny Hutton (later **Three Dog Night**) and **Paul Williams**. Following suitably off-beat auditions, the final choice paired two musicians - **Michael Nesmith** (b. Robert Michael Nesmith, 30 December 1942, Houston, Texas, USA; guitar/vocals) and folk singer Peter Tork (b. Peter Halsten Thorkelson, 13 February 1944, Washington, DC, USA; bass/vocals) - with two budding actors and former child stars - Davy Jones (b. 30 December 1945, Manchester, England; vocals) and ex-*Circus Boy* star Mickey Dolenz (b. George Michael Dolenz, 8 March 1945, Los Angeles, California, USA; drums/vocals). On 12 September 1966, the first episode of ***The Monkees*** was aired by NBC-TV and, despite low initial ratings, the show quickly became hugely popular, a feat mirrored when it was launched in the UK. Attendant singles 'Last Train To Clarksville' (US number 1) and 'I'm A Believer' (US and UK number 1), and a million-selling debut album confirmed the group as the latest teenage phenomenon, drawing inevitable comparisons with the **Beatles**. However, news that the quartet did not play on their records fuelled an already simmering internal controversy. Early sessions had been completed by Tommy **Boyce And Bobby Hart**, authors of 'Last Train To Clarksville', and their backing group, the

Candy Store Prophets, with the Monkees simply overdubbing vocals. Musical supervision was later handed to Screen Gems executive **Don Kirshner**, who in turn called in staff songwriters **Gerry Goffin** and **Carole King**, **Neil Diamond** and **Jeff Barry** to contribute material for the show. This infuriated the Monkees' two musicians, in particular Nesmith, who described the piecemeal ***More Of The Monkees*** as 'the worst album in the history of the world'.

Sales in excess of five million copies exacerbated tension, but the group won tacit approval from Schneider to complete several tracks under their own devices. An undeterred Kirshner coaxed Jones to sing on the already-completed backing track to 'A Little Bit Me, A Little Bit You' which was issued, without group approval, as their third single. The ensuing altercation saw Kirshner ousted, with the quartet gaining complete artistic freedom. Although not issued as a single in the USA, 'Alternate Title' (aka 'Randy Scouse Git'), Dolenz's ambitious paean to London, reached number 2 in Britain, while two further 1967 singles, 'Pleasant Valley Sunday' and 'Daydream Believer' (composed by **John Stewart**), achieved gold record status. *Headquarters*, the first Monkees album on which the group played, was a commercial and artistic success, consisting largely of self-penned material ranging from country-rock to vaudevillian pop. *Pisces, Aquarius, Capricorn And Jones Ltd* featured material drawn from associates **Michael Murphy**, Harry **Nilsson** and Chip Martin as the unyielding call on the group's talents continued. This creative drain was reflected in the disappointing *The Birds, The Bees And The Monkees* and its accompanying single, 'Valleri'. The track itself had been recorded in 1966, and was only issued when 'pirate' recordings, dubbed off-air from the television series, attracted considerable airplay. 'The Monkees are dead!', declared an enraged Nesmith, yet the song sold over a million copies, the group's last such success. The appeal of their series had waned as plots grew increasingly loose, and the final episode was screened in the USA on 25 March 1968. The quartet had meanwhile embarked on a feature film, *Head*, which contained many in-jokes about their artistic predicaments. Although baffling their one-time teenage audience, it failed to find favour with the underground circuit who still viewed the Monkees as bubblegum. However, *Head* has since been rightly lauded for its imagination and innovation. A dispirited Peter Tork left following its release, but although the remaining trio continued without him, their commercial decline was as spectacular as its ascendancy. Nesmith left for a solo career in 1969. and the following year the Monkees' name was dissolved in the wake of Dolenz/Jones recording *Changes*. However, in 1975, the latter-day duo joined their erstwhile songwriting team in *Dolenz, Jones, Boyce And Hart* which toured under the banner 'The Great Golden Hits Of The Monkees Show'. The project drew cursory interest, but the group's reputation was bolstered considerably during the 80s, when the independent **Rhino Records** label reissued the entire Monkees back catalogue and the entire series was rescreened on **MTV**. Although Nesmith demured, Dolenz, Jones and Tork embarked on a highly successful, 20th anniversary world tour which engendered a live album and a new studio set, *Pool It*. The group then disbanded as members pursued contrasting interests, while attempts to create the New Monkees around Marty Roos, Larry Saltis, Jared Chandler and Dino Kovas in 1987 were aborted. Although reviled by many contemporary critics, the original group's work is now regarded as among the best American pop of its era. Rhino Records released an ambitious 21-volume video collection in 1995 containing all 58 episodes of their television series. The following year's *Justus* was the first recording by the original band (including Nesmith) for over 20 years, and was followed by their first tour of the UK as a quartet.

● ALBUMS: *The Monkees* (Colgems 1966)★★★★, *More Of The Monkees* (Colgems 1967)★★★★, *Headquarters* (Colgems 1967)★★★, *Pisces, Aquarius, Capricorn And Jones Ltd* (Colgems 1967)★★, *The Birds, The Bees And The Monkees* (Colgems 1968)★★, *Head* film soundtrack (Colgems 1968)★★, *Instant Replay* (Colgems 1969)★★★, *The Monkees Present ...* (Colgems 1969)★★★, *Changes* (Colgems 1970)★★★, *Pool It* (1986)★★, *20th Anniversary Concert Tour 1986* (1986)★★, *Justus* (Rhino 1996)★★.

● COMPILATIONS: *The Monkees Greatest Hits* (Colgems 1969)★★★★, *A Barrel Full Of Monkees* (Colgems 1971)★★★★, *The Monkees Golden Hits* (RCA Victor 1972)★★★★, *Refocus* (Bell 1973)★★★, *Monkeemania* (1979)★★★, *The Monkees* (1981)★★★, *Monkee Business* (1982)★★★, *Monkee Flips* (1984)★★★, *The And Now ... The Best Of The Monkees* (1986)★★★★, *Missing Links* (1987)★★★, *The Monkees Live - 1967* (1987)★★, *Hey! Hey! It's The Monkees Greatest Hits* (Platinum/K-Tel 1989)★★★★, *Missing Links Volume 2* (Rhino 1990)★★, *Missing Links Volume 3* (Rhino 1996)★★, *Anthology* 2-CD set (Rhino 1997)★★★.

● VIDEOS: *The Monkees Collection* (Rhino 1995), *33 1/3 Revoloutions Per Monkee* (Rhino Home Video 1996).

● FURTHER READING: *Love Letters To The Monkees*, Bill Adler. *The Monkees Tale*, Eric Lefcowitz. *The Monkees Scrapbook*, Ed Finn and T. Bone. *Monkeemania*, Glenn A. Baker. *The Monkees: A Manufactured Image*, Ed Reilly, Maggie McMannus and Bill Chadwick. *I'm A Believer-My Life Of Monkees, Music And Madness*, Mickey Dolenz and Mark Bego.

● FILMS: *Head* (1968).

Monks

This uncompromising US group originated in 1962. Disenchanted US servicemen Gary Burger (guitar/vocals), Dave Day (guitar/vocals) and Larry Clark (organ) formed the Torquays in Gelnhausen, near Frankfurt, Germany with a local civilian recalled solely as 'Hans' (drums). Eddie Shaw (bass) joined the line-up soon afterwards, while a fifth inductee, Roger Johnson, became their permanent drummer in 1964. A highly popular live attraction, the Torquays completed a single, 'Boys Are Boys'/'There She Walks' for the tiny SCH label the following year before mutating into the Monks. Armed with a set comprising largely of original material and now free of army commitments, the quintet opted for a radical image. To complete the transition, the tops of their heads were shaved and each member wore a black shirt with a white noose around the neck in place of a tie. Musically the Monks were unlike any contemporaries and with Day switching to electric banjo, they unleashed a startlingly different sound. Barked vocals, chopped rhythms, thudding bass and screaming feedback coalesce on *Black Monk Time*, which owes something to R&B but is quite unlike any release from this period. A new version of 'Boys Are Boys' sat beside as 'Blast Off', 'Shut Up!' and 'I Hate You', uncompromising titles which merely hint at the stark power on offer. A gruelling series of one-night stands ensued before 'Love Can Tame The Wild'/'He Went Down To The Sea', released in 1967, showed the group embracing emergent psychedelic textures. However, conflict between Day and Clark undermined the unit, before Johnson left for Texas, tiring of strife and life in exile, Johnson left for Texas. The remaining Monks opted to disband. Burger and Shaw did reconvene in 1969 as Gary Alan And The Professionals. A three-track single, 'Jaded Figurine'/'Where There's A Will There's A Way'/'Pretty Suzanne' - the last of which was from their erstwhile group's repertoire - appeared on a local Minneapolis label, but the unit split up soon afterwards, closing the career of one of rock's most enigmatic bands. The album was reissued by **Rick Rubin** in 1997.

● ALBUMS: *Black Monk Time* (Polydor 1966)★★★.

Monochrome Set

Any all-encompassing classification of the Monochrome Set's music would be difficult. During a sporadic career that has spanned as many musical styles as it has record labels, they have been on the verge of breaking to a wider audience on a number of occasions. Formed in the UK during late 1976, Andy Warren (bass), Lester Square (guitar) and Bid (guitar, vocals) were playing in the B-Sides with **Adam Ant**. When the B-Sides became **Adam And The Ants**, Bid and Lester Square left. They formed the Monochrome Set in January 1978, later joined by Warren in 1979 after his role on the debut Ants album. With Jeremy Harrington (bass, ex-Gloria Mundi; Mean Street) and J.D. Haney (drums, ex-Art Attacks), the band issued singles during 1979-80 for **Rough Trade Records**, including 'He's Frank', 'Eine Symphonie Des Graeuns', 'The Monochrome Set' and 'He's Frank (Slight Return)', each completely different in style and content. Their debut, *The Strange Boutique*, skirted the UK charts. After the title track came further singles '405 Lines' and 'Apocalypso', and a second album, *Love Zombies*. Lex Crane briefly sat in on drums before ex-**Soft Boys** member Morris Windsor joined for the release of the brilliant sex satire 'The Mating Game', in July 1982, followed by 'Cast A Long Shadow' and the memorable *Eligible Bachelors*. By this time Carrie Booth had joined on keyboards while Nick Wesolowski took up the drums and Foz the guitar soon after. *Volume, Brilliance, Contrast* compiled their Rough Trade recordings and selected BBC Radio 1 sessions, and coincided with another indie hit, 'Jet Set Junta' (like many Monochrome Set compositions deflating class/monetary division). 'Jacob's Ladder' seemed a sure-fire hit for 1985, but like 'Wallflower' later that year and the charming *The Lost Weekend*, eluded the charts. Disheartened, the band split and it was left to **Cherry Red Records**' El subsidiary to issue a sympathetic retrospective, *Fin! Live*, a year later. Various collections filtered out over the next three years (*Colour Transmission* featured much of the DinDisc material, while *Westminster Affair* highlighted their earliest recordings). In December 1989 the band re-formed, with Bid, Lester and Warren joined by Orson Presence on guitar and keyboards, marking their return with *Dante's Casino*. From there on they have concentrated primarily on their cult following in the Far East, with frequent tours there. Their most recent album was 1995's *Trinity Road*.

● ALBUMS: *The Strange Boutique* (DinDisc 1980)★★, *Love Zombies* (DinDisc 1980)★★, *Eligible Bachelors* (Cherry Red 1982)★★★, *The Lost Weekend* (Blanco y Negro 1985)★★★, *Dante's Casino* (Vinyl Japan 1990)★★★, *Charade* (Cherry Red 1993)★★★, *Misere* (Cherry Red 1994)★★★, *Trinity Road* (Cherry Red 1995)★★★.

● COMPILATIONS: *Volume, Brilliance, Contrast* (Cherry Red 1983)★★★, *Fin! Live* (El 1986)★★★, *Colour Transmission* (Virgin 1988)★★★, *Westminster Affair* (Cherry Red 1988)★★, *Black & White Minstrels* (Cherry Red 1995)★★★.

● VIDEOS: *Destiny Calling* (Visionary 1994).

Monotones

Formed in 1955 in Newark, New Jersey, USA, the Monotones recorded one of the most memorable doo-wop novelty songs of the 50s, 'Book Of Love'. The group was a sextet, Warren Davis, George Malone, Charles Patrick, Frank Smith, and John and Warren Ryanes. They had sung in the same church choir as **Dionne Warwick** and **Cissy Houston** before forming their own group. In 1956, they appeared on the *Ted Mack's Amateur Hour* television programme, singing the **Cadillacs**' 'Zoom'. They won first prize and began to think more seriously about a career in music. Inspired by a television commercial for toothpaste ('You'll wonder where the yellow went when you brush your teeth with Pepsodent'), Patrick, Malone and Davis wrote 'Book Of Love' to a similar melody. They recorded it at Bell Studio in New York and it was released on the small Mascot label, a subsidiary of Hull Records. It was then picked up by Argo Records for national distribution and ultimately reached number 5 in the USA. The group was touring when their record entered the charts, and months passed before they had a chance to record a follow-up. A single called 'Tom

Foolery' was released but failed to chart; the third, 'The Legend Of Sleepy Hollow', was a fine record and is still played on doo-wop radio programmes today, but it also failed to chart in its own time. After a few more singles, the Monotones gave up, although some of the original members performed under that name in the 90s. John Ryanes died on 30 May 1972.

● COMPILATIONS: *Who Wrote The Book Of Love?* (Collectables 1992)★★★.

Monro, Matt

b. Terry Parsons, 1 December 1930, London, England, d. 7 February 1985, Ealing, London, England. This velvet-voiced balladeer first played in bands under the pseudonym Al Jordan before adopting the name Monro, allegedly borrowed from **Winifred Atwell**'s father. Between stints as a bus driver and singer on the UK Camay soap commercial, he recorded for a number of labels, but his choice of material was generally too predictable. His interpretation of 'Garden Of Eden', for example, had to compete with four other versions by hit artists **Frankie Vaughan**, **Gary Miller**, **Dick James** and **Joe Valino**. Monro's luck changed when producer **George Martin** asked him to contribute a pseudo-**Frank Sinatra** version of 'You Keep Me Swingin'' to a Peter Sellers comedy album. This led to a contract with **Parlophone Records** and a Top 3 hit with 'Portrait Of My Love' (1960). For the next five years, Monro was a regular chart entrant with his classic up-tempo version of 'My Kind Of Girl', along with ballads such 'Why Not Now/Can This Be Love', 'Gonna Build A Mountain', 'Softly As I Leave You', and 'When Love Comes Along'. His excellent interpretation of **Lionel Bart**'s James Bond movie theme 'From Russia With Love', 'Born Free' and the emotive 'Walk Away' proved particularly successful. The speedy release of a slick adaptation of the **Beatles**' 'Yesterday' underlined the sagacity of covering a song before your competitors. His 1962 album of **Hoagy Carmichael** songs, with arrangements by his regular musical director Johnny Spence, was right out of the top drawer. A move to the USA in 1965 brought a decline in Monro's chart fortunes in the UK, but he sustained his career as an in-demand nightclub performer. The enduring commercial quality of his voice was recognized by **Capitol Records** with the Christmas release and television promotion of the compilation album, *Heartbreakers*, in 1980. Ill-health dogged the singer in the early 80s, and he died from cancer in 1985. Ten years later, his son Matt Jnr, who had carved out a career for himself as a golf professional, 'duetted' with his father on an album of some of Matt Snr.'s favourite songs. Since his death, the tag that he was merely a Sinatra copyist has completely reversed, especially in America. Monro's appeal continues and the rich patina of his voice is now seen as original rather than derivative.

● ALBUMS: *Blue And Sentimental* (Decca 1957)★★★, *Portrait* (Ace Of Clubs 1961)★★★, *Love Is The Same Anywhere* (Parlophone 1961)★★★, *My Kind Of Girl* (1961)★★★★, *Matt Monro Sings Hoagy Carmichael* (Parlophone 1962)★★★★, I *Have Dreamed* (Parlophone 1965)★★★, *Matt Monro And Don Rennie* (1965)★★★, *Walk Away* (1965, USA)★★★★, *Hits Of Yesterday* (Parlophone 1965)★★★★, *This Is The Life!* (Capitol 1966)★★★★, *Let's Face The Music And Dance* (Capitol 1966)★★★, *Here's To My Lady* (Capitol 1967)★★★★, *Invitation To The Movies* (Capitol 1967)★★★, *Tiempo De Amor* Spanish language (1967)★★★, *These Years* (Capitol 1967)★★★, *The Late Late Show* (Capitol 1968)★★★★, *Invitation To Broadway* (Capitol 1968)★★★, *Alguien Canto* Spanish language (Capitol 1969)★★★, *Here And Now* (1969)★★★, *The Southern Star* film soundtrack (RCA Victor 1969), *We're Gonna Change The World* (Capitol 1970)★★★, *Matt Monro En Espana* Spanish language (1970)★★★, *For The Present* (Columbia 1973)★★★, *The Other Side Of The Stars* (Columbia 1975)★★★, *The Long And Winding Road* (1975)★★★, *If I Never Sing Another Song* (1979)★★★, *Heartbreakers* (EMI 1980)★★★, *Un Toque De Distincion* Spanish language (RCA 1982)★★★, *More Heartbreakers* (EMI 1984)★★★, with Matt Monro Jnr. *Matt Sings Monro* (EMI 1995)★★★.

● COMPILATIONS: *By Request* (EMI 1987)★★★, *Softly As I Leave You* (EMI/MFP 1987/1998)★★★, *A Time For Loving* (EMI/MFP 1989/1998)★★★, *The EMI Years* (EMI 1990)★★★★, *The Capitol Years* (EMI 1990)★★★★, *Matt Monro Sings Don Black* (EMI 1990)★★★, *Matt Monro Sings* 2-CD set (EMI/MFP 1991)★★★, *The Very Best Of Matt* Monro (EMI/MFP 1992)★★★, *This Is Matt Monro* 2-CD set (EMI/MFP 1993)★★★, *Through The Years* (EMI 1994)★★★, *Hollywood & Broadway* (EMI/MFP 1994)★★★, *The Best Of Matt Monro* (EMI/MFP 1995)★★★★, *Great Gentlemen Of Song-Spotlight On Matt Monro* (Capitol 1995)★★★, *Matt Monro* 3-CD box set (EMI 1995)★★★★, *Complete Heartbreakers* (EMI 1996)★★★, *Songs Of Love* 3-CD set (EMI/MFP 1997)★★★.

Monroe, Bill

b. William Smith Monroe, 13 September 1911, on a farm near Rosine, Ohio County, Kentucky, USA, d. 9 September 1996. The Monroes were a musical family; his father, known affectionately as Buck, was a noted step-dancer, his mother played fiddle, accordion and harmonica, and was respected locally as a singer of old-time songs. Among the siblings, elder brothers Harry and **Birch** both played fiddle, and brother **Charlie** and sister Bertha played guitar. They were all influenced by their uncle, Pendleton Vanderver, who was a fiddler of considerable talent, and noted for his playing at local events. (Monroe later immortalized him in one of his best-known numbers, 'Uncle Pen', with tribute lines such as 'Late in the evening about sundown; high on the hill above the town, Uncle Pen played the fiddle, oh, how it would ring. You can hear it talk, you can hear it sing'). At the age of nine, Monroe began to concentrate on the mandolin; his first choice had been the guitar or fiddle, but his brothers pointed out that no family member played mandolin, and as the baby, he was given little choice, although he still kept up his guitar playing. His mother died when he was 10, followed soon after by his father. He moved in to live with Uncle Pen and they were soon playing guitar together at local dances. Bill also played with a black blues musician, Arnold Schultz, who was to become a major influence on the future Monroe music. After the death of his father, most of the family moved away in their search for work. Birch and Charlie headed north, working for a time in the car industry in Detroit, before moving to Whiting and East Chicago, Indiana, where they were employed in the oil refineries. When he was 18, Bill joined them, and for four years worked at the Sinclair refinery. At one time, during the Depression, Bill was the only one with work, and the three began to play for local dances to raise money.

In 1932, the three Monroe brothers and their girlfriends became part of a team of dancers and toured with a show organized by WLS Chicago, the radio station responsible for the ***National Barn Dance*** programme. They also played on local radio stations, including WAE Hammond and WJKS Gary, Indiana. In 1934, Bill, finding the touring conflicted with his work, decided to become a full-time musician. Soon afterwards, they received an offer to tour for Texas Crystals (the makers of a patent purgative medicine), which sponsored radio programmes in several states. Birch, back in employment at Sinclair and also looking after a sister, decided against a musical career. Bill married in 1935, and between then and 1936, he and Charlie (appearing as the Monroe Brothers) had stays at various stations, including Shenandoah, Columbia, Greenville and Charlotte. In 1936, they moved to the rival and much larger Crazy Water Crystals and, until 1938, they worked on the noted *Crazy Barn Dance* at WBT Charlotte for that company. They became a very popular act and sang mainly traditional material, often with a blues influence. Charlie always provided the lead vocal, and Bill added tenor harmonies. In February 1936, they made their first recordings on the Bluebird label of **RCA** Victor, which proved popular. Further sessions followed, and in total they cut some 60 tracks for the label. Early in 1938, the brothers decided that they should follow their own careers. Charlie kept the RCA recording contract and formed his own band, the Kentucky Pardners. Since he had always handled all lead vocals, he found things easier and soon established himself in his own right. Prior to the split, Bill had never recorded an instrumental or a vocal solo, but he had ideas that he wished to put into practice. He moved to KARK Little Rock, where he formed his first band, the Kentuckians. This failed to satisfy him, and he soon moved to Atlanta, where he worked on the noted *Crossroad Follies*; at this point, he formed the first of the bands he would call the BlueGrass Boys. In 1939, he made his first appearance on the ***Grand Ole Opry***, singing his version of 'New Muleskinner Blues', after which **George D. Hay** (the Solemn Old Judge) told him, 'Bill, if you ever leave the Opry, it'll be because you fire yourself' (over 50 years later, he was still there). During the early 40s, Monroe's band was similar to other string bands such as Mainer's Mountaineers, but by the middle of the decade, the leading influence of Monroe's driving mandolin and his high (some would say shrill) tenor singing became the dominant factor, and set the Blue Grass Boys of Bill Monroe apart from the other bands. This period gave birth to a new genre of music, and led to Monroe becoming affectionately known as the Father of Bluegrass Music. He began to tour with the *Opry* roadshows, and his weekly network WSM radio work soon made him a national name. In 1940 and 1941, he recorded a variety of material for RCA Victor, including gospel songs, old-time numbers and instrumentals such as the 'Orange Blossom Special' (the second known recording of the number). Wartime restrictions prevented him from recording between 1941 and early 1945, but later that year, he recorded for **Columbia**. In 1946, he gained his first country chart hits when his own song, 'Kentucky Waltz', reached number 3, and his now-immortal recording of 'Footprints In The Snow' reached number 5 in the US country charts. By 1945, several fiddle players had made their impact on the band's overall sound, including Chubby Wise, Art Wooten, Tommy Magness, Howdy Forrester and in 1945, guitarist/vocalist **Lester Flatt** and banjo player **Earl Scruggs** joined. **Stringbean** had provided the comedy and the banjo playing since 1942, although it was generally reckoned later that his playing contributed little to the overall sound that Monroe sought. Scruggs' style of playing was very different, and it quickly became responsible for not only establishing his own name as one of the greatest exponents of the instrument, but also for making bluegrass music an internationally identifiable sound. It was while Flatt and Scruggs were with the band that Monroe first recorded his now-immortal song 'Blue Moon Of Kentucky'. By 1948, other bands such as the **Stanley Brothers** were beginning to reflect the influence of Monroe, and bluegrass music was firmly established. During the 40s, Monroe toured with his tent show, which included his famous baseball team (the reason for Stringbean's first connections with Monroe), which played against local teams as an attraction before the musical show began. In 1951, he bought some land at Bean Blossom, Brown County, Indiana, and established a country park, which became the home for bluegrass music shows. He was involved in a very serious car accident in January 1953, and was unable to perform for several months. In 1954, **Elvis Presley** recorded Monroe's 'Blue Moon Of Kentucky' in a 4/4 rock tempo and sang it at his solitary appearance on the *Opry*. A dejected Presley found the performance made no impact with the *Opry* audience, but the song became a hit. It also led to Monroe re-recording it in a style that, like the original, started as a waltz, but after a verse and chorus featuring three fiddles, it changed to 4/4 tempo; Monroe repeated the vocal in the new style (**Paul McCartney**'s 1991 *Unplugged* album features a version in both styles). Monroe toured extensively throughout the 50s, and had chart success in 1958 with his own instrumental number, 'Scotland'. He used the twin fiddles of Kenny Baker and Bobby Hicks to produce the sound of bagpipes behind his own mandolin - no doubt his tribute to his family's Scottish ancestry. By the end of the decade, the impact of rock 'n' roll was affecting his record sales and music generally. By this time, Flatt and Scruggs were firmly established with their own band and finding success on television and at folk festivals. Monroe was a strong-willed person and it was not always easy for those who worked with him, or for him, to achieve the perfect arrangement. He had stubborn ideas, and in 1959, he refused to play a major concert in Carnegie Hall, because he believed that Alan Lomax, the organizer, was a communist. He was also suspicious of the press and rarely, if ever, gave interviews. In 1962, however, he became friendly with Ralph Rinzler, a writer and member of the **Greenbriar Boys**, who became his manager.

In 1963, Monroe played his first folk festival at the University of Chicago. He soon created a great interest among students generally and, with Rinzler's planning, he was soon busily connected with festivals devoted solely to bluegrass music. In 1965, he was involved with the major Roanoke festival in Virginia, and in 1967, he started his own at Bean Blossom. During the 60s, many young musicians benefitted from their time as a member of Monroe's band, including **Bill Keith**, **Peter Rowan**, Byron Berline, Roland White and Del McCoury. In 1969, he was made an honorary Kentucky Colonel, and in 1970, was elected to the *Country Music Hall Of Fame* in Nashville. The plaque stated: 'The Father of Bluegrass Music. Bill Monroe developed and perfected this music form and taught it to a great many names in the industry'. Monroe has written many songs, including 'Memories Of Mother And Dad', 'When The Golden Leaves Begin To Fall', 'My Little Georgia Rose' and 'Blue Moon Of Kentucky' (the latter a much-recorded country standard) and countless others. Many have been written using pseudonyms such as Albert Price, James B. Smith and James W. Smith. In 1971, his talent as a songwriter saw him elected to the Nashville Songwriters' Association International Hall Of Fame. He kept up a hectic touring schedule throughout the 70s, but in 1981, he was diagnosed with cancer. He survived after treatment and, during the 80s, maintained a schedule that would have daunted much younger men. In 1984, he recorded the album *Bill Monroe And Friends*, which contains some of his songs sung as duets with other artists, including the **Oak Ridge Boys** ('Blue Moon Of Kentucky'), **Emmylou Harris** ('Kentucky Waltz'), **Barbara Mandrell** ('My Rose Of Old Kentucky'), **Ricky Skaggs** ('My Sweet Darling') and **Willie Nelson** ('The Sunset Trail'). **Johnny Cash**, who also appears on the album, presumably did not know any Monroe songs because they sang Cash's own 'I Still Miss Someone'.

Over the years since Monroe first formed his bluegrass band, some of the biggest names in country music have played as members before progressing to their own careers. These include **Clyde Moody**, Flatt And Scruggs, **Jim Eanes**, Carter Stanley, Mac Wiseman, Jimmy Martin, Sonny Osborne, **Vassar Clements**, Kenny Baker and his own son **James Monroe**. Amazingly, bearing in mind his popularity, Monroe's last chart entry was 'Gotta Travel On', a Top 20 country hit in March 1959. However, his records are still collected and the German Bear Family label has released boxed sets on compact disc of his **Decca** recordings. (Between 1950, when he first recorded for Decca and 1969, he made almost 250 recordings for the label.) He continued to play the *Opry*, and in 1989, he celebrated his 50th year as a member, the occasion being marked by MCA (by then the owners of Decca) recording a live concert from the *Opry* stage, which became his first ever release on CD format. He underwent surgery for a double coronary bypass on 9 August 1991, but by October, he was back performing and once again hosting his normal *Opry* show. The acknowledged 'father of bluegrass music' died a few days before his 85th birthday in 1996.

● ALBUMS: *Knee Deep In Bluegrass* (Decca 1958)★★★, *I Saw The Light* (Decca 1959)★★★, *Mr. Bluegrass* (Decca 1960)★★★, *The Great Bill Monroe & The BlueGrass Boys* (Harmony 1961)★★★, *Bluegrass Ramble* (Decca 1962)★★★, with Rose Maddox *Rose Maddox Sings Bluegrass* (Decca 1962)★★★, *The Father Of Bluegrass Music* (Decca 1962)★★★, *My All-Time Country Favorites* (Decca 1962)★★★, *Bluegrass Special* (Decca 1963)★★★★, *Bill Monroe Sings Country Songs* (Decca 1964)★★★, *I'll Meet You In Church Sunday Morning* (Decca 1964)★★★, *Original Bluegrass Sound* (Harmony 1965)★★★, *Bluegrass Instrumentals* (Decca 1965)★★★, *The High Lonesome Sound Of Bill Monroe* (Decca 1966)★★★, *Bluegrass Time* (Decca 1967)★★★, *I Saw The Light* (Decca 1969)★★★, *A Voice From On High* (Decca 1969)★★★, *Bluegrass Style* (Vocalion 1970)★★★, *Kentucky Bluegrass* (Decca 1970)★★★, *Bill Monroe's Country Hall Of Fame* (Decca 1971)★★★★, *Uncle Pen* (Decca 1972)★★★, *Bean Blossom* (Decca 1973)★★★, with James Monroe *Father And Son* (Decca 1973)★★★, *The Road Of Life* (Decca 1974)★★★, with Birch Monroe *Brother Birch Monroe Plays Old-Time Fiddle Favorites* (Decca 1975)★★★, with Doc Watson *Bill & Doc Sing Country Songs* (FBN 1975)★★★, with Kenny Baker *Kenny Baker Plays Bill Monroe* (Decca 1976)★★★, *Weary Traveller* (Decca 1976)★★★, *Sings Bluegrass, Body And Soul* (Decca 1977)★★★, *Bluegrass Memories* (Decca 1977)★★★, with James Monroe *Together Again* (Decca 1978)★★★, *Bill Monroe With Lester Flatt & Earl Scruggs:The Original Bluegrass Band* (Rounder 1979)★★★★, *Bluegrass Classic (Radio Shows 1946-1948)* (MCA 1980)★★★, *Bean Blossom 1979* (MCA 1980)★★★, *Orange Blossom Special (Recorded Live At Melody Ranch)* (MCA 1981)★★, *Master Of Bluegrass* (MCA 1981)★★★, *Live Radio* (1982)★★★, *Bill Monroe & Friends* (MCA 1984)★★★, *Bluegrass '87* (MCA 1987)★★★, *Southern Flavor* (MCA 1988)★★★, *Live At The Opry: Celebrating 50 Years On The Grand Ole Opry* (MCA 1989)★★★, *Muleskinner Blues* 1940-1941 recordings (RCA 1991)★★★. As The Monroe Brothers *Early Bluegrass Music* (Camden 1963)★★★, *The Monroe Brothers, Bill & Charlie* (Decca 1969)★★★, *Feast Here Tonight* (Bluebird 1975)★★★.

● COMPILATIONS: *Bill Monroe & His Blue GrassBoys (16 Hits)* (Columbia 1970)★★★, *The Classic Bluegrass Recordings Volume 1* (County 1980)★★★, *The Classic Bluegrass Recordings Volume 2* (County 1980)★★★, *MCA Singles Collection Volumes 1, 2 & 3* (MCA 1983)★★★, *Columbia Historic Edition* (Columbia 1987)★★★, *Bill Monroe Bluegrass 1950-1958* 4-CD box set (Bear Family 1989)★★★★, *Country Music Hall Of Fame* (MCA 1991)★★★, *Bill Monroe Bluegrass 1959-1969* 4-CD box set (Bear Family 1991)★★★★, *The Essential Bill Monroe 1945-1949* (Columbia/Legacy 1992)★★★★, with the Blue Grass Boys *Live Recordings 1956-1969: Off The Record Volume 1* (Smithsonian/Folkways 1993)★★★, with Doc Watson *Live Duet Recordings 1963-80* (Smithsonian/Folkways 1993)★★★, *The Music Of Bill Monroe* 4-CD box set (MCA 1994)★★★★, *Bluegrass (1970-1979)* 4-CD box set (Bear Family 1995)★★★★, *16 Gems* (Columbia/Legacy 1996)★★★★.

● FURTHER READING: *Bossmen: Bill Monroe And Muddy Waters*, J. Rooney. *Bill Monroe And His Blue Grass Boys*, Neil V. Rosenberg.

Monroe, Birch

b. 1901, on a farm near Rosine, Ohio County, Kentucky, USA, d. 15 May 1982. Birch was the fiddle-playing elder brother of **Bill Monroe** who, after the death of his parents, moved to Detroit with brother **Charlie Monroe**. Here, they worked for a time in the motor industry, before moving to work in the oil refineries at Whiting and East Chicago, Indiana. In 1929, they were joined by brother Bill, and during the Depression, the three began to play at local venues; eventually Bill and Charlie worked professionally together as the Monroe Brothers. From the mid-to late 40s, he worked with brother Bill's band, playing bass and taking bass vocals, as well as acting as their manager and booking agent. He remained connected with his brother's business enterprises, and from 1951 to the end of the 70s, he managed the country park at Bean Blossom, Indiana, which featured the weekly *Brown County Jamboree*. His recording career was limited to those recordings made with his brother's band, except in the mid-70s, when, accompanied by the BlueGrass Boys and under the production of Bill, he recorded an album of fiddle music. Birch Monroe died in 1982, and is buried in the Monroe family plot on Jerusalem Ridge, Rosine, Kentucky.

● ALBUMS: with Bill Monroe *Brother Birch Monroe Plays Old-Time Fiddle Favorites* (Decca 1975)★★★.

Monroe, Charlie

b. 4 July 1903, on a farm near Rosine, Ohio County, Kentucky, USA, d. 27 September 1975. Charlie was the elder brother of **Bill Monroe** who, after the death of his parents, moved to Detroit with fiddle-playing brother **Birch Monroe**. Here they worked for a time in the motor industry, before moving to work in the oil refineries at Whiting and East Chicago, Indiana. In 1929, they were joined by brother Bill and during the Depression, the three began to play at local venues; eventually Bill and Charlie worked professionally together as the Monroe Brothers. In 1938, they decided to pursue their own careers. At the time of the split, they had a contract with RCA-Victor, for whom they had recorded 60 songs; Charlie, who had always taken the lead vocals (though Bill had written many of their songs), kept this contract. Throughout the 40s, he toured and recorded for RCA-Victor, and at times his band, the Kentucky Pardners, which became one of North Carolina's most popular hillbilly bands, included notable musicians such as guitarist **Lester Flatt** and mandolin players Red Rector, Ira Louvin and Curly Sechler. He differed from his brother in that his band played a mixture of country and bluegrass, and Charlie, a highly respected guitarist, frequently used an electric guitar. He made many fine recordings, and although he never achieved a chart hit, Monroe is remembered for his versions of numbers such as 'Down In The Willow Garden' (an old folk song) and his own compositions 'Rubber Neck Blues', 'It's Only A Phonograph Record' and 'Who's Calling You Sweetheart Tonight?'. He joined **Decca** around 1950, and although they made some concert appearances together, further recordings with brother Bill never materialized. In the early 50s, tired of the touring, he broke up his band and semi-retired to his Kentucky farm. In 1957, he supposedly retired to manage a coalmine and yard near Rosine, but made some special appearances, and during the early 60s, recorded two albums on the Rem label. His wife became ill with cancer, and to meet the medical expenses, Monroe left Kentucky and worked in Indiana for a lift company until his wife died. He remarried in 1969 when he moved to Tennessee, and in 1972, he was persuaded to appear with Jimmy Martin at a Gettysburg bluegrass festival, which led him to make some further appearances at similar events. He relocated to Reidsville, North Carolina, and in late 1974, he, too, was diagnosed as suffering from cancer. He made his last public performance in his old home area of Rosine, Kentucky, around early August, and died at his home in Reidsville in September 1975, but is buried in the Monroe family plot on Jerusalem Ridge, Rosine, Kentucky. Although his work was not as important as that of brother Bill, he nevertheless made a significant contribution to the formation of what is now known as bluegrass music.

● ALBUMS: *Bluegrass Sound* (1963)★★★, *Lord Build Me A Cabin* (Starday 1965)★★★, *Charlie Monroe Sings Again* (Starday 1966)★★★, *Who's Calling You Sweetheart Tonight?* (Camden 1969)★★★, *Noon-Day Jamboree (Radio Shows 1944)* (1970)★★★, *Songs Of Charlie Monroe & the Kentucky Pardners (Vintage Radio Recordings)* (1970)★★★, *Live At Lake Norman Music Hall* (1975)★★★, *Tally Ho* (1975)★★★, one side of second album by Phipps Family *Memories Of Charlie Monroe* (1975)★★★, *Charlie Monroe's Boys:The Early Years* (1982)★★★, *Vintage Radio 1944* (1990)★★★. As The Monroe Brothers *Early Bluegrass Music* (Camden 1963)★★★, *The Monroe Brothers, Bill & Charlie* (Decca 1969)★★★, *Feast Here Tonight* (Bluebird 1975)★★★.

Monroe, Gerry

b. unknown, d. November 1989. After signing with the independent Chapter One label, this mild-mannered, bespectacled counter tenor made a startling television debut in May 1970 on BBC's *Top Of The Pops*, with a version of 'Sally', the signature tune of **Gracie Fields**, an entertainer he greatly admired. This reached number 4 in the UK, and although later singles, until 1972, were less successful, they all made the charts. Most of his a-sides were upper-octave revivals of sentimental ballads such as **Johnnie Ray**'s 'Cry' (1970, Top 40), the **Platters**' 'My Prayer' (1970, Top 10) and the evergreen 'It's A Sin To Tell A Lie' (1971, Top 20). However, the last two chart entries, 'Little Drops Of Silver' (1971, Top 40) and 'Girl Of My Dreams' (1972, Top 50), were composed especially for him. Monroes's cache of hits formed the backbone of his act when he returned to the working men's club netherworld from which he had emerged. While his voice remained a thing of wonder, failing health obliged him to cut back on engagements by the mid-80s.

● ALBUMS: *Sally Pride Of Our Alley* (Chapter One)★★, *Gerry Monroe* (Chapter One 1971)★★.

Monroe, James

b. James William Monroe, 1941. Son of **Bill Monroe**. James began his musical career in 1964, playing upright bass with his father's BlueGrass Boys. In 1969, he became the band's guitarist and also began to take lead vocals. He left the Bluegrass Boys in 1972, and formed his own bluegrass band, the Midnight Ramblers, but later recorded two albums with his father. In the mid-70s, he recorded several albums for Atteiram, including a tribute to his uncle, **Charlie Monroe**, on which his father also appeared. Soon afterwards he drastically reduced his performing to help with the running of his father's business affairs.

● ALBUMS: with Bill Monroe *Father And Son* (Decca 1973)★★★, *Sings Songs of 'Memory Lane' Of His Uncle Charlie Monroe* (Atteiram 1976)★★★, *Together Again* (Decca 1978)★★★. With the Midnight Ramblers *Something New! Something Different! Something Good!* (Atteiram 1974)★★★, *Midnight Blues* (Atteiram 1976)★★★, *Satisfied Mind* (1984)★★★.

Monroe, Marilyn

b. Norma Jean Mortenson, 1 June 1926, Los Angeles, California, USA, d. 5 August 1962, Brentwood, California, USA. As well as being a talented comedienne and the number 1 sex symbol in movies during the 50s, Monroe proved to be an appealing interpreter of flirtatious ballads in several of her most popular films. As one of the *Ladies Of The Chorus* (1948), she made a promising start with Lester Lee and Allan Roberts' 'Every Baby Needs A Da-Da-Daddy', which, with its reference to 'Tiffany's', was a precursor to one of her most celebrated performances a few years later, when the same New York store cropped up in 'Diamonds Are A Girl's Best Friend', from **Jule Styne** and **Leo Robin**'s score for ***Gentlemen Prefer Blondes*** (1953). In that film Monroe duetted with another of Hollywood's top glamour girls, Jane Russell, on 'Two Little Girls From Little Rock', 'Bye Bye Baby' and a **Hoagy Carmichael/Harold Adamson** number, 'When Loves Goes Wrong'. Co-starring with Robert Mitchum in *River Of No Return* (1954), Monroe's role as a saloon singer conveniently gave her the opportunity to perform the title song and 'I'm Gonna File My Claim', among others, and, in the same year, she registered strongly with a bundle of **Irving Berlin** numbers in ***There's No Business Like Show Business***. These included 'A Man Chases A Girl' (with **Donald O'Connor**), 'After You Get What You Want You Don't Want It', 'Heatwave', 'Lazy' and 'You'd Be Surprised'. In 1959 she made what became her most commercially successful film - and arguably the highlight of her career. The classic *Some Like It Hot*, with Tony Curtis, Jack Lemmon and Joe E. ('nobody's perfect') Brown, featured some of Monroe's most effective vocal performances, such as 'I'm Through With Love', 'I Wanna Be Loved By You' and 'Running Wild'. She sang for the last time on screen in ***Let's Make Love*** (1960). Apart from contributing the film's high spot, a compelling version of 'My Heart Belongs To Daddy', Monroe duetted with two European heart-throbs, Yves Montand and **Frankie Vaughan**, on **Sammy Cahn** and **Jimmy Van Heusen**'s 'Specialization', 'Incurably Romantic' and the title song. Her final performance, a sultry rendering of 'Happy Birthday Mr. President' and 'Thanks For The Memory', was given in May 1962 for President Kennedy's birthday celebrations in Madison Square Garden. Just over two months later she died as the result of an overdose of barbiturates, at the age of 36 (Monroe's death has since been the subject of numerous conspiracy theories, most of which concern her alleged affair with John F. Kennedy). One of the musical selections chosen for her funeral service was a recording of 'Over The Rainbow' sung by **Judy Garland**, another showbusiness legend who met a tragic end. Since her death, it has been estimated that over 100 Monroe biographies have been published. She was also the subject of several songs, the most famous being **Elton John**'s 'Candle In the Wind'. Others included James Cunningham's 'Norma Jean Wants To Be A Movie Star' and 'Elvis And Marilyn' by **Leon Russell**.

● COMPILATIONS: *Marilyn* (20th Century Fox 1962)★★★, *Collection: 20 Golden Greats* (Deja Vu 1985)★★★★, *Marilyn Monroe -The Complete Recordings* (Rare 1988)★★★, *The Marilyn Monroe Story* (Deja Vu 1989)★★★.

● VIDEOS: *Marilyn And The Kennedys (Say Goodbye To The President)* (Weinerworld 1998).

● FURTHER READING: *Marilyn*, Norman Mailer. *Marilyn Monroe: The Biography*, Donald Spoto. *Goddess: Secret Lives Of Marilyn Monroe*, Anthony Summers. *The Complete Films Of*

Marilyn Monroe, Mark Ricci and Michael Conway, *Young Marilyn Becoming The Legend* James Haspiel.

● FILMS: *Dangerous Years* (1948), *Ladies Of The Chorus* (1948), *Love Happy* (1950), *A Ticket To Tomahawk* (1950), *The Asphalt Jungle* (1950), *All About Eve* (1950), *The Fireball* (1950), *Right Cross* (1950), *Home Town Story* (1951), *As Young As You Feel* (1951), *Love Nest* (1951), *Let's Make It Legal* (1951), *We're Not Married* (1952), *Clash By Night* (1952), *Full House* (1952), *Monkey Business* (1952), *Don't Bother To Knock* (1952), *Niagara* (1952), *Gentlemen Prefer Blondes* (1953), *How To Marry A Millionaire* (1953), *River Of No Return* (1954), *There's No Business Like Show Business* (1954), *The Seven-Year Itch* (1955), *Bus Stop* (1956), *The Prince And The Showgirl* (1957), *Some Like It Hot* (1959), *Let's Make Love* (1960), *The Misfits* (1960).

Monroe, Melissa

b. Melissa Katherine Monroe, 1936, d. December 1990. Daughter of **Bill Monroe**. A singer and instrumentalist, Monroe toured with her father's roadshow during the 40s and 50s. She made some solo recordings for **Columbia** in the early 50s, but did not achieve any chart success.

Monroe, Michael

When **Hanoi Rocks** folded following the death of drummer Razzle in 1984, Monroe took several years' break before deciding to start again with a solo career. In 1988, *Nights Are So Long* emerged on the independent Yahoo label, featuring a mixture of originals and cover versions of songs by the **Heavy Metal Kids**, **Johnny Thunders**, **MC5** and the **Flamin' Groovies**. This low-key comeback was a soul-cleansing process for Monroe, before he signed to **Mercury Records**, and threw himself back into the spotlight with all guns blazing. Recruiting Phil Grande (guitar), Tommy Price (drums), Kenny Aaronson (bass) and Ed Roynesdal (keyboards), he recorded *Not Fakin' It*, a streetwise selection of sleazy rock 'n' roll numbers, delivered in Monroe's inimitable, alley cat style. The album was well received and the tour to support it was a further triumph, proving easily the most successful of the Hanoi Rock spin-off projects.

● ALBUMS: *Nights Are So Long* (Yahoo 1988)★★★, *Not Fakin' It* (Polygram 1989)★★★.

Monroe, Vaughn

b. 7 October 1911, Akron, Ohio, USA, d. 21 May 1973, Stuart, Florida, USA. Monroe was a Wisconsin State Trumpet Champion in 1926 with an ambition to become an opera singer. This eventually led him to join Austin Wylie And His Golden Pheasant Orchestra and Larry Funk And His Band Of A Thousand Melodies. He studied voice at the New England Conservatory Of Music, and in 1939 sang and played for the Jack Marshard Orchestra. Monroe then formed his own band in Boston in 1940, and immediately had a big hit with 'There I Go', quickly followed by 'My Devotion', 'When The Lights Go On Again', 'Let's Get Lost' and his theme tune 'Racing With The Moon'. His robust baritone, sometimes called The Voice With Hairs On Its Chest, sold the band to the public, although Monroe also had some leading sidemen such as future **Glenn Miller** trumpeter Bobby Nichols, guitarist Carmen Mastren, drummer Alvin Stoller and vocalist Marilyn Duke. Throughout the 40s Monroe had great success in clubs, radio and especially on records. 'There I've Said It Again', 'Ballerina' and 'Riders In The Sky' each sold over a million, while 'Someday', 'Let It Snow! Let It Snow! Let It Snow!', 'Red Roses For A Blue Lady', 'The Trolley Song', 'Seems Like Old Times', 'How Soon' and 'Sound Off' all made the US Top 10. Monroe also made two films in the 40s: *Meet The People* (1944) with Lucille Ball and **Dick Powell**, and *Carnegie Hall* (1947), which featured Monroe with the New York Symphony Orchestra. He disbanded the orchestra in the early 50s and worked in television. Monroe was also involved in films such as *Singing Guns* (1950) and many other b-movie westerns, sometimes as a singing cowboy. In 1955 he also flirted with the 'rock' age by getting his recording of **Leiber And Stoller**'s 'Black Denim And Motor Cycle Boots' into the US Top 40. He was still active, touring, playing clubs and running his own Massachusetts restaurant until his death in 1973.

● ALBUMS: *There I Sing/Swing It Again* (RCA 1958)★★★, *Vaughn Monroe* (RCA 1958)★★★, *Surfer's Stomp* (1962)★★, *Themes Of Bands And Singers* (1963)★★★, *Great Gospels* (1964)★★★, *Racing With The Moon* (1965)★★★, *Dance With Me!* (1969)★★★.

● COMPILATIONS: *Greatest Hits* (1962)★★★, *The Best Of Vaughn Monroe* (1987)★★★.

Monsieur Beaucaire

A romantic operetta with music and lyrics by André Messager and Adrian Ross, and a book by Fredererick Lonsdale, which was based on the novel by Brook Tarkington. Set in the stylish city of Bath, England, in the early 18th century, when it was ruled by the so-called King of Bath, Richard 'Beau' Nash, the familiar plot concerned yet another nobleman disguised as a commoner. In this instance, the Duc d'Orléans (Marion Green), son of the King of France, is masquerading as the barber Monsieur Beaucaire. In spite of stern opposition from the Duke of Winterset (Robert Parker) (a bounder who cheats at cards), the ducal barber wins the heart of Lady Mary Carlisle (Maggie Teyte), and eventually accedes to the throne of France. After opening at the Prince's Theatre in London on 19 April 1919, the show transferred to the Palace Theatre in July, and ran for 221 performances. The gay and lively score included songs such as 'Honour And Love', That's A Woman's Way', 'Lightly, Lightly', 'Say No More', 'Gold And Blue And White', 'Red Rose', 'The Honours Of War', 'Going To The Ball', and 'I Love You A Little'. Maggie Teyte, who had sung in leading operatic roles before turning to the musical stage, was outstanding. *Monsieur Beaucaire* was presented on Broadway in December 1919, and was produced in Paris in 1925, 1929, 1935, and 1954. A London revival played Daly's Theatre in 1931. The 1946 film version starred **Bob Hope** and Joan Caulfield.

Monsoon

The nucleus of UK-based Monsoon were producer/writer/musician Steve Coe and his collaborator Martin Smith. Together they produced a hybrid of raga-pop, fusing Indian and Western influences. They were fronted by the schoolgirl vocalist **Sheila Chandra** (b. 14 March 1965, Waterloo, London, England), and augmented by session musicians, particularly on percussion instruments. Chandra had previously acted in the UK children's television programme *Grange Hill*. Monsoon's brief UK success arrived in 1982 with 'Ever So Lonely' and the follow up 'Shakti (The Meaning Of Within)'. However, when 'The Wings Of Dawn' failed Chandra embarked on an adventurous solo career.

● ALBUMS: *Third Eye* (1983)★★.

Monster - R.E.M.

Although not the chart monster the record company expected, this album nevertheless contained enough hit singles to satisfy. There was a self-consciously harder edge to the recording, although the trademark melodies and haunting hooks were present in small doses. 'Crush With Eyeliner' was the commercial highlight, and tracks such as 'Star 69' harked back to the punk feel of the early **R.E.M.** albums. The tremelo tone of Peter Buck's guitar is constant throughout, irritating some, but also reflecting the band's desire to move as far as possible from the mandolin-dominated ballads of their most recent work. Stipe's vocals were also mixed down, a perplexing move for what the band had planned as their all-out rock album.

● Tracks: *What's The Frequency, Kenneth?; Crush With Eyeliner; King Of Comedy; I Don't Sleep, I Dream; Star 69; Strange Currencies; Tongue; Bang And Blame; I Took Your Name; Let Me In; Circus Envy; You.*

● First released 1994

● UK peak chart position: 1

● USA peak chart position: 1

Monster Magnet

This space-rock revivalist band was formed in New Jersey in 1989 by vocalist/guitarist David Wyndorf, with guitarist John McBain, bassist Joe Calendra and drummer Jon Kleinman. After a promising debut and the rather self-indulgent *Tab*, Monster Magnet suddenly found broad press and public support with *Spine Of God*, despite the back cover disclaimer that 'It's a satanic drug thing . . . you wouldn't understand'. The sound and songs drew on Wyndorf's obsession with late 60s psychedelia, music and culture, producing a hypnotic set that blended *Space Ritual*-era **Hawkwind** style with an **MC5**/**Black Sabbath** guitar barrage and a liberal sprinkling of drug references, all played with a 90s venom. The band were quick to capitalize, touring almost non-stop around Europe and the USA, and, following a US tour with **Soundgarden**, they lost McBain but gained a contract with **A&M**, who were happy to give the group creative freedom. The resultant *Superjudge*, with new guitarist Ed Mundell, was, if anything, more intense, and saw Monster Magnet pay tribute to Hawkwind with an affectionate blast through 'Brainstorm'. Their live shows remained an experience in themselves, with lighting engineer Tim Cronin's astral projection backdrop proving to be an essential component as the band whipped up a frenzy on stage, touring Europe with **Paw** and the USA with **Raging Slab** in 1994. *Dopes To Infinity* and *Powertrip* took space rock to perfection and established them as arguably the leaders of the genre.

● ALBUMS: *Monster Magnet* (Primo Scree 1991)★★★, *Tab* (Primo Scree 1991)★★★, *Spine Of God* (Primo Scree 1991)★★★, *Superjudge* (A&M 1993), *Dopes To Infinity* (A&M 1995)★★★, *Powertrip* (A&M 1998)★★★★.

Montage

In 1967 Michael Brown (b. Michael Lookofsky, New York, USA) parted company from the **Left Banke**, hitmakers with the original 'Walk Away Renee'. He then 'discovered' Montage - Bob Steyarr (vocals), Mike Smyth (lead guitar/vocals), Lance Cornelius (bass/vocals) and Vance Chapman (drums/vocals) - secured their record deal and proceeded to arrange, produce and play keyboards on the group's only album. As Brown composed every selection, often in partnership with Bert Somner, the results were similar to his 'baroque-styled' work with Left Banke and it even features a version of their classic, 'Desiree'. Indeed *Montage* contains some of Brown's best work, notably, 'I Shall Call Her Mary' and 'Grand Pianist'. However, he split from Montage soon after the album was issued and the group disintegrated. Brown subsequently formed the equally worthwhile **Stories**.

● ALBUMS: *Montage* (Laurie 1968)★★★★.

Montana Rose

Montana Rose is a goodtime country band from Gallatin Gateway, Montana, USA. It is fronted by Claudia Appling Williams and her bandleader/bassist husband, Kenny. The band also features Rick Winkling (guitar) and Mike Gillan (drums) with accordion playing from Fats Kaplan on *Star Of Bannack*. Their cynical look at modern country music in 'Hillbilly With A Record Deal' did well and they may become hillbillies with a major record deal themselves.

● ALBUMS: *Highway 191* (Cowboy Heaven 1995)★★★, *Star Of Bannack* (Cowboy Heaven 1996)★★★.

Montana Slim

(see **Carter, Wilf**)

Montana, Patsy

b. Rubye Blevins, 30 October 1912, Hot Springs, Arkansas, USA, d. 3 May 1996, San Jacinto, California, USA. Montana was the eleventh child and first daughter of a farmer, and in her childhood she learned organ, guitar, violin and yodelling. In 1928 she worked on radio in California as Rubye Blevins, the Yodelling Cowgirl from San Antone. In 1931 she joined **Stuart Hamblen**'s show, appearing on radio and at rodeos as part of the Montana Cowgirls. Hamblen renamed her Patsy as it was 'a good Irish name'. In 1933 she joined the Kentucky Ramblers, who, because of their western image, became the **Prairie Ramblers**. In 1935 Montana recorded her self-penned 'I Want To Be A Cowboy's Sweetheart', the first million-seller by a female country singer. She recorded many other western songs including 'Old Nevada Moon' and 'Back On The Montana Plains' (several of her songs had Montana in the title). She appeared in several films including *Colorado Sunset* with **Gene Autry**. During the war, she recorded with the **Sons Of The Pioneers** and the Lightcrust Doughboys; her 'Goodnight Soldier' was very popular. She continued with her cowgirl image after the war but retired in 1952 and moved to California. She returned to touring in the 60s, often with her daughter Judy Rose, and recorded for Starday with **Waylon Jennings** on lead guitar. She won popularity outside the USA, particularly in the UK, with her appearances in country clubs. Montana, who presented a picture of independence through her cowgirl image, has inspired many yodelling singers including **Rosalie Allen**, Texas Ruby and Bonnie Lou. In 1993 she received the Living Legends Of Western Music award. She died in May 1996, and was posthumously inducted into the **Country Music Hall Of Fame** the same year.

● ALBUMS: *New Sounds Of Patsy Montana At The Matador Room* (Sims 1964)★★★, *Precious Memories* (Burch 1977)★★★, *Mum And Me* (Look 1977)★★★, *I Want To Be A Cowboy's Sweetheart* (1977)★★★, *Patsy Montana Sings Her Original Hits* (Cattle 1980)★★.

● COMPILATIONS: *Early Country Favourites* (Old Homestead 1983)★★★, *Patsy Montana And The Prairie Ramblers* (1984)★★★, *The Cowboy's Sweetheart* (Flying Fish 1988)★★★.

Montañez, Andy

b. 7 May, Puerto Rico. For 15 years Montañez's rich and powerful voice was an essential part of **El Gran Combo**'s trademark sound. In 1977 **Dimensión Latina,** based in then oil wealthy Venezuela, made him a lucrative offer he could not refuse, and he joined them as a co-lead singer until 1980, when he left to go solo. He released a string of albums during the 80s and in 1990. His 1983 *Hoy . . . y Ayer* (Today and Yesterday), contained a medley of El Gran Combo hits to mark their 20th anniversary. Mirroring El Gran Combo, Montañez uses a line-up that contains two trumpets, two saxophones and a trombone, plus a rhythm section (conga, bongo, timbales, cowbell, maracas, bass, piano) and coro (chorus). The 1985 chart-topper, *Andy Montañez,* was one of his best. It contained the superb C. Curet Alonso composition 'Genio y Figura'. Ernesto Rivera wrote all the arrangements and Montañez's sons, Andy Jnr. and Harold, sang coro. The sons became members of Andy's gigging band, led by flamboyant timbales player Don Perignon, whom backed him on the hit *Mejor Acompañado Que Nunca* (*Better Accompanied Than Ever*), 1986. This was another fine album and contained the outstanding 'Me Lo Estas Poniendo Dificil' (You Are Making It Difficult For Me), arranged by Rivera. Andy and the band won awards in Colombia and Puerto Rico and made one more album together in 1988.

Andy Jnr. and Harold began recording as a duo in 1987 with *El Comienzo Del Camino . . .*, followed by *Siguiendo El Camino* in 1989. Both albums were produced by bandleader, trombonist, arranger, composer Julio 'Gunda' Merced. Don Perignon went solo as a bandleader and debuted on *La Buena Vida!* in 1989. His trio of lead vocalists included Luisito Carrión, who previously worked with 'Gunda' Merced's Salsa Fever, La Terrifica, and **Bobby Valentín**. In 1990, Carrión became a member of Sonora Ponceña (see **Papo Lucca**). Andy became the centre of controversy in early 1989 when the Kiwanis Club, which organize Miami's Calle Ocho Festival, vetoed his appearance because he had visited Cuba in 1979 while still a member of Dimensión Latina. Paradoxically, he had been allowed to perform at the festival during the previous four years. Andy retorted that his political views were private, and added that he was not a communist. The same year, Montañez and El Gran Combo appeared on the same bill at the New Orleans Jazz and Heritage Festival. Montañez returned in 1990 with *Todo Nuevo . . !*, recorded with some of Puerto Rico's finest session musicians. 'Fantasma', arranged by trumpeter Tommy Villariny, was the first hit from the album. In the tradition of the 70s Puerto Rico All Stars albums, which Andy participated in, Don Perignon assembled a mini-galaxy of Puerto Rico's current stars under the banner of La Puertorriqueña for *Festival De Soneros* in 1990. Besides Montañez, other artists involved were: **Gilberto Santa Rosa**, Pedro Brull (from **Mulenze**), Luisito Carrión, Primi Cruz (from **Willie Rosario**'s band), lead vocals were by **Tony Vega**, Alex D'Castro, coro; **Mario Ortiz**, trumpet; Humberto Ramírez, arranger, co-musical director and trumpet; Andy Guzmán, piano and arranger. Leading Puerto Rican composers C. Curet Alonso and Johnny Ortiz, were amongst those contributing songs.

● ALBUMS: with El Gran Combo *El Gran Combo . . . de Siempre* (1962)★★★, *Acángana* (1963),★★★★ *Ojos Chinos - Jala Jala* (1964)★★★, *El Caballo Pelotero* (1965)★★★★, *El Swing del Gran Combo* (1966)★★★, *El Gran Combo en Navidad, Maldito Callo, Esos Ojitos Negros, Fiesta con El Gran Combo, Boleros Románticos con El Gran Combo, Boogaloos con El Gran Combo, Tu Querias Boogaloo?, Pata Pata Jala Jala Boogaloo, Tangos Por El Gran Combo* (1967)★★★★, *Los Nenes Sicodelicos, Latin Power, Smile It's El Gran Combo* (1968)★★★, *Este Si Que Es El Gran Combo* (1969)★★★, *Estamos Primeros* (1970)★★★, *De Punta A Punta* (1971)★★★, *Por El Libro* (1972)★★★★, *En Acción*

(1973)★★★, *El Gran Combo 5* (1973)★★, *Disfrútelo Hasta El Cabo!* (1974)★★★, *El Gran Combo 7* (1975)★★★, *El Gran Combo* (1975)★★★★; with the Puerto Rico All Stars *Puerto Rico All Stars* (1976)★★★; with El Gran Combo *Mejor Que Nunca* (*Better Than Ever*) (1976)★★★; with Dimensión Latina *Los Generales de la Salsa* aka *Presentanda: Andy Montañez* (1977)★★; with the Puerto Rico All Stars *Los Profesionales* (1977)★★★; with Dimensión Latina *Dimensión Latina 78/780 Kilos de Salsa* (1977)★★★★, *Inconquistable* (1978)★★★, *Dimension Latina '79* (1978)★★★; solo *Una Dimensión Desconocida* (1978)★★★ with Dimensión Latina *. . . Tremenda Dimensión!* (1978)★★★, *Combinación Latina No.4* (1979)★★★, *Dimensión Latina* (1980)★★, *Dimensión Latina en el Madison Square Garden* (1980)★★; solo *Salsa Con 'Cache'* (1980)★★★; with Dimensión Latina *Para Siémpre* (1981)★★★; solo *Andy Montañez* (1981)★★, *Trovador del Amor, Para Ustedes . . . con Sabor!* (1981)★★★, *Solo Boleros* (1982)★★★, *Hoy . . . y Ayer* (1983)★★★, *Tania & Andy Montañez* (1983)★★★, *Versátil* (1984)★★★, *Andy Montañez* (1985)★★; duo on one track with Milagros Hernández *La Milagros* (1986)★★; *Mejor Acompañado Que Nunca* (1986)★★★, *El Eterno Enamorado* (1988)★★★, *Todo Nuevo . . !* (1990)★★★; with La Puertorriqueña *Festival De Soneros* (1990)★★★, *El Catedrático de la Salsa* (1991)★★★.

● COMPILATIONS: *14 Grandes Exitos* (1984)★★★★, *Canta Sus Exitos* (1989)★★★★.

Montclairs

This R&B vocal group from East St. Louis, Illinois, USA, comprised lead Phil Perry, David Frye, George McLellan, Kevin Sanlin and Clifford 'Scotty' Williams. The Montclairs were representative of the vocal group renaissance of the early 70s when falsetto lead and sweet-sound vocals were fashionable. The group recorded their first single in 1969, which was only distributed in the St. Louis area, and the following year began recording for bandleader/producer **Oliver Sain** at his Archway Studio. Sain arranged for the group to be signed with Paula Records, based in Shreveport, Louisiana. Their outstanding hits for the label were 'Dreaming Out Of Season' (number 34 R&B) from 1972, and 'Make Up For Lost Time' (number 46 R&B) from 1974. Their last chart record was 'Baby You Know (I'm Gonna Miss You)' from 1974. After the Montclairs left Paula in 1975 they disbanded.

● ALBUMS: *Dreaming Out Of Season* (Paula 1972)★★★.

Monte Carlo

Slightly less risqué than ***The Love Parade*** (1929), *Monte Carlo*, which was released by Paramount a year later, was nevertheless a hot-bed of romance and intrigue in the hands of director-producer **Ernst Lubitsch**. **Jeanette Macdonald**, who had raised temperatures and blood pressures with her sizzling scenes in *The Love Parade*, exchanged her European co-star in that film for another - Britain's premiere suave and sophisticated song-and-dance man **Jack Buchanan**. In Ernest Vajda and Vincent Lawrence's screenplay, which was adapted from the play *The Blue Coast* by Ernest Mueller, MacDonald plays a countess who leaves her intended (titled) husband waiting at the church while she boards the Blue Express which takes her to Monte Carlo. After falling for a barber (Buchanan), her penchant for gambling pays off when he turns out to be a wealthy count. By this stage in his career, director Lubitsch was well into his stride as the leader in intelligent and integrated musicals. Acclaimed highlights of this particularly example of his outstanding work include his setting of the song 'Beyond The Blue Horizon', which MacDonald sings aboard the famous train accompanied by familiar sounds and movements of the train itself; and a novel operatic sequence which was based on Booth Tarkington's story *Monsieur Beaucaire*. The film's engaging score was written by **Richard Whiting** and W. Franke Harling (music) and **Leo Robin** (lyrics), and included a variety of numbers such as 'Trimmin' With Women', 'Give Me A Moment Please', 'Whatever It Is, It's Grand', 'Always In All Ways', and 'She'll Love Me And Like It'. Also in the cast were Claud Allister, ZaSu Pitts, Tyler Brooke, and Lionel Belmore.

Montenegro, Hugo

b. 1925, New York City, New York, USA, d. 6 February 1981. An accomplished and prolific composer, arranger and orchestral conductor for film music. After two years in the US Navy where he arranged for Service bands, Montenegro graduated from Manhattan College and entered the record industry in 1955. He served as staff manager to **André Kostelanetz**, and was conductor-arranger for several artists, including **Harry Belafonte**. Montenegro also made his own orchestral albums such as *Arriba!*, *Bongos And Brass*, *Boogie Woogie And Bongos*, *Montenegro And Mayhem*, *Pizzicato Strings*, *Black Velvet* and *American Musical Theatre 1-4*. After moving to California he wrote the score for Otto Preminger's 1967 film *Hurry Sundown*, a racial melodrama starring Jane Fonda and Michael Caine. In 1968, with his orchestra and chorus, he recorded **Ennio Morricone**'s theme from the Italian film *The Good, The Bad And The Ugly*. The record went to number 2 in the US, topped the chart in the UK, and sold well over a million copies. The instrumental contrasted with Montenegro's big, romantic string sound, and the effects were startling. From the haunting introduction featuring **Arthur Smith** on the ocarina, the unusual instruments used included an electric violin, electric harmonica and a piccolo trumpet, aided by a vocal group which featured the whistling of Muzzy Marcellino reinforced by grunting vocals. In 1969 Montenegro had a minor UK hit with the theme from *Hang 'Em High*, the film with which Hollywood attempted to match the brutal style of the 'spaghetti' originals, partly by using the same star, Clint Eastwood. The soundtrack album, *Music From 'A Fistful Of Dollars' & 'For A Few Dollars More' & 'The Good, The Bad And The Ugly'* made the US Top 10. There was a refreshing change from the usual film themes on *Broadway Melodies*, where the material included standards such as 'Varsity Drag', 'Thou Swell', 'Tea For Two' and 'I Got Rhythm'. Throughout the late 60s and 70s he continued to provide music for films such as *The Ambushers* (1968) and *The Wrecking Crew* (1969), both Matt Helm adventures starring **Dean Martin**; *Lady In Cement*, featuring **Frank Sinatra** as private eye Tony Rome; *Charro!* (1969), an **Elvis Presley** western; *The Undefeated* (1969), starring John Wayne; *Viva Max!* (1969); *Tomorrow* (1972); and *The Farmer* (1977).

● ALBUMS: *Original Music From 'The Man From UNCLE'* (RCA Victor 1966)★★★, *More Music From 'The Man From UNCLE'* (RCA Victor 1966)★★★, *Hurry Sundown* soundtrack (RCA Victor 1967)★★★, *Music From 'A Fistful Of Dollars' & 'For A Few Dollars More' & 'The Good, The Bad And The Ugly'* (RCA Victior 1968)★★★★, *Hang 'Em High* (1968)★★★, *Moog Power* (RCA Victor 1969)★★★, *Lady In Cement* (Stateside 1969)★★★ *Arriba!* (70s/80s)★★★, *Bongos And Brass* (70s/80s)★★★, *Boogie Woogie And Bongos* (70s/80s)★★★, *Montenegro And Mayhem* (80s)★★★, *Pizzicato Strings* (80s)★★★, *Black Velvet* (80s)★★★, *American Musical Theatre 1-4* (80s)★★★, *Plays For Lovers* (1981)★★★.

● COMPILATIONS: *The Best Of Broadway* (1977)★★★, *The Best Of Hugh Montenegro* (1980)★★★.

Monterey International Pop Festival - Jimi Hendrix/Otis Redding

'Yeah dig brother, it's really outasite here, didn't even rain, no buttons to push' - the opening words from **Jimi Hendrix** at the legendary festival as he introduces 'Like A Rolling Stone' with great humour and plays it with casual ease. The two artists on this album are probably the greatest of their genre. Both are black, one plays rock, one sings soul, one charms as the other sweats. Both were outstanding stars at this festival, and although both are dead they remain towering giants of music. Even when first released in 1970 the subtitle *Historic Performances* already expressed the importance of this album.

●Tracks: *Like A Rolling Stone; Rock Me, Baby; Can You See Me; Wild Thing; Shake; Respect; I've Been Loving You Too Long; (I Can't Get No) Satisfaction; Try A Little Tenderness.*

●First released 1970

●UK peak chart position: did not chart

●USA peak chart position: 16

Monterey Jazz Festival

Founded in 1958 by Jimmy Lyons and Ralph J. Gleason, the festival has been held every year since its inception and has become one of the most prestigious and popular of all jazz events in the USA. Lyons, a missionary's son born in Peking, China, was a DJ in Southern California in the early 40s and introduced many of the early broadcasts by the **Stan Kenton** band. During his army service in and after World War II he produced many 'Jubilee' shows for the Armed Forces Radio Service, including sessions with **Dizzy Gillespie, Charlie Parker** and **Milt Jackson.** He was also involved in recording the first **Jazz At The Philharmonic** concert staged by **Norman Granz.** After his military service was over Lyons became a DJ in San Diego, then was a publicist for the **Woody Herman** Four Brothers band. He settled in San Francisco in 1948, working again as a radio DJ, presenting a late night show with a strong orientation towards modern jazz. Lyons developed an ambition to establish a west coast jazz festival along the lines of those being staged in the east by **George Wein.** He had discussed this with jazz writer Gleason and, in 1953, when Lyons moved south of San Francisco to Big Sur, he decided that Monterey was the place in which to realize his ambition. With Gleason as advisor and Lyons as the enthusiastic generator of support from local businessmen, the festival was eventually under way. After the success of the first festival, which included **Louis Armstrong**, Gillespie, **John Lewis, Max Roach, Gerry Mulligan, Dave Brubeck, Harry James, Benny Carter** and **Billie Holiday**, Gleason recommended that Lewis should be appointed permanent musical director. Lewis retained the post until 1983, missing only occasional years when major tours clashed with the festival's regular late September date. For a few years after Lewis the musical director was **Mundell Lowe**, who was later replaced by **Bill Berry.** Among other artists who have played the festival have been **Chris Barber, George Lewis, Earl Hines**, Herman, **Coleman Hawkins, Ornette Coleman, Count Basie, Duke Ellington, Modern Jazz Quartet, Charles Mingus, Anita O'Day, Don Ellis, Gil Evans, Johnny Otis, Cannonball Adderley, Hampton Hawes, Sonny Stitt, Sarah Vaughan, Big Joe Turner, Art Blakey, Betty Carter, Tito Puente, Horace Silver, Jay McShann, JoAnne Brackeen, Cal Tjader, Billy Eckstine, Herbie Mann, Freddie Hubbard.** Several major musical works have been premiered at Monterey and the festival has also become a major showcase for emerging talent with regular appearances of all-star Californian high school bands. Much of the material played over each of the three-day festivals has been recorded and issued. Lyons was due to retire in 1991 but the festival he created looks set to continue for many more years.

● FURTHER READING: *Dizzy, Duke, the Count and Me: The Story Of The Monterey Jazz Festival*, Jimmy Lyons with Ira Kamin.

Monterey Pop Festival

16-18 June 1967. The burgeoning west coast American music scene was effectively launched at Monterey, California, USA, in 1967. In a transition from 'pop music', performers and bands suddenly found that they were preaching their new music to a like-minded mass audience. The sounds became more adventurous as they explored other musical routes. Blues, jazz and folk became tinged with Eastern and African influences. This galvanization in turn made people more aware and tolerant of these ambitious and different styles. Nevertheless, the music was still labelled 'progressive pop' rather than rock. The festival was the brainchild of

John Phillips, Alan Pariser, **Paul Simon** and **Lou Adler**, who assembled a board of artists to help stage the event. **Derek Taylor**, the skilful former press officer of the **Beatles** and the **Byrds**, was enrolled. **Brian Wilson** of the **Beach Boys** pulled out prior to the event. The Beatles were notably missing. The **Rolling Stones**, although absent, were there in spirit, with **Brian Jones** on the advisory board seen wandering in the crowd throughout the proceedings.

The three-day festival was a forerunner to **Woodstock**, and history has subsequently shown that Monterey was more 'musically' important, although by today's standards it was a comparatively small affair with only 35,000 people present at any one time. The festival gave birth to a movement and introduced major new artists to the general public. It was at Monterey that **Jimi Hendrix** first attracted mass attention with the public burning of his guitar. Likewise it was **Janis Joplin** with her band, **Big Brother And The Holding Company**, who grabbed the audience's imagination with her orgasmic and electrifying performance, as did a quasi-live album by the Mama And Papas. **Otis Redding**'s accomplishment was memorable in that he brought together black soul and white rock music and became accepted by a predominantly white pop audience. His thrilling and frantic performance broke down all barriers, even although he wore a conservative blue suit instead of the regulation kaftan, beads and flowers. The first major pop music revolution since the Beatles was born at Monterey.

Among other artists who paraded their music at the festival were the **Grateful Dead**, **Electric Flag** (featuring the brilliant young **Mike Bloomfield**), **Canned Heat**, **Buffalo Springfield**, the **Byrds**, the **Mamas And The Papas**, **Eric Burdon And The Animals**, **Hugh Masekela**, **Jefferson Airplane**, **Ravi Shankar**, **Booker T. And The MGs**, the **Who**, **Moby Grape**, the **Steve Miller Band**, **Country Joe And The Fish**, **Simon And Garfunkel**, **Beverly** (**Martyn**), the **Paupers**, **Lou Rawls**, the **Association**, **Johnny Rivers**, **Quicksilver Messenger Service**, **Laura Nyro**, and the **Blues Project**. D.A. Pennebaker's 80 minute film *Monterey Pop* captured the event. No official album was ever released although a Jimi Hendrix/Otis Redding album included highlights of their performance. However, the show was broadcast on radio almost in its entirety in 1989 and further extracts from the festival have since been issued on CD.

● ALBUMS: *Monterey International Pop Festival* 4-CD box set (Castle 1992)★★★.

Monterose, J.R.

b. Frank Anthony Monterose, 19 January 1927, Detroit, Michigan, USA, d. 26 September 1993, Utica, New York, USA. After gaining experience playing tenor saxophone in a number of mid-western bands of the 40s, He joined **Buddy Rich** in the early 50s. He became known on the New York bebop scene, playing and recording with a wide range of musicians, including **Charles Mingus** and **Kenny Dorham**. Although he has worked elsewhere, including a spell of some three years in Belgium, Monterose has chosen to spend much of his career in and around New York and Albany, thus limiting his international reputation. A soft-spoken, introverted individual, Monterose plays with a rich and warm sound and in an intensely melodic style.

● ALBUMS: *J. R. Monterose* (1956)★★, *Straight Ahead* (1960)★★★★, *In Action* (Studio 4 1964)★★★, *Live In Albany* (Uptown 1979)★★★, *Luan* (1979)★★, with Tommy Flanagan *...And A Little Pleasure* (Uptown 1981)★★★, *Bebop Loose And Live* (1981)★★★, *The Message* (Fresh Sounds 1993)★★★.

Montez, Chris

b. Christopher Montanez, 17 January 1943, Los Angeles, California, USA. Teenage vocalist Montez was discovered by impresario Jim Lee in 1961, and having joined the latter's Monogram label, enjoyed an international hit the following year with 'Let's Dance'. This exciting, Lee-penned single, redolent of the Hispanic 'latino-rock' style of **Ritchie Valens** sold over one million copies and climbed to number 2 in the UK. A follow-up, 'Some Kinda Fun', reached the UK Top 10 in 1963, but a three-year hiatus ensued before the singer resurfaced on **A&M** in the US with a version of the much-covered 'Call Me'. The charmingly simple 'The More I See You' gave Montez a second UK Top 3 entry, while minor US successes followed with 'There Will Never Be Another You' and 'Time After Time'. Re-released in the UK in 1972, 'Let's Dance' confirmed its timeless appeal by reaching the UK Top 10.

● ALBUMS: *Let's Dance And Have Some Kinda Fun!!!* (Monogram 1963)★★★, *The More I See You/Call Me* (A&M 1966)★★★, *Time After Time* (Pye 1966)★★★, *Foolin' Around* (A&M 1967)★★, *Watch What Happens* (A&M 1968)★★.

Montgomery, Bob

b. 1936, Lambasas, Texas, USA. While attending Lubbock's Hutchinson High School, this rhythm guitarist was partnered by **Buddy Holly** as a 'Singer of Western and Bop' when entertaining at parents' evenings, parties and, indeed, 'anywhere we could get to a microphone'. Sometimes augmented by the younger Larry Welborn on double bass, they were heard regularly on local radio with Montgomery as main vocalist in a repertoire that embraced his (and Holly's) own compositions. Among these were 'Flower Of My Heart' and other items taped as demos in the mid-50s. With superimposed backing, these would be released after Holly's death gave them historical importance, as it was Buddy who was singled out by **Decca Records** in 1956 as the most commercial talent. However, not begrudging him his luck, Montgomery continued to write songs with his friend, among them 'Wishing', 'Love's Made A Fool Of You' and other Holly hits. After serving as engineer in Norman Petty's Clovis studio, Montgomery moved to Nashville in 1959 where, as a songwriter, he provided **Wilma Burgess** with 'Misty Blue' (revived in 1976 by Dorothy Moore), 'Two Of A Kind' (written with Earl Sinks) for Sue Thompson and **Roy Orbison**, and 1965's 'Wind Me Up' for **Cliff Richard.** Among other recipients of Montgomery pieces were **Bob Luman** and **Mel Tillis.** In 1966 he became a United Artists staff producer. His most enduring labours in this sphere were for **Bobby Goldsboro** (including 'Honey' and 'Summer The First Time') but other ventures into what was to be named 'country-pop' included records by Bill Dees, **Johnny Darrell, Buddy Knox**, Del Reeves and Earl Richards. In the early 70s Montgomery founded House Of Gold, one of Nashville's most respected music publishing concerns.

● ALBUMS: with Buddy Holly: *Holly In The Hills* (1965, reissued as *Wishing* in 1968)★★★, with Holly *Western And Bop* (1977)★★★.

Montgomery, John Michael

b. 20 January 1965, Danville, Kentucky, USA. Montgomery arrived on the country music scene in 1993 with a debut album, *Life's A Dance*, that became the only million-seller on the country charts by a new artist that year. Its title track was also a number 1 single. *Kickin' It Up* was number 1 on both the US Country and Adult Contemporary charts, and produced two more successful singles, 'I Swear' and 'Rope The Moon'. However, Montgomery remained unchanged by his success, and refused to leave Lexington to go to Nashville. Instead he continued to enjoy traditional rock 'n' roll pursuits such as fishing and golfing. His musical talent had been initially encouraged by his father, who performed in a local country band and taught his son his first chords. Montgomery joined the family band as guitarist, before taking the lead singing role when his parents divorced. Afterwards, he made a frugal living on the local honky tonk scene as a solo artist playing what he referred to as 'working man's country'. Eventually, **Atlantic Records** signed him, although it was Montgomery himself rather than the record company who rejected his own material for inclusion on his debut ('Mine just weren't good enough'). There were problems during the recording, typified in an anecdote regarding a late-night call to the head of Atlantic that resulted in a change of producer. Atlantic's faith in their artist was subsequently rewarded by Montgomery's swift rise, even though some questioned his political correctness with songs such as 'Sold'. *Kickin' It Up* and *John Michael Montgomery* were massive hits, both number 1 albums. In the mid-90s he stands as one of the hottest artists in country music, appealing to lovers of both **Garth Brooks** and **Lynyrd Skynyrd.** *What I Do The Best*, though a slightly disappointing album, showed no signs of his commercial appeal waning. It transpires that Montgomery had throat surgery during this time. He was almost back to full health with *Leave A Mark* in 1998.

● ALBUMS: *Life's A Dance* (Atlantic 1992)★★★, *Kickin' It Up* (Atlantic 1994)★★★★, *John Michael Montgomery* (Atlantic 1995)★★★★, *What I Do The Best* (Atlantic 1996)★★★, *Leave A Mark* (Atlantic 1998)★★★.

● COMPILATIONS: *Greatest Hits* (Atlantic 1997)★★★★.

● VIDEOS: *I Swear* (1993), *Kickin' It Up* (1994).

Montgomery, Little Brother

b. Eurreal Wilford Montgomery, 18 April 1906, Kentwood, Louisiana, USA, d. 6 September 1985, Chicago, Illinois, USA. Impressed by the piano players who visited his parents' house, including **Jelly Roll Morton** and **Cooney Vaughan**, Little Brother began playing at the age of five. At the age of 11 he ran away, and worked as a musician for the rest of his life. He played the southern jukes and lumber camps as a solo blues pianist, singing in his unmistakable voice, nasal and with a strong vibrato, yet somehow pleading and wistful. With Friday Ford and Dehlco Robert he developed 'The Forty-Fours' into one of the most complex themes in the repertoire, calling his own version 'Vicksburg Blues'. In the 20s Montgomery played jazz in New Orleans with Clarence Desdune and toured Mississippi with **Danny Barker**; he also worked briefly with **Buddy Petit**, and on the blues side toured with **Big Joe Williams.** In 1928 Brother headed for Chicago, playing blues at rent parties with **Blind Blake** among others, and recording as an accompanist in 1930, under his own name in 1931. During the 30s he returned south to Jackson, Mississippi, from where he travelled as leader of the jazz-playing Southland Troubadours until 1939. He continued to play blues, and on a single day in 1935 recorded no fewer than 18 titles and five accompaniments to other singers for Bluebird, including his instrumental masterpieces 'Shreveport Farewell' and 'Farish Street Jive', the latter a technically daunting blend of boogie and stride. In 1941 Montgomery settled in Chicago. He worked with **Kid Ory** at Carnegie Hall in 1949, and was for a long time a member of the Franz Jackson Band; he also continued to work solo (including a residency at an Irish tavern in the 60s) and to record, and was on the first releases by **Otis Rush** and **Magic Sam.** In 1960 he visited Europe for the first time, and began recording for a white audience. As well as promoting young protegées such as Elaine McFarland (later 'Spanky' of **Spanky And Our Gang**) and Jeanne Carroll, Montgomery recorded himself at home, issuing material on his FM label, named from the initials of himself and his devoted wife Janet Floberg, whom he married in 1967. With her encouragement and support, he was active in music until not long before his death. Montgomery was a consummate musician, with a huge repertoire and an excellent memory, but his recordings mostly reflect the preferences, first of record companies in the 30s, then of the white audience of the 60s and after; he was a giant of the blues, but it should not be forgotten that he was also a capable pop singer, and an excellent jazz pianist.

● ALBUMS: *Little Brother Montgomery* (Windin' Ball 1954)★★★, *Tasty Blues* (Bluesville 1961)★★★, *Blues*

(1961)★★★, *Little Brother Montgomery* (1961)★★★, *Farro Street Jive* (1961)★★★, *Church Songs* (1962)★★★, *Chicago: The Living Legends* (1962)★★★, *After Hour Blues* (1969)★★★, *1930-1969* (1971)★★★, *Little Brother Montgomery* (1972)★★★, *Bajes Copper Station* (1973)★★★, *Crescent City Blues* (1977)★★★, *Tishomingo Blues* (1980)★★★, *Unissued Recordings Vol. 1* (Magpie 1987)★★★, *Unissued Recordings Vol. 2* (Magpie 1988)★★★, *Little Brother Montgomery At Home* (1990)★★★.

● FURTHER READING: *Deep South Piano, The Story Of Little Brother Montgomery*, Karl Gert Zur Heide.

Montgomery, Marian

b. 17 November 1934, Natchez, Mississippi, USA. Montgomery quit school to sing on television in Atlanta, Georgia. After working in advertising and publishing, performing in plays and singing in strip joints and jazz clubs, she became an established cabaret performer. She moved to the UK in 1965 to sing at a new London club, the Cool Elephant, with the **John Dankworth** Band. That same year she married composer and musical director **Laurie Holloway**. Possessing a voice which has been likened to 'having a long, cool glass of mint julep on a Savannah balcony', she expanded her career with a starring role in the 1969 West End revival of *Anything Goes*, and frequent appearances on radio and television, as well as concerts and cabaret in the UK and abroad. Her one-woman show was televised by the BBC in 1975. Besides her musical association with Holloway, she successfully collaborated with classical composer/pianist **Richard Rodney Bennett** on several projects, including *Puttin' On The Ritz, Surprise Surprise* and *Town And Country*. With an instantly recognizable, relaxed and intimate style, she has become one of a handful of American artists to take up permanent residence in the UK.

● ALBUMS: *Swings For Winners And Losers* (Capitol 1963)★★★, *Let There Be Marian Montgomery* (Capitol 1963)★★★, *What's New* (Decca 1965)★★★, *Lovin' Is Livin'* (1965)★★★, *Marian Montgomery On Stage* (1979)★★★, with Richard Rodney Bennett *Town And Country* (1978)★★★, with Bennett *Surprise Surprise* (1981)★★★, with Bennett *Puttin' On The Ritz* (1984)★★★, *I Gotta Right To Sing* (1988)★★★, *Sometimes In The Night* (1989)★★★, *Nice And Easy* (1989)★★★.

Montgomery, Melba

b. 14 October 1938, Iron City, Tennessee, USA. Born into a musical family, Montgomery's father ran a church choir and both her brothers, Carl and Earl, became country songwriters, often supplying her with material. In 1958 she and her brothers were finalists in a nationwide talent contest sponsored by Pet Milk - another finalist was **Johnny Tillotson**. Her success led to an appearance on the *Grand Ole Opry*, where she impressed **Roy Acuff**. He added her to his roadshow and she spent four years touring the USA and its military bases abroad. In 1962 she recorded two singles, 'Happy You, Lonely Me' and 'Just Another Fool Along The Way', for Lonzo and Oscar's Nugget label. She recorded prolifically for United Artists and Musicor, and made the US country charts with 'Hall Of Shame' and 'The Greatest One Of All', although Melba is better known for her duets with **George Jones** ('We Must Have Been Out Of Her Minds', which she wrote) and **Gene Pitney** ('Baby, Ain't That Fine'). Substantial success eluded her at **Capitol**, although she recorded duets with **Charlie Louvin**, notably 'Something To Brag About'. She gave **Elektra** a number 1 country single with 'No Charge', written by Harlan Howard, although it was covered for the UK market by **J.J. Barrie**. She has spent the past decade raising her family.

● ALBUMS: with George Jones *What's In Our Heart* (United Artists 1963)★★★, *Melba Montgomery - America's Number One Country And Western Girl Singer* (United Artists 1964)★★★, *Down Home* (United Artists 1964)★★★, with Jones *Bluegrass Hootenanny* (United Artists 1964)★★★, *I Can't Get Used To Being Lonely* (United Artists 1965)★★★, shared with Dottie West *Queens Of Country Music* (Starday 1965)★★★, with Jones *Blue Moon Of Kentucky* (United Artists 1966)★★★, *Country Girl* (Musicor 1966)★★★, *Hallelujah Road* (Musicor 1966)★★★, with Gene Pitney *Being Together* (Musicor 1966)★★★, with Jones *Close Together* (Musicor 1966)★★★, *The Mood I'm In* (Unart 1967)★★★, *Melba Toast* (Musicor 1967)★★★, with the Jordanaires *Don't Keep Me Lonely Too Long* (Musicor 1967)★★★, *I'm Just Living* (Musicor 1967)★★★, with Jones *Let's Get Together/Party Pickin'* (Musicor 1967)★★★, with Jones *Great Country Duets Of All Time* (Musicor 1969)★★★, *The Big Country World Of Melba Montgomery* (1969)★★★, with Charlie Louvin *Somethin' To Brag About* (Capitol 1971)★★★, with Louvin *Baby, You've Got What It Takes* (Capitol 1971)★★★, *Melba Montgomery - No Charge* (Elektra 1973)★★★, *Aching Breaking Heart* (1975)★★★, *Don't Let The Good Times Fool You* (1975)★★★, *The Greatest Gift Of All* (1975)★★★, *Melba* (1976)★★★, *Melba Montgomery* (1978)★★★.

● COMPILATIONS: with Jones *Vintage Collection Series* (Capitol 1996)★★★.

Montgomery, Monk

b. William Montgomery, 10 October 1921, Indianapolis, Indiana, USA, d. 20 May 1982. One of three musical brothers, Montgomery began playing relatively late in life. After first taking up the acoustic bass he switched to the electric bass guitar in 1951. He toured with **Lionel Hampton**, recording in Paris in 1953, then became a member of the Montgomery-Johnson Quintet, which included his brothers Buddy, a pianist and vibraphonist, and **Wes Montgomery**. In the mid-50s he settled in San Francisco, often working with Buddy. Montgomery continued playing throughout the 60s and 70s with leaders such as **Cal Tjader, Hampton Hawes** and **Red Norvo**. In the late 70s and early 80s he worked in Las Vegas, Nevada, as a studio and show band musician, as a radio disc jockey and as the founder and organizer of the Las Vegas Jazz Society.

● ALBUMS: with Lionel Hampton *He Swings The Most*

(1953)★★★, with Hampton *The Complete 1953 Paris Session* (1953)★★★, *Jazz Showcase* (1957)★★★, with Wes Montgomery *Montgomeryland* (1959)★★, *Grooveyard* (1961)★★, with Hampton Hawes *The Green Leaves Of Summer* (1964)★★★, *It's Never Too Late* (1969)★★★, *Reality* (1974)★★★.

Montgomery, Wes

b. John Leslie Montgomery, 6 March 1923, Indianapolis, Indiana, USA, d. 15 June 1968. Montgomery was inspired to take up the guitar after hearing records by **Charlie Christian**. Nearly 20 years old at the time, he taught himself to play by adapting what he heard on records to what he could accomplish himself. Guided in part by Christian's example, but also by the need to find a way of playing which did not alienate his neighbours, he evolved a uniquely quiet style. Using the soft part of his thumb instead of a plectrum or the fingers, and playing the melody line simultaneously in two registers, Montgomery was already a distinctive stylist by the time he began to work with local bands. In 1948 he joined **Lionel Hampton**, touring and recording. In the early 50s he returned to Indianapolis and began playing with his brothers Buddy and **Monk Montgomery** in the Montgomery-Johnson Quintet (the other members being Alonzo and Robert Johnson). During an after-hours session at a local club, the visiting **Cannonball Adderley** asked him if he would like a record date. On Adderley's recommendation, Montgomery was recorded by Riverside in a series of trio albums which featured artists such as **Hank Jones** and **Ron Carter**. These albums attracted considerable attention and Montgomery quickly became one of the most talked about and respected guitarists in jazz. In the early 60s he worked with his brothers in Northern California and also played with **John Coltrane**. Further recordings, this time with a large string orchestra, broadened Montgomery's horizons and appealed to the non-jazz public. However, despite such commercially successful albums as *Movin' Wes*, *Bumpin'*, *Goin' Out Of My Head* and *A Day In The Life*, he continued to play jazz in small groups with his brothers and with **Wynton Kelly**, **Herb Alpert**, Harold Mabern and others. In 1965 he visited Europe, playing club and festival dates in England, Spain and elsewhere. His career was at its height when he died suddenly in June 1968. An outstanding guitarist with an enormous influence upon his contemporaries and countless successors, Montgomery's highly personal style was developed deliberately from Christian, and unwittingly shadowed earlier conceptions by musicians such as **Django Reinhardt**. In Montgomery's case he stumbled upon these methods not with deliberate intent but through what jazz writer Alun Morgan has described as 'a combination of naïvety and good neighbourliness'.

● ALBUMS: *New Concepts In Jazz Guitar* (Riverside 1959)★★★★, *Far Wes* (1958-59)★★★★, *The Wes Montgomery Trio/A Dynamic New Sound* (Riverside 1959)★★★, *Movin' Along* (Riverside 1960)★★★★, *The Incredible Jazz Guitar Of Wes Montgomery* (Riverside 1960)★★★★, *So Much Guitar* (Riverside 1961)★★★, *Far Wes* (Pacific 1961)★★★, *Full House* (Riverside 1962)★★★, *Fusion* (Riverside 1963)★★★, *Portrait Of Wes* (Riverside 1963)★★★, *The Alternative Wes Montgomery* (Milestone 1960-63 recordings)★★★, *Boss Guitar* (Riverside 1963)★★★★, *Guitar On The Go* (Riverside 1965)★★★, *Goin' Out Of My Head* (Verve 1965)★★★, *Bumpin'* (Verve 1965)★★★, *'Round Midnight* (1965)★★★, *Straight No Chaser* (1965)★★★, *Movin' Wes* (Verve 1965)★★★, *Live In Paris* (1965)★★★, *Smokin' At The Half Note* (1965)★★★, *Tequila* (Verve 1966)★★★, *California Dreaming* (Verve 1966)★★★, *Easy Groove* (Pacific Jazz 1966)★★★, *In The Wee Small Hours* (Riverside 1967)★★★, *A Day In The Life* (A&M 1967)★★★, *Road Song* (1968)★★★, *Kismet* (Pacific Jazz 1968)★★★, *Down Here On The Ground* (A&M 1968)★★★, *Willow Weep For Me* (Verve 1969)★★★, *Eulogy* (Verve 1969)★★★, *Mood I'm In* (Sunset 1969)★★.

● COMPILATIONS: *The Best Of Wes Montgomery* (Verve 1967)★★★★, *March 6 1925-June 15 1968* (Riverside 1968)★★★★, *Portrait* (Pacific Jazz (1968)★★★★, *Panorama* (Riverside 1969)★★★★, *The Best Of Wes Montgomery Vol. 2* (Verve 1969)★★★★, *The Silver Collection* (Polygram 1984)★★★★, *Wes Montgomery Plays The Blues* (Verve 1988)★★★, *Verve Jazz Masters Wes Montgomery* (Verve 1990)★★★★, *Classics* (A&M 1991)★★★.

● FURTHER READING: *Wes Montgomery*, Adrian Ingram.

Montoliu, Tete

b. Vincente Montoliu y Massana, 28 February 1933, Barcelona, Spain, d. 24 August 1997. Blind from birth, pianist Montoliu studied classical music as a child, but at the start of his teens started listening to the American jazz records issued by the La Vos de su Amo label, in particular the challenging work of artists like **Art Tatum**, **Earl Hines** and **Bud Powell**. His own playing developed into a European interpretation of these American greats. He began playing with the American tenor **Don Byas** when he was thirteen, while still studying at the Barcelona Conservatory. By the mid-50s he was regularly sitting in with visiting American artists, including **Lionel Hampton**. By the end of the decade he had ventured north to play at a number of important European jazz festivals and had also played in Scandinavia. Montoliu's own recording career began in 1958, and he was to prove a prolific recording artist. In the late 60s he played in New York, thereafter establishing an international reputation as a gifted soloist with enormous technical gifts which never obstructed his ability to generate a powerful swing. Among the musicians with whom he worked are **Ben Webster**, **Anthony Braxton**, **Roland Kirk** and **Dexter Gordon**. He led a series of talented trios from the mid-Seventies onwards, including bassists George Mraz and Neils-Henning Ørsted Pedersen, and drummers Al "Tootie" Heath and Al Foster. He was active up until his death in 1997.

● ALBUMS: *The Tete Montoliu Trio* (1965)★★★, *Blues For Nuria* (1968)★★★, *Ben Webster Meets Don Byas In The Black Forest* (1968)★★★★, *Interpreta A Serrat* (1969)★★★, *Ricordando A Line* (1971)★★, *Songs For Love* (Enja 1971)★★★, *That's All* (Steeplechase 1971)★★★, *Body And Soul* (1971)★★★★, *Lush Life* (Steeplechase 1971)★★★, *Temi Latino Americani* (1973)★★★, *Temi Brasiliani* (1973)★★, *Music For Perla* (Steeplechase 1974)★★★, *Catalonian Fire* (Steeplechase 1974)★★★, *Tete* (Steeplechase 1974)★★★, *Vampyria* (1974)★★★, *Tete A Tete* (Steeplechase 1976)★★★, *Tootie's Tempo* (Steeplechase 1976)★★, *Words Of Love* (1976)★★, *Blues For Myself* (1977)★★★★, *Yellow Dolphin Street* (Timeless 1977)★★★, *Secret Love* (1977)★★★, *Boleros* (1977)★★★, *Catalonian Folksongs* (Timeless 1977)★★, *Al Palau* (1979)★★★, *Live At The Keystone Corner* (Timeless 1979)★★, *Lunch In LA* (1980)★★, *Catalonian Nights Vols 1-2* (Steeplechase 1980)★★★★, *Boston Concert* (Steeplechase 1980)★★★, *I Wanna Talk About You* (1980)★★★, *Face To Face* (1982)★★★, *Carmina* (1984)★★★, *The Music I Like To Play Vols 1-2* (Soul Note 1986)★★★, with Peter King *New Year's Morning '89* (1989)★★★★ , *Sweet N' Lovely Vols 1-2* (Fresh Sound 1990)★★★, *The Man From Barcelona* (Timeless 1991)★★★, *A Spanish Treasure* (Concord 1992)★★★.

Montrell, Roy

b. 27 February 1928, New Orleans, Louisiana, USA. Guitarist Montrell joined **Roy Milton**'s Solid Senders upon his discharge from the US Army in 1951, but soon returned to New Orleans where he formed a trio called the Little Hawkettes, which worked various clubs along Bourbon Street. After touring with **Lloyd Price**, he began to do session work in New Orleans for Ace and **Specialty**, recording with artists including Edgar Blanchard and **Little Richard**. He only had two releases under his own name: one on Specialty in 1956 - the black rock 'n' roll classic 'Ooh Wow That Mellow Saxophone' - and another on Minit in 1960. The most renowned New Orleans session guitarist by 1960, Montrell played with **Allen Toussaint**'s band and **Harold Battiste**'s AFO combo, and in 1962 he took over from Walter Nelson as **Fats Domino**'s guitarist, becoming Domino's bandleader in the late 60s.

Montreux International Jazz Festival

Held at the Montreux Casino over 17 days in July, since its opening in 1967 the Montreux Jazz Festival has become one of the leading European festivals. Attracting large audiences and a host of major artists, the festival has benefitted through close association with record companies, notably Pablo, and regular filming for transmission over television networks in many countries. Among the recorded results have been masterly sets by the likes of **Dizzy Gillespie, Monty Alexander** and **Benny Carter**. More fusion-orientated than most jazz festivals, at times Montreux has proved less than wholly attractive to hardcore jazz fans but high standards of performance and presentation have helped it maintain its rightful place as a major venue.

Montrose

After working with **Van Morrison**, **Boz Scaggs** and **Edgar Winter**, guitarist **Ronnie Montrose** (b. Colorado, USA) formed Montrose in San Francisco in the autumn of 1973. Comprising vocalist **Sammy Hagar**, bassist Bill Church and drummer Denny Carmassi, they signed to **Warner Brothers Records** and released their self-titled debut the following year. Produced by **Ted Templeman**, *Montrose* was an album that set new standards in heavy metal; the combination of Hagar's raucous vocals with the guitarist's abrasive guitar sound became a blueprint against which new bands judged themselves for many years to come. Including the classic recordings 'Bad Motor Scooter', 'Space Station No. 5' and 'Rock The Nation', the album still ranks as one of the cornerstones of the hard rock genre. Alan Fitzgerald replaced Bill Church on bass before the recording of the follow-up, *Paper Money*. Hagar was fired shortly after the tour to support the album was completed. Bob James and Jim Alcivar were drafted in on vocals and keyboards, but they never recaptured the magic of the debut release. Hagar and Ronnie Montrose, the principal protagonists, went on to solo careers, the latter joined by several ex-members of Montrose in **Gamma**. Carmassie, in addition, re-emerged in the 90s as drummer for the much hyped **Coverdale/Page** project.

● ALBUMS: *Montrose* (Warners 1974)★★★, *Paper Money* (Warners 1974)★★, *Warner Brothers Presents Montrose* (Warners 1975)★★, *Jump On It* (Warners 1976)★★, *Open Fire* (Warners 1978)★★.

Montrose, Ronnie

After rock guitarist Ronnie Montrose (b. Colorado, USA) dissolved his own band, **Montrose**, in 1976, he decided to pursue a solo career. Switching styles from hard rock to jazz rock, he released *Open Fire*, an instrumental album that was unpopular with fans and critics alike. Disillusioned, he formed **Gamma**, who recorded three albums between 1979 and 1982. When Gamma ground to a halt in 1983, Montrose recorded *Territory*, another low-key solo set. In 1987 he teamed up with vocalist Johnny Edwards (later **Foreigner**) and drummer James Kottak (later of **Kingdom Come**), both ex-**Buster Brown**, and ex-Gamma bassist Glen Letsch. *Mean* was the result, an uncompromising hard rock record that had the guts and musical firepower of Montrose's debut, released 13 years previously. This line-up was short-lived, with Johnny Bee Bedanjek replacing Edwards and the addition of synthesizer player Pat Feehan, before *The Speed Of Sound* was recorded. Adopting a more sophisticated, melody-conscious approach, it lost much of the ground that had been recaptured by the previous album. Montrose decided to go solo again, producing *The Diva Station* in 1990. This was a semi-instrumental affair and incorporated rock, metal, jazz and soul influences, including an astonishing version of the old **Walker Brothers** hit, 'Stay With Me Baby'.

Ronnie Montrose remains an extremely gifted guitarist, but as yet he has found it difficult to channel his energies in a direction that also brings commercial rewards.

This situation has seen him devoting more time to production work.

● ALBUMS: *Open Fire* (Warners 1978)★, *Territory* (Passport 1986)★★, *Mean* (Enigma 1987)★★★★, *The Speed Of Sound* (Enigma 1988)★★★, *The Diva Station* (Roadrunner 1990)★★★.

Monyaka

This six-piece, Jamaican-born reggae act, based in Brooklyn, New York, USA, was led by guitarist/vocalist Errol Moore. At the time of their hit in 1983 other group members included Beres Barnet (guitar, vocals), Paul Henton (bass, vocals), Richard Bertram (drums, percussion), William Brown and John Allen (keyboards). Formed in 1974 as the Soul Supersonics, they backed visiting reggae stars and released their first single, 'Rocking Time', in 1977. They followed this with *Classical Roots*, both records being released in the USA on their Hevyaka label. Under the new name Monyaka (Swahili for 'good luck'), they recorded 'Stand Up Strong' in 1982. A year later, with just three original members left, they had a UK Top 20 hit with 'Go Deh Yaka' (patois for 'go to the top'), which cleverly fused reggae and contemporary R&B. The follow-up, 'Reggae-matic Funk', failed to sustain the interest and this unique band joined the ranks of reggae one-hit-wonders.

● ALBUMS: *Classical Roots* (Monyaka 1977)★★★.

Mood II Swing

A house production duo tipped by many to challenge the traditional supremacy of Clivilles And Cole and **Masters At Work**, Mood II Swing were formed when Lem Springsteen and John Ciafone met in an ill-fated R&B group in Brooklyn, New York, USA. When that group dissolved in 1989 the duo elected to remain working together, specifically on projects concerned with the burgeoning house music scene. Inspired by Masters At Work's Little Louie Vega, with whom they would subsequently work, they first broke through into the club scene with the release of Urbanised (Featuring Silvano)'s 'Helpless'. Wall Of Sound featuring Gerald Latham's 'Critical' for **8 Ball Records**, and Loni Clark's 'Rushing' confirmed their production expertise. A further Wall Of Sound single, 'Run To Me', followed at the end of 1995. Their collaboration with Vega came on **Barbara Tucker**'s 'Beautiful People' and 'I Get Lifted', which they co-wrote. They have remixed for Indigo ('Fly To The Moon'), DoublePlusGood ('Conga Te') and India ('I Can't Get To Sleep' and 'Whenever U Touch Me'), and collaborated with esteemed New York singer Fonda Rae ('Living In Ecstasy').

Mood Six

Mood Six were central to the short-lived UK psychedelic revival that swept London's West End in the early 80s, and had evolved from various units with mod leanings. Drummer Simon Smith (b. 3 December 1958, Merton Park, London, England; ex-**Merton Parkas**), songwriter Tony Conway (b. 28 February 1958, Newbury, Berkshire, England) and Andy Godfrey (b. 28 December 1957, Ilford, Essex, England) were both drawn from Security Risk, Paul Shurey and Guy Morley came from **VIP's**, leaving only Phil Ward without high-profile previous experience. The group debuted on WEA's 1982 new psychedelia compilation *A Splash Of Colour*. The band contributed two tracks, the catchy 'Plastic Flowers' and the atmospheric 'Just Like A Dream', although both owed as much to late 60s pop as psychedelia. The resulting publicity surrounding that scene led to an interview on BBC Television's *Nationwide* and a contract with **EMI**. 'Hanging Around' (later covered by **Toni Basil**) became the band's first single but was commercially disappointing and the follow-up, 'She's Too Far (Out)', was scrapped as the band were dropped from the label. Mood Six re-emerged early in 1985 on the psychedelic reissue label Psycho, with *The Difference Is...*, which saw the introduction of Chris O'Connor. This was followed in May by a re-recording of 'Plastic Flowers'. The band then moved to the **Cherry Red** label for 1986's classy 'What Have You Ever Done?', drawn from *A Matter Of!*. Unfortunately, although Mood Six were writing endearing pop music, the final sound was occasionally bland, lacking that spark of originality. Keyboard player Simon Taylor (b. 28 December 1960, Redhill, Surrey, England) was inducted before the release of 'I Saw The Light' in May 1987, after which the band's relationship with Cherry Red fizzled out, and Phil Ward was ousted from the group. Simon Smith recently turned up in **Small Town Parade**, another band with strong mod connections, as did Taylor, though Mood Six continued in a low-key manner. Phil Ward's replacement on vocals would be Gerry O'Sullivan (b. 25 March 1963, Paddington, London, England). A new album was released in 1993 on the band's own label.

● ALBUMS: *The Difference Is...* (Psycho 1985)★★★, *A Matter Of!* (Cherry Red 1986)★★★, *And This Is It* (Lost Recording Company 1993)★★★.

Moodswings

Formed by indie stalwarts JFT 'Fred' Hood, a drummer and friend of Johnny Marr (**Smiths**), plus producer Grant Showbiz (the **Fall**, Smiths), this was still a decidedly house-aimed project. They first interceded in the dance scene with the release of 1990's 'Spiritual High', a cover of the **Diana Ross** song with additional lyrics interspersed from the **Beatles**' 'Tomorrow Never Knows', with vocals from **Chrissie Hynde**. After appearing on a blue label it was snapped up by **Zoom** before **Arista** gave it a big push and stock release in 1991. However, instead of building on the acclaim they slaved over their debut album for five years before release.

● ALBUMS: *Moodfood* (Arista 1993)★★★, *Psychedelicatessen* (Arista 1997)★★★★.

Moody Blues

The lengthy career of the Moody Blues has come in two distinct phases. The first from 1963-67, when they were a tough R&B-influenced unit, and the second from 1967 to the present, where they are now regarded as rock dinosaurs performing a blend of melodic pop utilizing symphonic themes which has been given many labels, among them pomp-rock, classical-rock and art-rock. The original band was formed in 1964 by **Denny Laine** (b. Brian Hines, 29 October 1944, Jersey, Channel Islands; vocals, harmonica, guitar), **Mike Pinder** (b. 12 December 1942, Birmingham, England; piano, keyboards), Ray Thomas (b. 29 December 1942, Stourport on Severn, England; flute, vocals, harmonica), **Graeme Edge** (b. 30 March 1941, Rochester, Staffordshire, England; drums) and Clint Warwick (b. 25 June 1940, Birmingham, England; bass). During their formative months they established a strong London club following, and soon received their big break, as so many others did, performing live on the influential UK television show ***Ready Steady Go***. A few months later their Bessie Banks cover, 'Go Now' topped the UK charts, complete with its striking piano introduction and solo. Although the single made the US Top 10, their commercial fortunes were on an immediate decline, although following releases were impeccable. Their excellent debut *The Magnificent Moodies* was a mature effort combining traditional white R&B standards with originals. In addition to 'Go Now' they tackled **James Brown**'s 'I'll Go Crazy' and delivered a frenetic version of **Sonny Boy Williamson**'s 'Bye Bye Bird'. Laine and Pinder contributed among others 'Stop' and 'Let Me Go'. Warwick and Laine departed in 1966 to be replaced by **Justin Hayward** (b. 14 October 1946, Swindon, Wiltshire, England) and **John Lodge** (b. 20 July 1945, Birmingham, England). So began phase two, which debuted with Hayward's classic, 'Nights In White Satin'. The accompanying ***Days Of Future Passed*** was an ambitious orchestral project with **Peter Knight** conducting the London Festival Orchestra and Tony Clark producing. The album was a massive success and started a run that continued through a further five albums, all involving Knight and Clark. The increased use of the mellotron gave an orchestrated feel to much of their work, and while they became phenomenally popular, they also received a great deal of criticism. During this period they founded **Threshold Records**, their own record label based from their home territory in Cobham, Surrey. In 1973 the group reached the UK Top 10 with a re-entry for 'Nights In White Satin'. (A further reissue made it a hit again in 1979.)

The band parted company in 1974 to allow each member to indulge in spin-off projects. Hayward and Lodge became the **Blue Jays**, with great success, Thomas released *From Mighty Oaks* and Edge teamed with **Adrian Gurvitz** for *Kick Off Your Muddy Boots*. The group reunited for *Octave*, which became another huge hit, although shortly after its release Pinder decided to leave the music business. Further discontent ensued when Clark resigned. Patrick Moraz from Yes and **Refugee** joined the band as Hayward's 'Forever Autumn' hit the charts. This track was taken from the **Jeff Wayne** epic, ***The War Of The Worlds***.

The Moodies march on with the comforting knowledge that they have the ability to fill concert halls and possess a back catalogue that will sell until the days of future have passed.

● ALBUMS: *The Magnificent Moodies* (Decca 1965)★★★★, *Days Of Future Past* (Deram 1967)★★★★, *In Search Of The Lost Chord* (Deram 1968)★★★★, *On The Threshold Of A Dream* (Deram 1969)★★★★, *To Our Children's Children's Children* (Threshold 1969)★★★★, *A Question Of Balance* (Threshold 1970)★★★, *Every Good Boy Deserves Favour* (Threshold 1971)★★★, *Seventh Sojourn* (Threshold 1972)★★★★, *Caught Live + 5* (Decca 1977)★★, *Octave* (Decca 1978)★★, *Long Distance Voyager* (Threshold 1981)★★★★, *The Present* (Threshold 1983)★★★, *The Other Side Of Life* (Polydor 1986)★★★, *Sur La Mer* (Polydor 1988)★★, *Keys Of The Kingdom* (Polydor 1991)★★, *A Night At Red Rocks With The Colorado Symphony Orchestra* (Polydor/Threshold 1993)★★.

● COMPILATIONS: *This Is The Moody Blues* (Threshold 1974)★★★★, *Out Of This World* (K-Tel 1979)★★★, *Voices In The Sky - The Best Of The Moody Blues* (Threshold 1985)★★★, *Greatest Hits* (Threshold 1989)★★★, *Time Traveller* 5-CD box set (Polydor 1994)★★★, *The Very Best Of The Moody Blues* (PolyGram 1996)★★★.

● VIDEOS: *Cover Story* (Stylus 1990), *Star Portrait* (Gemini Vision 1991), *Legend Of A Band* (Channel 5 1991), *Live At Red Rocks* (1993).

Moody Boyz

Tony Thorpe's incarnation of the dub-house ethic, his most high-profile banner since 80s experimentalists **400 Blows**. After the demise of that tempestuous outfit he formed Warrior Records. This was superceded by his BPM label, which won its spurs releasing compilations like *Acid Beats* (1988), the musical tastes determined by Thorpe's immersion in the club scene (the legendary Spectrum nights in particular). Later he became in-house remixer for the **KLF**, before the Moody Boyz' name was first employed on a series of acid-inspired 12-inch releases such as 'Boogie Woogie Music', 'King Of The Funky Zulus' and the *Journey Into Dubland* EP. His debut long playing set as the Moody Boyz combined his traditional love of reggae bass with a strong philosophy of black emancipation, particularly on 'Fight Back (27-4-94)', dedicated to the democracy movement's victory in South Africa. There were also intriguing collaborations with **Black Dog** on 'Elite Doodz Presents Snooze', and the Italian Vibraphone set-up. Thorpe has also recorded as Voyager, House Addicts and Urban Jungle, and remixed for **Joi**, **Bocca Juniors** and **Fun-Da-Mental**. He also provides Channel 4 with much of its incidental music.

● ALBUMS: *Product Of The Environment* (Guerilla 1994)★★★. As Voyager: *Transmission* (Underworld/Virgin 1993)★★★.

Moody, Clyde

b. 19 September 1915, Cherokee, North Carolina, USA, d. 7 April 1989, Nashville, Tennessee, USA. Raised in Marion, North Carolina, Moody had learned the guitar by the age of eight and soon after became a professional musician. He left home when he was 14. He first worked with Jay Hugh Hall, initially as Bill And Joe on WSPA Spartanburg, South Carolina, in 1929, but later with Steve Ledford, they became the Happy-Go-Lucky Boys. (He also played some semi-professional baseball with Asheville, South Carolina.) Between 1937 and 1940, while continuing to appear as a duo, they also played with Wade Mainer's Sons Of The Mountaineers and recorded for Bluebird, both as a duo and with the group. They performed on many Carolina radio stations until they left Wade Mainer and joined his brother, **J.E. Mainer**, in Alabama. In 1941 Moody had a disagreement with both Hall and Mainer, and left to join **Bill Monroe** back in North Carolina. During his time with Monroe, Moody appeared on various recordings including the classic version of his own song 'Six White Horses', which was coupled with 'Mule Skinner Blues' as Monroe's Blue Grass Boys' first Bluebird single release. Moody soon left, and hiring **Lester Flatt** as his partner, he worked WHBB Burlington as the Happy-Go-Lucky Boys; however, in 1942, he rejoined Monroe and stayed with him until 1945. When he finally left, his place was taken by Flatt. Moody worked with **Roy Acuff** for a short time but soon went solo and made his first solo recordings that year. He played the *Grand Ole Opry* during the late 40s but left to work on early television in Washington DC. His 1947 recording of 'Shenandoah Waltz' (co-written with Chubby Wise) is reputed to be the top-selling record for the King label, having had sales in excess of three million. The song is now a bluegrass standard, although most experts would say that Moody's original version is more that of a country ballad singer, such as **Red Foley**, than that of a bluegrass artist. He began to specialize in waltz numbers, having such success that he acquired the nickname of The Hillbilly Waltz King. In 1948, he had Top 20 US country chart hits with 'Carolina Waltz' and 'Red Roses Tied In Blue', and in 1950, his recording of 'I Love You Because' reached number 8. He left King in 1951 and recorded for **Decca**, but from 1957 to the early 60s, he was less active on the music scene. He returned to North Carolina, where he developed business interests in mobile homes and for a long time hosted his own daily television show, *Carolina In The Morning* in Raleigh. During the 60s, he recorded for Starday, Wango and Little Darlin'. He returned to Nashville in 1971 and once more became involved with the music scene. He guested on the *Opry*, played various bluegrass festivals, toured extensively with his friend Rambling Tommy Scott's Medicine Show and recorded for Old Homestead. During the mid-70s, his health began to suffer but he continued to perform whenever he was able, until he died in 1989.

● ALBUMS: *The Best Of Clyde Moody* (King 1964)★★★, *All Time Country & Western Waltzes* (1969)★★★, *Moody's Blues* (1972)★★★, *A Country Tribute To Fred Rose* (Old Homestead 1976)★★★, with Tommy Scott *We've Played Every Place More Than Once* (Starday 1978)★★★, with Scott *Early Country Favorites* (1980)★★★.

Moody, James

b. 26 February 1925, Savannah, Georgia, USA. Beginning to play saxophones in his mid-teens, Moody developed his abilities as an instrumentalist during a spell in the American armed forces. Discharged in 1946, he joined **Dizzy Gillespie**'s big band (on tenor saxophone), later touring Europe (mostly playing alto saxophone). His 1949 recording of 'I'm In The Mood For Love' became a hit and greatly enhanced his reputation at home and abroad. During the 50s he led a number of small groups, some of which were R&B oriented. In the 50s he also began to play the flute. By the 60s he had become a major figure on the USA club scene and the international festival circuit. An able and melodic soloist on all three of his instruments, Moody is especially effective on ballads.

● ALBUMS: *Sax Talk* (Vogue 1952)★★★, *Hi Fi Party* (Original Jazz Classics 1955)★★★★, *Wail Moody Wail* (Original Jazz Classics 1955)★★★★, *Flute'n The Blues* (1956)★★, *Moody's Mood For Blues* (Original Jazz Classics 1956)★★★★, *Moody's Mood For Love* (1956)★★★★, *Easy Living* (1956-63)★★★, *Last Train From Overbrook* (1958)★★★, *James Moody* i (1959)★★★, *Hey! It's James Moody* (1959)★★★, *Moody With Strings* (1961)★★, *Cookin' The Blues* (1961)★★★, *Another Bag* (1962)★★★, *Great Day* (1963)★★★, *Comin' On Strong* (1963)★★, *Running The Gamut* (1964)★★, *Group Therapy* (1964)★★, *The Blues And Other Colours* (1967)★★★, *Don't Look Away Now* (1969)★★★, *Heritage Hum* (1971)★★, *Lush Life* (1971)★★★, *Too Heavy For Words* (1971)★★★, with Gene Ammons *Chicago Concert* (1971)★★★, *Never Again!* (1972)★★★, *Feelin' It Together* (1973)★★★, *James Moody* ii (1973)★★★, *James Moody* iii (1975)★★, *Beyond This World* (1977)★★★, *Something Special* (Novus 1987)★★★, with Stan Getz *Tenor Contrasts* (Esquire 1988)★★★, *Moving Forward* (Novus 1988)★★★, *Sweet And Lovely* (Novus 1990)★★★, *Honey* (Novus 1991)★★★, *Live At The Blue Note* (Telarc 1995)★★★, *Feelin' It Together* (32 Records 1998)★★.

● COMPILATIONS: *James Moody And His Modernists* (1948)★★★★, *Bebop Revisited Vol. 4* (1948-50)★★★, *Bebop Enters Sweden* (1949)★★★, *The James Moody Story* (1951-53)★★★★.

Moog, Robert A.

b. 1934, USA. Moog was responsible for designing the first commercially viable keyboard synthesiser. He started designing electronic musical instruments as a teenager and later trained as an electrical engineer. He began synthesiser research at New York University in the early 60s and with Donald Buchla, developed a system of voltage control where each note on a synthesiser keyboard produced a different voltage. By 1967, the Moog synthesiser was fully developed. It came to public attention through the 1968 recording, *Switched On Bach* by **Walter Carlos**. Although other firms like ARP and Buchla brought out their own versions of the synthesiser, Moog stuck as the generic name for the instrument. Among its earliest exponents were **Keith Emerson** and **Jan Hammer**. Moog's most commercially successful product was the mini-Moog launched in 1971. This was suitable for use in live performance and was capable of 'bending' notes in the same way as a guitar. Later models included the Polymoog (1976), a polyphonic synthesiser (it could play more than one note at a time), the pedal-operated Taurus system - used by **Rush** in the 80s - and the Memory Moog. The company did not join the trend towards digital synthesizers, but **Herbie Hancock**, Hammer and **Gary Wright** were among those involved with its Source model. In the early 70s the Moog company was acquired by Norlin, owners of the Gibson guitar operation.

Moon

Formed in Los, Angeles, California, USA, Moon consisted of David Marks (guitar/vocals), an early member of the **Beach Boys** until he was replaced by Al Jardine in 1964, David Jackson (bass/vocals; ex-**Hearts And Flowers**), Larry Brown (drums; ex-**Davie Allen And The Arrows**) and **Matthew Moore** (keyboards/vocals; ex-Matthew Moore And The Four). Both Moon albums show similarities to the **Beatles** and **Bee Gees**, but neither sold well. Marks then dropped out of music, Jackson joined **Dillard And Clark**, while Moore became an integral part of the **Joe Cocker** revue, *Mad Dogs And Englishmen.* He later recorded as a solo artist.

● ALBUMS: *Moon Without Earth* (Imperial 1968)★★, *Moon* (Imperial 1968)★★.

Moon Over Miami

This typically lavish 1941 20th Century-Fox Technicolor extravaganza was a remake of the same studio's somewhat less opulent *Three Blind Mice* which was produced three years earlier in 1938. The slight story concerns sisters Kay and Barbara Latimer (**Betty Grable** and Carole Landis) and their Aunt Charlotte (**Charlotte Greenwood**), who anxiously anticipate a substantial legacy. When the original $55,000 is whittled down to $4,287 and 96 cents (to be split three ways), the trio give up their jobs at a roadside diner and set off for Miami with the intention of finding Kay a rich husband. After going through the usual charades and complications, Kay lands the young well-heeled smoothie (Robert Cummings) - and then turns him down for the equally smooth but less well-off **Don Ameche**. In the sparkling supporting cast were funnyman Jack Haley, Cobina Wright Jnr., Robert Conway, Lynne Roberts, George Lessey, and dancers Jack Cole, the Condos Brothers and **Hermes Pan** (who also staged the dances). **Leo Robin** and **Ralph Rainger** came up with a bright and lively score which included 'You Started Something', 'Kindergarten Conga', 'I've Got You All To Myself', 'What Can I Do For You?', 'Oh Me, Oh Mi-ami', 'Is That Good?', 'Loveliness And Love', and 'Hurrah For Today'. The screenplay was written by Vincent Lawrence and Brown Holmes, and adapted by George Seaton and Lynn Starling from a 1938 English play by Stephen Powys. The director for this entertaining and colourful film was Walter Lang. Another remake appeared in 1946 entitled *Three Little Girls In Blue* and starring June Haver, George Montgomery and Celeste Holm.

Moon, Keith

b. 23 August 1947, Wembley, London, England, d. 7 September 1978. As the unpredictable, madcap drummer in the **Who**, Keith Moon cultivated a reputation as one of rock's great characters. His devil-may-care propulsiveness was always apparent in a drumming technique which eschewed conventional rhythm and goaded fellow instrumentalists into equally powerhouse retorts. His talent enhances the cream of the Who's output, including 'The Ox' (1965), 'I Can See For Miles' (1967) and 'Won't Get Fooled Again' (1971) while his quirky compositions for the group have included 'I Need You', 'Waspman', 'Cobwebs And Strange' and 'Tommy's Holiday Camp'. A life-long fan of surf music, Moon also inspired the **Beach Boys/Jan And Dean** selections on the 1966 EP *Ready Steady Who.* This particular fascination was also apparent on the drummer's lone solo album, *Two Sides Of The Moon,* which included a version of **Brian Wilson**'s 'Don't Worry Baby'. The set featured material by **John Lennon**, **Harry Nilsson** and the Who, but a supporting cast drawn from the Los Angeles music fraternity failed to conceal it's self-indulgence. Its release emphasized the euphemistic 'rock 'n' roll life-style' in which Moon was now trapped, and having established a reputation for unconventional behaviour, he now felt compelled to live up to it. Tales of destruction were legendary, but Moon was now increasingly debilitated by drug and alcohol abuse, and his professional life inevitably suffered. Indeed 'Music Must Change', a track on *Who Are You* (1978), was left without a drum track when he was unable to hold the required beat. 'I'm still the best Keith Moon-style drummer in the world' he defiantly proclaimed, but the failure doubtless hurt. Sadly, the album was to be the last to feature Moon, who died in September 1978 as a result of an overdose of prescription drugs. Admired among both the rock and jazz fields, his talent was bound to his extrovert personality and the sound of the Who has been appreciably different without him. Since his death his standing as a musician has increased and many feel that Moon was unique in his chosen field. His private life was another affair, and this is superbly documented in outrageous fashion in Tony Fletcher's recent biography.

● ALBUMS: *Two Sides Of The Moon* (Polydor 1975)★.

● FURTHER READING: *Full Moon:The Amazing Rock & Roll Life Of Keith Moon, Late Of The Who,* Dougal Butler, *Dear Boy: The Life Of Keith Moon,* Tony Fletcher.

Moondance - Van Morrison

Where on previous recordings **Van Morrison** had implied soul and R&B roots, on *Moondance* he set them free. He had rarely sounded so relaxed, whether on the bubbling joy of 'And It Stoned Me', the finger-popping ease of the title track or the celebratory bliss of 'Caravan'. Morrison revelled in the music's tight arrangements, clearly enjoying the punchy horn section ('Glad Tidings') and empathizing with quieter, acoustic settings ('Crazy Love'). Where ***Astral Weeks*** was a cathartic stream-of-consciousness, *Moondance* shows an artist enraptured by a new-found musical freedom, from this moment on everything he sang had soul.

● Tracks: *And It Stoned Me; Moondance; Crazy Love; Caravan; Into The Mystic; Come Running; These Dreams Of You; Brand New Day; Everyone; Glad Tidings.*

● First released 1970

● UK peak chart position: 32

● USA peak chart position: 29

Moondoc, Jemeel

b. 5 August 1951, Chicago, Illinois, USA. Despite being a creative musician from Chicago, saxophonist Moondoc never touched base with the **AACM** - by the time he was looking for people to play with in the late 60s, **Anthony Braxton**, **Leroy Jenkins** and the **Art Ensemble Of Chicago** had left for Paris and New York. Turning down a career as an architect in the early 70s he studied music with **Ran Blake** in Boston, where he also played in the James Tatum Blues Band, and then followed **Cecil Taylor** to Wisconsin University and Antioch College, playing alto and soprano saxophones in Taylor's student orchestras. He moved to New York in 1972, where he met and played with *avant garde* luminaries such as bassist **William Parker** and trumpeter Roy Campbell, and also formed his Ensemble Munta, which lasted for nearly 10 years. In 1981 he toured Poland and recorded *The Intrepid* for the Poljazz label. In 1984 he formed the Jus Grew Orchestra, a wild 15-piece which had a residency at the Neither/Nor club on the Lower East Side. He says 'I try to speak through the horn - it's something I learned from **Jimmy Lyons** and **Ornette Coleman**', and he often plays deliberately sharp, like a free version of **Jackie McLean**. Moondoc's approach, which combines the looseness of bar-room blues with post-Ornette multi-key valency, found a willing accomplice in guitarist Bern Nix from Ornette's harmolodic outfit Prime Time. Their band - with Parker on bass and **Dennis Charles** on drums - provided a tipsy, dislocated jazz that was excellently captured on *Nostalgia In Times Square*. Moondoc remains a strikingly individual musical mind in a jazz scene too often willing to conform to the standards of the past.

● ALBUMS: *First Feeding* (1977)★★★, *The Evening Of The Blue Men* (1979)★★★, *New York Live* (1981)★★, *Konstanze's Delight* (1981)★★★, *The Intrepid Live In Poland* (1981)★★, *The Athens Concert* (1982)★★, *Judy's Bounce* (1982)★★★, *Nostalgia In Times Square* (1985)★★★.

Moondog

b. Louis Hardin, 26 May 1916, Marysville, Kansas, USA. This idiosyncratic composer lost his sight at the age of 16 following an accident with a dynamite cap. He was introduced to classical music at the Iowa School for the Blind, studying violin, viola and piano, but having moved to New York, opted for a life as a 'street musician'. He took the name Moondog in 1947 and established a pitch on the city's fabled Times Square. Such was his notoriety, Hardin successfully retained this sobriquet after issuing legal proceedings against disc jockey **Alan Freed**, who had claimed the 'Moondog' name for his radio show.

In a manner similar to fellow maverick **Harry Partch**, Moondog constructed his own instruments, claiming conventional scales could not reproduce the sounds heard in his head. This was immediately apparent on his first release, *On The Streets Of New York* (1953), a 45 rpm EP issued by Epic and **London**/American. Percussive devices, named the 'oo' and 'trimba', were at the fore of albums recorded for the **Prestige** label, notably *More Moondog* and *The Story Of Moondog*, although a distinctive jazz influence can also be detected. Further releases ensued, including *Moondog And His Honking Geese*, which the composer financed and distributed. Hardin also arranged an album of Mother Goose songs for singer **Julie Andrews**. During the 1960s Moondog continued to perform and beg on the city's streets, but his unconventional lifestyle and appearance - he wrapped himself in army surplus blankets and wore a Viking-styled helmet - found succour in the emergent counter-culture. He performed with anti-establishment comedian Lenny Bruce and eccentric singer **Tiny Tim**, while several groups, including **Big Brother and the Holding Company** and the **Insect Trust**, recorded his distinctive musical rounds. In 1969, James Guercio, producer of the highly successful **Chicago**, introduced Moondog to **CBS**. Buoyed by a full orchestra, *Moondog* encapsulates twenty years of compositions, showing musical references to such diverse figures as Stravinsky and **Charlie Parker**, the latter of whom often conversed with Moondog. One particular selection, 'The Witch Of Endor', stands as one of his finest pieces. *Moondog 2* was a collection of rounds, inspired by the recognition afforded the composer by the hip cognoscenti. In 1974 Moondog undertook a tour of Germany where he opted to settle. 'I am a European at heart', he later stated. A further series of albums maintained his unique musical vision, but although he has ceased recording, interest in this fascinating individual continues to flourish.

● ALBUMS: *Moondog And His Friends* 10-inch album (Epic 1954)★★★, *Moondog* (Prestige 1955)★★★, *More Moondog* (Prestige 1956)★★★, *The Story Of Moondog* (Prestige 1957)★★★, *Moondog* (Columbia 1969)★★★★, *Moondog 2* (Columbia 1970)★★★, *Moondog In Europe* (1978)★★★, *H'Art Songs* (1979)★★★, *A New Sound Of An Old Instrument* (1980)★★★, *Selected Works* (1980)★★★, *Big Band* (Trimba 1996)★★★.

Moondogg

Moondogg was formed by guitarist Derwood (ex-**Generation X**) and singer Liz Westwood in the mid-90s after the collapse of their former band, Westworld. Westworld had been left penniless in Arizona after their then label, Savage Records, floundered. While the rest of the band returned home in 1991, the group's central duo took a sabbatical in the small town of Carefree. Derwood used the time to learn slide guitar and they also made a small arthouse movie together. Eventually they returned to the UK in 1994 and began to immerse themselves in the club sounds of London. They embarked on a new musical project in keeping with these jungle and trip-hop influences, working alongside producer Martin Lee Stephenson, who records as Law And Order for labels such as **Suburban Base** and has produced several drum 'n' bass acts including Kenny Ken. Their demos eventually reached the ears of Tim Abbot, marketing consultant to **Oasis** and manager of Robbie Williams (ex-**Take That**). Abbot had recently established his own Better Records label, and considered Moondogg to be the perfect band to start the new label. The mix of slide guitar, dub and jungle proved instantly appealing on their debut single, 'Wonderfool', which was followed by the group's debut album, *Fat Lot Of Good*, released in April 1996.

● ALBUMS: *Fat Lot Of Good* (Better 1996)★★★.

Mooney, Art

b. 1911, Lowell, Massachusetts, USA. A popular bandleader in the late 40s and 50s, Mooney started out by leading a band mostly in Detroit and the midwest area during the 30s. After military service in World War II, he formed a new outfit with a similar style and sound to **Glenn Miller**, especially in the reed section. The band's arrangers included **Neal Hefti** and **George Williams**, and it made its New York debut in 1945, playing clubs, and appearing on radio. The big breakthrough came three years later, when Mooney recorded an old-fashioned version of **Mort Dixon** and **Harry Woods**' 1927 song 'I'm Looking Over A Four Leaf Clover', featuring the banjo playing of Mike Pingatore, an ex-**Paul Whiteman** sideman. The record sold over a million copies and put Mooney in the big money bracket for the band's personal appearances. Once down that lucrative road, he frequently used arrangements which featured the banjo and unison singing. His other hits, through to 1955, included 'Baby Face', 'Bluebird Of Happiness', 'Again', 'Beautiful Eyes', 'I Never See Maggie Alone', 'Toot Toot Tootsie (Goodbye)', 'Twenty Four Hours Of Sunshine', 'Hop Scotch Polka', 'M-I-S-S-I-S-S-I-P-P-I', 'Lazy River', 'Heartbreaker', 'Honey-Babe' and the band's theme, 'Sunset To Sunrise'. In 1955 he provided the orchestral backing for seven year-old **Barry Gordon**'s US Top 10 novelty, 'Nuttin' For Christmas'. By the late 50s Mooney's popularity had declined, but he played on through the 60s into the 70s, and toured with the *Big Band Cavalcade* from 1973-74. In 1988 he was still attracting enthusiastic crowds at venues such as the Erie County Fair in Hamburg, New York.

● ALBUMS: *Dance and Dream* (Coronet 1954)★★, *Banjo Bonanza* (MGM 1955)★★★, *Art Mooney And His Orchestra In Hi-Fi Play For Dancing* (MGM 1956)★★★, *Songs Everybody Knows* (Decca 1962)★★, *Best Of* (RCA 1967)★★★.

Mooney, John

b. 3 April 1955, East Orange, New Jersey, USA. His combination of Delta guitar patterns with New Orleans second-line rhythms gives Mooney the edge when slide guitarists are under consideration. He was 12, living in Rochester and playing guitar to **Ernest Tubb** songs on the radio when he first heard **Son House**'s records; four years later he was playing alongside House. After spending time in Arizona and California, he moved to New Orleans in 1976 and learned the city's complex rhythmic style from **Professor Longhair** and the **Meters**. He formed his band, Bluesiana, in 1983, which has since featured bass guitarists George Porter Jnr. and Glenn Fukunaga, and drummers John Vidacovich and Kerry Brown, among others. *Sideways In Paradise* consisted of a series of acoustic duets with Jimmy Thackery recorded in Jamaica in 1984. *Testimony* enlisted the help of **Dr. John**, Jon Cleary and Ivan Neville, while *Travelin' On* was recorded live in Germany at the 1991 Breminale Festival. His debut for the House Of Blues label in 1996 was particularly noteworthy.

● ALBUMS: *Comin' Your Way* (Blind Pig 1977)★★★, with Jimmy Thackery *Sideways In Paradise* (Seymour/Blind Pig 1985)★★★, *Late Last Night* (Bullseye Blues 1990)★★★, *Telephone King* (Powerhouse 1991)★★★, *Testimony* (Domino 1992)★★, *Travelin' On* (CrossCut 1993)★★★, *Against The Wall* (House Of Blues 1996★★★★.

Moonglows

This R&B vocal group was formed in Cleveland, Ohio, USA, in 1952. If there were any group that best signalled the birth of rock 'n' roll - by which R&B emerged out of its black subculture into mainstream teen culture - it was the Moonglows. The group's career paralleled that of their mentor, legendary disc jockey **Alan Freed**, who in his rise in rock 'n' roll made the Moonglows the mainstays of his radio programmes, motion pictures and stage shows. Their membership comprised lead singer Bobby Lester (b. 13 January 1930, Louisville, Kentucky, USA, d. 15 October 1980), **Harvey Fuqua** (b. 27 July 1929, Louisville, Kentucky, USA), Alexander 'Pete' Graves (b. 17 April 1930, Cleveland, Ohio, USA), and Prentiss Barnes (b. 12 April 1925, Magnolia, Mississippi, USA). After recording for Freed's Champagne label in 1953, the group signed with Chicago-based Chance, where they managed to secure a few regional hits, most notably a cover version of **Doris Day**'s 'Secret Love' in 1954. Freed used his connections to sign the Moonglows to a stronger Chicago label, the fast-rising **Chess Records**, and the group enjoyed a major hit with 'Sincerely' (number 1

R&B/number 20 pop 1954). Joining the group at this time was guitarist Billy Johnson (b. 1924, Hartford, Connecticut, USA, d. 1987).

Using a novel technique they called 'blow harmony', other great hits followed: 'Most Of All' (number 5 R&B 1955), 'We Go Together' (number 9 R&B 1956), 'See Saw' (number 6 R&B/number 25 pop 1956), all of which featured Lester on lead; and a remake of **Percy Mayfield**'s 'Please Send Me Someone To Love' (number 5 R&B/number 73 pop 1957) and 'Ten Commandments Of Love' (number 9 R&B/number 22 pop 1958), which featured Fuqua on lead. The original Moonglows disbanded in 1958, and Fuqua put together a new group that included **Marvin Gaye.** In 1960 Fuqua disbanded this group and he and Gaye went to Detroit to work in the industry there. Fuqua worked with **Berry Gordy**'s sister, Gwen Gordy, on the Anna label and Gaye joined Berry Gordy's **Motown** operation. Fuqua carved out a very successful career as a producer and record executive, working with Motown artists in the 60s and a stable of Louisville artists in the 70s on the **RCA** label.

● ALBUMS: *Look! It's The Moonglows* (Chess 1959)★★★, *The Return Of The Moonglows* (RCA Victor 1972)★★★, *The Moonglows On Stage* (Relic 1992)★★.

● COMPILATIONS: *The Best Of Bobby Lester And The Moonglows* (Chess 1962)★★★, *The Flamingos Meet The Moonglows* (Vee Jay 1962)★★★, *The Moonglows* (Constellation 1964)★★★, *Moonglows* (Chess 1976)★★★, *Their Greatest Sides* (Chess 1984)★★★, *Blue Velvet: The Ultimate Collection* (MCA/Chess 1993)★★★, *The Flamingos Meet the Moonglows: 'On The Dusty Road Of Hits': The Complete 25 Chance Sides* (Vee Jay 1993)★★★, *Their Greatest Hits* (MCA 1997)★★★.

Moonlight And Roses - Jim Reeves

It is fashionable to like **Nat 'King' Cole** but **Jim Reeves** is largely a voice from the past. It is hard to find the reason for this, as both were warm-voiced balladeers who specialized in intimate love songs. They had not started out that way: Cole had been a jazz pianist and Reeves a high-pitched singer of country novelties. Reeves' most romantic album, *Moonlight And Roses*, did not contain any of his hit singles, but it nearly topped the UK album charts. Recording songs about the moon or roses and calling it a concept is somewhat twee, but it works well, and ironically, 'It's Only A Paper Moon' is usually associated with Cole.

● Tracks: *Moonlight And Roses; Mexicali Rose; Carolina Moon; Rosa Rio; Oh What It Seemed To Be; What's In It For Me?; Roses; One Dozen Roses; Moon River; There's A New Moon Over My Shoulder; It's Only A Paper Moon; When I Lost You.*

● First released 1964

● UK peak chart position: 2

● USA peak chart position: 30

Moontrekkers

As the Raiders, Gary Le Port (lead guitar), Jimmy Rayther (rhythm guitar), Pete Johnson (bass) and Tony White (drums) were fronted originally by singer Robert Farrent (stage name: Bobby Shafto) but in 1960 it was with **Rod Stewart** that they were auditioned in a north London church hall by **Joe Meek** who was seeking an instrumental act to record an opus entitled 'Night Of the Vampire'. Submitting to Meek's masterplan, they cast Stewart aside and, as the Moontrekkers, were rewarded with one week at number 50 in the UK Top 50 and a BBC ban because of this **Parlophone** single's sound effects (creaking coffin lid, wailing wind). When a second single, 'There's Something At The Bottom Of The Well', did not emulate this achievement, Johnson and White joined the Aristocats and, minus Rayther too, Le Port with new Moontrekkers went out in a blaze of glory when a 1963 **Decca** single, 'Moondust', entered Sweden's Top 10. The original personnel regrouped in 1991 for some Joe Meek memorial concerts and later semi-professional bookings.

Moore, 'Whistlin" Alex

b. 11 November 1899, Dallas, Texas, USA, d. 20 January 1989, Dallas, Texas, USA. A lifelong individualist and eccentric, Moore came in later life to be regarded as a patriarch of Texas piano blues, although his inspirational technique wilfully avoided categorization. He grew up in Freedman's Town, a section of Dallas where the children of slaves congregated. He became interested in piano while working as a delivery boy for a grocery store, and developed his style in the dives and whorehouses of north Dallas. He recorded six titles for **Columbia** in December 1929, including the first version of 'Blue Bloomer Blues', and recorded this blues again for Decca in February 1937. With typical initiative, he financed his own session, recording eight titles, of which only two were later issued on album. A session for RPM in 1951 yielded five titles, two issued on a single, a third on album. In July 1960, Chris Strachwitz and Paul Oliver recorded him extensively for Arhoolie and Oliver's 'Conversations With The Blues' project. He was a member of the 1969 American Folk Blues Festival tour of Europe and recorded another album in Stuttgart, Germany. Throughout the 70s he was a feature of the festival circuit. In 1987 he received a Lifetime Achievement Award from the National Endowment for the Arts. Two years later, he recorded his last album for Rounder. Idiosyncratic to the end, he was returning home from a domino game at the Martin Luther King Centre in south Dallas and died on the bus, riding at the front, no doubt.

● ALBUMS: *Alex Moore* (Arhoolie 1960)★★★, *In Europe* (Arhoolie 1981)★★★, *Wiggle Tail* (Rounder 1988)★★★, *From North Dallas To The East Side* (Arhoolie 1994)★★★.

● COMPILATIONS: *Complete Recorded Works 1929-37* (Document 1994)★★★.

Moore, Abra

b. 8 June 1969, San Diego, California, USA. Folk-pop artist Moore has established herself as a striking new voice in the alternative singer-songwriter field, alongside acclaimed artists such as **Liz Phair** and Ani **DiFranco**. Raised in Hawaii by a musical family, Moore lost her jazz-loving mother at the age of four, a loss she would later articulate to striking effect on the title track of her debut album. She went on to study piano in New York as a teenager, before moving back to Hawaii to attend university. While there she formed the band Poi Dog Pondering with fellow college students, and set off on a haphazard tour where, according to Moore, 'we'd set up on campuses all over the country, and would start trying to create a scene that would bring people together.' With an ever-changing roster of musicians Poi Dog Pondering went on to release two albums on **Columbia Records**, but Moore had already decide to pursue a career as a solo artist (although she remains a 'floating' member of the band). A temporary move to Europe saw her playing solo club dates in England as well as busking on the streets of Paris, but Moore chose to establish herself in Austin, Texas, recording *Sing* for the independent label Bohemia Beat. A passionate and eloquent collection, Moore drew praise from critics for her remarkably mature songwriting, with *Q Magazine* going as far as to compare her to 'the angry young **Bob Dylan**.' Not content to rest on her laurels, she then unveiled a more aggressive approach at live shows, backed by Mitch Watkins (guitar), Chris Maresh (bass) and Chris Searles (drums). Having generated considerable A&R interest among the majors, Moore then opted to sign to the Arista-Austin label for her new album*Strangest Places.* This was one of the highlights of 1997, with a punchier and tighter sound that suggested comparisons with **Joan Osborne**, **Alanis Morissette** and the new wave of spunky female artists. The opening track, 'Four Leaf Clover', is outstanding, providing an air of expectancy for the following 'Don't Feel Like Crying', which features a memorable middle eight, and surely promises chart success in the future. The pace is sustained throughout the album, holding the listener's attention and only very rarely lapsing. On the strength of Moore's recorded work, there is little doubt that commercial success is on the way for this major talent.

● ALBUMS: *Sing* (Bohemia Beat 1995)★★★, *Strangest Places* (Arista/Austin 1997)★★★★.

Moore, Alton

b. 7 October 1908, Selma, Alabama, USA, d. 1978. After being taught formally on baritone horn, Alton 'Slim' Moore took up the trombone and in his late teens was playing professionally with tent and other travelling shows. He played in several **territory bands** including those led by **Gene Coy**, **Jesse Stone** and Jap Allen before joining Blanche Calloway in 1931. He remained with this band for three years, then settled in New York where he played and sometimes recorded with many leading jazz artists of the late 30s and early 40s, among them **Oran 'Hot Lips' Page**, **Fats Waller**, **Coleman Hawkins**, **Ella Fitzgerald** and **Louis Armstrong**. In this same period he also visited the west coast, appearing in the film ***Stormy Weather*** (1943) with Waller, **Zutty Singleton**, **Benny Carter** and others. After leaving Armstrong's big band in 1947 he worked with **Herbie Fields**, then spent a few years with less well-known bands before leaving full-time music in 1952. A solid section player with a sympathetic ear for the needs of the ensemble and of soloists, Moore's contribution to the bands in which he played was substantial even if his work sometimes went underestimated by audiences. Although in semi-retirement in the 50s and 60s he returned from time to time, most notably in the **Fletcher Henderson** reunion band in 1957.

Moore, Arnold Dwight 'Gatemouth'

b. 8 November 1913, Topeka, Kansas, USA. At the age of 16, Moore went to Kansas City, where he sang with the bands of **Bennie Moten**, **Tommy Douglas** and **Walter Barnes**. Moore was one of the few survivors of the infamous 'Natchez Rhythm Club Fire' tragedy that wiped out most of Barnes' orchestra. His first recordings were made for the small K.C. labels Chez Paree and Damon, and they caused enough of a stir to interest National Records. They brought Moore to Chicago and New York for four sessions in 1945-46 and were successful with Moore's 'I Ain't Mad At You, Pretty Baby', 'Did You Ever Love A Woman?' and 'Christmas Blues'. In 1947, Moore joined King Records and re-recorded his National hits along with some new material. By the end of that year he had introduced **Wynonie Harris** to King and had abandoned blues for a new career as the Reverend Moore. He became a gospel disc jockey and recorded gospel music in the early 50s for **Chess**/Aristocrat, Artists and Coral, and albums for Audio Fidelity (1960) and Bluesway (1973). However, **Johnny Otis** did manage to persuade Moore to recreate some of his blues for a Blues Spectrum album in 1977.

● ALBUMS: *Gatemouth Moore* (1950)★★★, *Rev. Dwight 'Gatemouth' Moore & his Gospel Singers* (Audio Fidelity 1960)★★★, *After Twenty-One Years* (Bluesway 1973)★★★, *Great R&B Oldies* (Blues Spectrum 1977)★★★.

Moore, Billy

b. William Moore Jnr., 7 December 1917, Parkersberg, West Virginia, USA, d. 28 February 1989. Although he was a competent pianist, it was as an arranger that Moore made his greatest mark on jazz. An important contributor to the development of big band arranging in the 30s, his talents were often overlooked, sometimes deliberately so. As he told documentary film-maker John Jeremy, he started writing music in 1937, offered some material to **Chick Webb**, and was told they needed an arrangement. He taught himself arranging, meanwhile working outside music. In his non-musical capacity he met Sy **Oliver** but chose not to prevail upon the acquaintanceship until Oliver discovered accidentally of his abiding interest. Coincidentally, Moore was with Oliver soon after he had left **Jimmie Lunceford** for **Tommy Dorsey**. When Lunceford asked for some new charts, Oliver promptly recommended Moore. In addition to arranging for the Lunceford band, Moore also wrote for **Charlie Barnet**. He formed his own music publishing company in order to combat the then prevalent habit of bandleaders taking credit for the work of their arrangers and composers. Moore's actions thus predating the commonplace practice amongst present-day musicians by almost half a century. The struggle to be granted the credit that was his due eventually disillusioned Moore and in the early 50s he abandoned his career in the USA and emigrated to Denmark where he remained for the rest of his life. Amongst his uncredited works is the famous countermelody to Barnet's million-selling hit 'Skyliner'. In his later years Moore was administrator in Denmark of the music foundation established in **Ben Webster**'s name and for whom he also worked as a business aide. He was also manager to and musical director for the European tours of the Peters Sisters.

Moore, Bob

b. 30 November 1932, Nashville, Tennessee, USA. A popular studio musician who progressed from bass player to musical director for country star **Red Foley** and pop artists **Brenda Lee** and **Connie Francis**, Moore then toured with **Elvis Presley**. His accompaniments for **Roy Orbison** earned him a solo contract with Monument Records (**London** in the UK) for his own combo, which made an impression with singles like 'Hot Spot', 'My Three Sons' and 'Mexico'. The first and last were issued back to back in Britain, the second and third as Moore's contribution to the anthological *Demand Performance* album, with other tracks by Orbison, **Billy Grammer**, **Jerry Byrd**, **Jack Eubanks** and the **Velvets**. 'Mexico' reached number 7 in the US charts and earned Moore a Gold Disc in 1961, but this was the peak of his achievement. Two albums were issued on London in the late 60s but little else has been heard from him in recent years.

● ALBUMS: *Mexico And Other Great Hits!* (Monument 1961)★★★, *Viva!* (Hickory 1967)★★★, *Good Time Party* (London 1968)★★★.

Moore, Brew

b. Milton Aubrey Moore, 26 March 1924, Indianola, Mississippi, USA, d. 19 August 1973. After learning to play a range of instruments, Moore concentrated on tenor saxophone and in his teens sought work in various parts of the USA. A melodic player with a liquid ballad style, Moore's roots were in the style of the early **Lester Young**, and the advent of bebop restricted his progress. Nevertheless, he made many records in the 50s, then in 1961 became resident in Europe where, apart from a three-year return to the USA (1967-70), he remained for the rest of his life. Although his decision to stay away from America for so many years, allied to his refusal to move with the times, kept him out of the spotlight, it is now generally acknowledged that the quality of Moore's ballad playing was of the very highest order. His early death from a fall, attributed to his dependence upon alcohol, silenced a player whose talent, if not his career, was comparable to that of near-contemporaries such as **Stan Getz** and **Zoot Sims**.

● ALBUMS: *Brewer's Brew* (1950),★★★ *Fru And Brew* (1953),★★★ *The Brew Moore Quintet* (1956)★★★, *Danish Brew* (1959)★★★★, *The Brew Moore Quartet* i (1962)★★★★, *Svinget 14* (Black Lion 1963)★★★, *If I Had You* (1965)★★★, *I Should Care* (Speeplechase 1965)★★★, *Brew's Stockholm Dew* (1971)★★★, *No More Brew* (Storyville 1971)★★★.

Moore, Charlie

b. Charles B. Moore Jnr., 13 February 1935, Piedmont, South Carolina, USA, d. 24 December 1979. Fascinated by country music, in particular bluegrass, he grew up listening to local radio, being greatly influenced by the easy balladeering singing styles of **Jim Eanes** and **Red Smiley**. He learned guitar and made his first broadcasts on radio programmes in the Piedmont area and on television with Cousin Wilbur, in Asheville. His first recording was a Starday single in 1958. In 1960, he and **Bill Napier** formed the Dixie Partners. They worked together with their band until 1967, during which time they recorded nine albums for King, the last being released after their split. They appeared regularly on radio and televisions shows in South Carolina and Florida and made countless festival appearances in various States. After he and Napier parted, Moore worked as a DJ until, in 1970, he formed another band (also named the Dixie Partners), with which he worked the circuits for some time. He became a cast member of WWVA Wheeling's *Jubilee USA* and a regular with top bluegrass artists on the concert circuit. In the early 70s, he recorded for Vetco, Wango and Starday, before joining Old Homestead in 1973. In the mid-70s, he struggled badly with personal problems, he suffered from two failed marriages and faced financial support for his children. These problems saw his health fail and at times, he resorted to heavy drinking, which worsened a liver infection that he had suffered with for some years. Whenever possible, he worked and his touring at this time saw him make trips to Europe, where he recorded albums in the Netherlands. He also recorded once more with Bill Napier. In November 1979, while travelling to play a show in Maryland, he collapsed and was taken to hospital in a coma. He never recovered and died on 24 December 1979. Moore is rated one of the best vocalists to have sung in bluegrass music and will always be remembered for his fine version of 'The Rebel Soldier'. Originally recorded for Wango in 1976, it was reissued by Rebel in 1988.

● ALBUMS: with Bill Napier *Folk 'N' Hill* (King 1963)★★★, *Country Hymnal* (King 1964)★★, *City Folk Back On The Farm* (King 1964)★★★, *Country Music Goes To Vietnam* (King 1966)★★★, *Songs For All Lonesome Truck Drivers* (King 1966)★★★, *Brand New Vocal Country & Western Songs* (King 1967)★★★, *Gospel & Sacred Songs* (King 1967)★★★, *Spectacular Instrumentals* (King 1967)★★; *Charlie Bluegrass* (Country Jubilee 1970)★★, *Sings Good Bluegrass* (Vetco 1972)★★★, *Gospel Time* (Vetco 1973)★★★, *A Tribute To*

Clyde Moody (Old Homestead 1973)★★★, *On A High High Mountain* (Old Homestead 1974)★★★, *The Fiddler* (Old Homestead 1975)★★★, *The Traditional Sound Of Charlie Moore* (Old Homestead 1975)★★★, *The Original Rebel Soldier* (Wango 1976)★★★★, *Wheeling* (Old Homestead 1976)★★★, with Johnny Dacus *Tennessee Fiddle* (Old Homestead 1976)★★★★, with the Blue Grass Clodhoppers *T For Texas* (Philips 1977)★★, *Cotton Farmer* (Old Homestead 1979)★★★, *Avery County* (Old Homestead 1979)★★★, *The Legendary Charlie Moore* (Leather 1979)★★★, with Smoketown Strut *Mountain Sweetheart* (Racoon 1979)★★, with Smoketown Strut *Mountain Sweetheart* reissue (Old Homestead 1987)★★, *The Original Rebel Soldier* reissue (Rebel 1989)★★★★.

● COMPILATIONS: *Best Of Moore & Napier* (King 1963)★★★★, *Best Of Charlie Moore & Bill Napier* (Starday 1975)★★★★, *Charlie Moore & Bill Napier Collector's Classics* (Old Homestead 1978)★★★★, with Napier *Truckin' On* (Gusto 1979)★★★, *Country Music Memories Volume 1* (Old Homestead 1980)★★★★, *Country Music Memories Volume 2* (Old Homestead 1981)★★★.

Moore, Christy

b. 7 May 1945, Prosperous, Co. Kildare, Eire. Moore's beginnings were fairly typical for a solo folk performer in the 60s: playing the club circuit in Eire, subsequently doing likewise in England while in between working on building sites and road gangs. Influenced by the American styles of **Woody Guthrie**, **Bob Dylan** and the British folk giant, **Ewan MacColl**, Moore performed in the UK folk clubs alongside the rising stars of the period. It was in England, in 1969, that he recorded his first album, a collaboration with **Dominic Behan**, *Paddy On The Road*. His first solo album led to the forming of **Planxty**, where he stayed until 1975. Having once again embarked on a solo career, he became involved in the mid-70s with the Anti-Nuclear Roadshow which featured performers, environmental activists and politicians. The 'Roadshow' established Moore's reputation as a campaigning and political performer and the ensemble's success made a heavy contribution to undermining the plans for a Irish nuclear power programme. After a brief reunion with Planxty in the late 70s, Moore and fellow Planxty member **Donal Lunny** split in 1981 to form **Moving Hearts**. This progression from the former group fused folk with rock. Despite the group taking a similar ideologically agit-prop stance, Moore eventually felt uncomfortable within a group set-up and once again returned to solo work in 1982. Since that time, Moore's mixture of traditional songs with contemporary observations of Irish life, social and political, has also tackled the political problems of Central America and South Africa as well as the problems in his homeland and Ulster. His songs are notable not only for their spiky commentary but also an engaging humour. Christy Moore's standing in Irish folk music is of a stature unparalleled and his influence spills over into the field of pop and rock, winning critical favour, respect and debt, from such contemporary pop performers as the **Pogues**, **Elvis Costello**, **Billy Bragg** and **U2**.

● ALBUMS: with Dominic Behan *Paddy On The Road* (1969)★★★, *Prosperous* (Trailer 1971)★★★, *Whatever Tickles Your Fancy* (Polydor 1975)★★★, *Christy Moore* (1976)★★★, *The Iron Behind The Velvet* (1978)★★★, *Live In Dublin* (1978)★★★, *The Spirit Of Freedom* (Warners 1983)★★★, *The Time Has Come* (Warners 1983)★★★, *Ride On* (Warners 1984)★★★, *Ordinary Man* (Warners 1985)★★★, *Nice 'N' Easy* (Polydor 1986)★★★, *Unfinished Revolution* (Warners 1987)★★★, *Voyage* (Warners 1989)★★★, *Smoke And Strong Whiskey* (Newberry 1991)★★★, *King Puck* (Equator 1993)★★★, *Live At The Point* (Grapevine 1994)★★★, *Graffiti Tongue* (Grapevine 1996)★★★★.

● COMPILATIONS: *The Christy Moore Collection '81-'91* (East West 1991)★★★★, *Collection - Part Two* (Grapevine 1997)★★★.

● VIDEOS: *Christy* (SMV 1995).

Moore, Dorothy

b. 13 October 1947, Jackson, Mississippi, USA. Moore was one of the last great southern soul singers finding success in the late 70s when disco and funk were making deep soul increasingly a marginalized form limited to the south. She began her career at Jackson State University where she formed an all-female group called the Poppies. The group recorded for **Columbia Records**' Date subsidiary but never reached the national charts. She established a solo career in 1976 with a series of remarkable ballads for **Malaco Records**, hitting in 1976 with 'Misty Blue' (number 2 R&B, number 3 pop) and 'Funny How Time Slips Away' (the **Willie Nelson** song, number 7 R&B, number 58 pop), and 'I Believe You' (number 5 R&B, number 27 pop) in 1977. Moore's recordings in the next few years were not nearly as successful as she succumbed increasingly to the disco trend. She left the business for several years, but in 1986 recorded a fine gospel album in Nashville, *Giving It Straight To You* for the Rejoice label. It yielded a masterful remake of Brother Joe May's 'What Is This' that became a Top 10 gospel hit. Moore returned to secular music in 1988, recording, in a deep-soul style, two albums for the Volt subsidiary of Fantasy. In 1990 she began recording for her original label, Malaco.

● ALBUMS: as the Poppies *Lullaby Of Love* (Epic 1966)★★★, *Misty Blue* (Malaco 1976)★★★, *Dorothy Moore* (Malaco 1977)★★★, *Once More With Feeling* (Malaco 1978)★★★, *Definitely Dorothy* (Malaco 1979)★★★, *Talk To Me* (Malaco 1980)★★★, *Giving It Straight To You* (Rejoice 1986)★★★, *Time Out For Me* (Volt 1988)★★★, *Winner* (Volt 1989)★★★, *Feel The Love* (Malaco 1990)★★★, *Stay Close To Home* (Malaco 1992)★★★, *More Moore* (Malaco 1997)★★★★.

Moore, Dudley

b. 19 April 1935, Dagenham, Essex, England. Although severely hampered by having a deformed foot and spending a great deal of his time in hospital as a child, this did not deter Moore from becoming passionately interested in music from an early age. The young Dudley played piano in a local youth club and organ at his church. He wore an old brown boot strapped over his normal shoe to give his bad foot extra length to touch the pedals easily. As a young teenager Moore played semi-professionally in various jazz clubs. He studied music at Oxford University, graduating in the late 50s and thereafter playing with **Vic Lewis**. Early in the following decade he worked with **John Dankworth** before forming his own trio with Pete McGurk (bass) and Chris Karan (drums). For a while he successfully performed jazz while concurrently appearing in *Beyond The Fringe* in London and New York. During this time he forged a partnership with comedian Peter Cook. With the trio, he also made records and appeared on television with the seminal *Not Only But Also* (with Cook). By the mid-60s Moore's acting career had begun to take precedence over his jazz work and he later moved to Hollywood. His musical interests continued with the writing of scores for feature films including *The Wrong Box* (1966), *30 Is A Dangerous Age Cynthia* (1967), *Inadmissible Evidence* (1968), *Bedazzled* (1968) and *Staircase* (1969), and also for stage shows, plays and the ballet. His own acting career took off to such an extent that 'Cuddly Dudley' became a huge Hollywood star in such films as *10* (1979), *Wholly Moses* (1980), *Arthur* (1981), *Six Weeks* (1982), *Lovesick* (1983), *Best Defence* (1984), *Micki And Maude* (1984) and *Santa Claus* (1985). Additionally, he made three hilarious albums with Cook of pure filth and bad language as Derek And Clive. Moore has cited **Erroll Garner** and **Oscar Peterson** as two of his main influences. His jazz playing is notable for his lightness of touch and deft right-hand filigrees although his eclecticism, allied to his absorption with other interests, has inhibited the development of a truly identifiable personal style. In recent years, having achieved everything as a 'movie star' Moore has returned to recording and performing, and has resurrected the definitive Dudley Moore Trio. In a revealing biography published in 1997 Moore disclosed a troubled soul who has seemingly succeeded at everything, but remains deeply unfulfilled. Leaving behind him a trail of broken marriages and a number of critically slammed films during the 80s and 90s, Moore has always returned to music in times of stress. His brilliance as both jazz and classical pianist has been constantly undermined by his personal life.

● ALBUMS: *Beyond The Fringe* (Parlophone 1961)★★★, *Theme From Beyond The Fringe And All That Jazz* (Atlantic 1962)★★★, *Beyond The Fringe; Original Broadway Cast* (Capitol 1962)★★★, *The Other Side Of The Dudley Moore Trio* (Decca 1965)★★★★, *Genuine Dud* (Decca 1966)★★★★, *Bedazzled* soundtrack (Decca 1968)★★★, *The Dudley Moore Trio* (Decca 1968)★★★★, *The Music Of Dudley Moore* (Decca 1969)★★★, *Today With the Dudley Moore Trio* (Atlantic 1971)★★★, *Dudley Moore At The Wavendon Festival* (Black Lion 1976)★★★, *The Dudley Moore Trio* (Warners 1978)★★★, *Dudley Down Under* (1978)★★★, *Smilin' Through* (Finesse 1982)★★★, *Orchestra* (Decca 1991)★★★,*Songs Without Words* (GRP 1991)★★★, *Concerto!* (RCA Victor 1992)★★★, *Grieg Piano Concerto In A Minor* (EMI 1995)★★★.

● FURTHER READING: *Dudley*, Paul Donovan. *Off Beat: Dudley Moore's Book Of Musical Anecdotes*, Dudley Moore. *Dudley Moore: The Authorized Biography*, Barbra Paskin.

Moore, Freddie

b. 20 August 1900, Washington, North Carolina, USA, d. 3 November 1992, New York, USA. He began playing drums as a child and was soon working in tent shows, travelling throughout southern states. After playing with Charlie Creath and leading his own band, he moved to New York, joining Wilbur Sweatman, then toured with **King Oliver** and once again led his own band. During the 40s and 50s he was constantly in demand, mostly in New York but also for tours as far afield as Europe,. and played in bands led by, amongst others, **John Kirby**, **Sidney Bechet**, **Wilbur De Paris**, **Bob Wilber**, **Mezz Mezzrow**, **Sammy Price** and **Emmett Berry**. In the 60s and 70s he was still playing, with musicians such as **Tony Parenti** and **Roy Eldridge** but by the mid-80s had slowed down a little and mostly played washboard. A robust drummer steeped in the solid timekeeping tradition of early jazz, he took naturally to the mainstream and provided steady, fluid support to the front line horns with which he played.

● ALBUMS: *Emmett Berry And His Orchestra* (Columbia 1956)★★★.

Moore, Gary

b. 4 April 1952, Belfast, Northern Ireland. This talented, blues-influenced singer and guitarist formed his first major band, **Skid Row**, when he was 16 years old - initially with **Phil Lynott**, who left after a few months to form **Thin Lizzy**. Skid Row continued as a three-piece, with Brendan Shields (bass) and Noel Bridgeman (drums). They relocated from Belfast to London in 1970 and signed a contract with **CBS Records**. After just two albums they disbanded, leaving Moore to form the Gary Moore Band. Their debut, *Grinding Stone*, appeared in 1973, but progress was halted the following year while Moore assisted Thin Lizzy after guitarist Eric Bell had left the band. This liaison lasted just four months before Moore was replaced by Scott Gorham and Brian Robertson. Moore subsequently moved into session work before joining **Colosseum II** in 1976. He made three albums with them, and also rejoined Thin Lizzy for a 10-week American tour in 1977 after guitarist Brian Robertson suffered a severed artery in his hand. Moore finally became a full-time member of Thin Lizzy, but he subsequently left midway through a US tour and formed a new band called **G-Force**, though this outfit soon foundered. Moore then resumed his solo career, recording a series of commercially ignored albums until he achieved hit singles in 1985 with 'Empty Rooms' and another collaboration with Phil Lynott, 'Out In The Fields'. His 1989 album

After The War revealed a strong Celtic influence, and also featured guest artists such as **Ozzy Osbourne** and Andrew Eldritch (**Sisters Of Mercy**). However, his breakthrough to mainstream commercial acceptance came in 1990 with the superb, confident guitarwork and vocals of *Still Got The Blues*. Mixing blues standards and originals, Moore was acclaimed as one of the UK's foremost artists, a stature that the release of *After Hours* - featuring cameo appearances from **B.B. King** and **Albert Collins** - only confirmed. In 1994 with **Jack Bruce** and **Ginger Baker** as **BBM**, he released an accomplished and satisfying album, but personality conflicts meant that the collaboration was short-lived. In 1995 he released the excellent *Blues For Greeny*, an album of songs written by **Peter Green** and played on Green's **Gibson** Les Paul guitar, which had been a gift from Green to Moore many years earlier. *Dark Days In Paradise* had little blues on offer; instead, Moore attempted rock, AOR and pop. Just as his followers were becoming used to his recent style, he switched, and the album's tepid success no doubt reflected their rejection of his new approach.

● ALBUMS: as Gary Moore Band *Grinding Stone* (Columbia 1973)★★, *Back On The Streets* (MCA 1979)★★★★, *Corridors Of Power* (Virgin 1982)★★★, *Rockin' Every Night - Live In Japan* (Virgin 1983)★★★, *Live* (Jet 1984)★★★, *Run For Cover* (Ten 1985)★★★, *Wild Frontier* (Ten Ten 1988)★★★, *After The War* (Virgin 1989)★★★, *Still Got The Blues* (Virgin 1990)★★★★, *After Hours* (Virgin 1992)★★★, *Blues Alive* (Virgin 1993)★★★★, *Blues For Greeny* (Virgin 1995)★★★★, *Dark Days In Paradise* (Virgin 1997)★★.

● COMPILATIONS: *Anthology* (Raw Power 1986)★★★, *The Collection* double album (Castle 1990)★★★, *CD Box Set* (Virgin 1991)★★★, *Ballads + Blues 1982 - 1994* (Virgin 1994)★★★★.

● VIDEOS: *Emerald Aisles* (Virgin Vision 1986), *Video Singles: Gary Moore* (Virgin Vision 1988), *Gary Moore: Live In Sweden* (Virgin Vision 1988), *Evening Of The Blues* (Virgin Vision 1991), *Live Blues* (1993), *Ballads And Blues 1982-1994* (1995), *Blues For Greeny Live* (Warner Musicvision 1996).

Moore, Glen

b. 28 October 1941, Portland, Oregon, USA. It was on sets with **Tim Hardin** and **Cyrus** that Moore came to public notice. However, upon uniting with **Ralph Towner**, **Paul McCandless**, and **Collin Walcott** within the fluid context of **Oregon** Moore's bass style was best showcased. Like his co-members he revealed an easy command of classical, folk, Eastern, and jazz overtones. Since Oregon was formed in 1970, Moore's distinctive upright bass sound has distinguished each of their albums, wherein he has also been known to play viola and flute. The intermittent development of Oregon has allowed Moore the freedom to pursue a parallel career in sessions.

● ALBUMS: For ratings see individual artist entries With Tim Hardin *Bird On A Wire* (1970), with Annette Peacock *Bley/Peacock Synthesizer Show* (1971), with Cyrus *Cyrus* (1971), with Peacock *I'm The One* (1972), with Oregon *Music Of Another Present Era* (1973), with Oregon *Distant Hills* (1974), with Oregon *Winter Light* (1974), with Larry Coryell *Restful Mind* (1975), with Oregon *In Concert* (1975), with Ralph Towner *Trios/Solos* (1975), with Oregon *Friends* (1975), with Oregon *Together* (1977), with Oregon *Violin* (1978), with Oregon *Out Of The Woods* (1978), with Oregon *Roots In The Sky* (1979), with Zbigniew Seifert *We'll Remember Zbiggy* (1980), with Oregon *In Performance* (1980), *Oregon* (1983), with Oregon *Crossing* (1984), with Oregon *Ecotopia* (1987), with Oregon *45th Parallel* (1989), with Oregon *Always, Never And Forever* (1991).

Moore, Grace

b. 5 December 1901, Slabtown, Tennessee, USA, d. 26 January 1947. Gifted with a remarkable singing voice, Moore first made her name on Broadway in musical comedies. The quality of her singing brought her to the attention of New York's Metropolitan Opera Company and from there she went to Hollywood where her physical beauty enhanced a number of 30s musicals. Moore's lyrical soprano voice was far better than anything offered by most singing actresses in Hollywood, as he demonstrated in *A Lady's Morals* (1930), *New Moon* (1931), ***One Night Of Love*** (for which she was nominated as Best Actress, 1934), *Love Me Forever* (1935), *The King Steps Out* (1936), *When You're In Love* (1937), *I'll Take Romance* (1937), and *Louise* (1940). In the 20s and 30s she made several successful recordings, including 'Listening', 'Tell Her In The Springtime', 'One Night Of Love', and 'Ciribiribin'. While on a concert tour of Europe, Moore was killed when the aircraft in which she was travelling crashed near Copenhagen. The 1953 film *So This Is Love* (UK title: *The Grace Moore Story*), in which she was portrayed by **Kathryn Grayson**, gave a reasonable account of her career and times.

● ALBUMS: *The Art Of Grace Moore* (RCA 1987)★★★.

● FURTHER READING: *You're Only Human Once*, Grace Moore.

Moore, GT, And The Reggae Guitars

A popular act in London's pub and club circuit during the early 70s, this quintet consisted of former **Heron** member Gerald 'GT' Moore (guitar/vocals), Martin Hayward (guitar), Tim Jones (keyboards), Tom Whyte (bass) and Malcolm Mortimer (drums). Their melodic blend of rock and reggae was partially captured on the unit's self-titled debut, released in 1974, but like many contemporaries, GT Moore were unable to commit a live excitement to record. Their musicanship, however, was never in question and Whyte, Hayward and Moore made telling contributions to contemporaneous releases by **Shusha**. Tony Redunzo replaced Mortimer for *Reggae Blue*, but by this point the group was losing impetus and it was dissolved soon afterwards.

● ALBUMS: *GT Moore And The Reggae Guitars* (Charisma 1974)★★, *Reggae Blue* (Charisma 1975)★★.

Moore, Jackie

b. 1946, Jacksonville, Florida, USA. This powerful soul singer moved to Philadelphia in the late 60s and, with help from top local R&B disc jockey Jimmy Bishop, had two releases on Shout and one on Wand. When success was not forthcoming she returned to Jacksonville and, partly owing to her cousin, noted producer Dave Crawford, joined **Atlantic** in 1970. Crawford produced and co-wrote 'Precious, Precious', which, after lying dormant for some months on a b-side, eventually sold a million and in 1970 became her only US Top 40 pop hit. After six Top 40 R&B hits she joined Kayvette Records in 1975 when she achieved her biggest R&B success, 'Make Me Feel Like A Woman', which was produced by Brad Shapiro. Moore moved to **Columbia** in 1978 and continued to sell records in the US soul market. She also had her only UK hit with 'This Time Baby', which narrowly missed the Top 40 in 1979. A consistent R&B hitmaker for over a decade, she increased her tally of US R&B chart entries to 15 in 1983 when she recorded on Catawba.

● ALBUMS: *Sweet Charlie Babe* (Atlantic 1973)★★★, *Make Me Feel Like A Woman* (Kayvette 1975)★★★★, *I'm On My Way* (Columbia 1979)★★★, *With Your Love* (Columbia 1980)★★★.

● COMPILATIONS: *Precious Precious: The Best Of ...* (1994)★★★★.

Moore, James

(see **Slim Harpo**)

Moore, Johnny

b. John Dudley Moore, 20 October 1906, Austin, Texas, USA, d. 6 January 1969, Los Angeles, California, USA. The elder brother of guitarist **Oscar Moore**, Johnny began playing guitar with his violinist father's string band in 1934 and moved to the west coast, where Oscar joined **Nat 'King' Cole**'s Trio and Johnny Moore joined a group called the Blazes. Fired by that group in 1942, Moore decided to form his own group, which he christened the Three Blazers. This featured Eddie Williams on bass and, briefly, pianist Garland Finney. When Finney left the trio the following year, Moore hired **Charles Brown**, a singer and pianist he had seen at an amateur talent show, and the Blazers began recording in 1944 for the small Atlas label. This was followed in 1945-48 by extensive recording for Exclusive, Philo/Aladdin and Modern. During this period the Blazers became a household name with huge hits such as 'Driftin' Blues', 'Merry Christmas Baby', 'Sunny Road' and 'More Than You Know'. When Oscar Moore joined the group in 1947, it was the start of several major problems that ultimately resulted in a split, and Moore tried to replace Charles Brown with a succession of soundalikes. The most successful of these was Billy Valentine, who took the Blazers back to the R&B charts with RCA-Victor's 'Walkin' Blues' in 1949. After his 1949-50 association with Victor, Johnny Moore's Blazers recorded for the gamut of Los Angeles labels, but were successful only with 1953's novelty 'Dragnet Blues' on Modern and 1955's morbid '**Johnny Ace**'s Last Letter' on Hollywood. Johnny Moore and Charles Brown were reconciled in the mid-50s and the real Three Blazers reunited for records on Aladdin, Hollywood and Cenco; however, by that time, Moore's cool, sophisticated, melodic blues guitar was out of favour with R&B fans. He was an inspiration to most of the electric blues guitarists of the late 40s and early 50s (he is numbered among **B.B. King**'s Top 10 guitarists of all time), and his solos on recordings by **Ivory Joe Hunter**, **Floyd Dixon** and Charles Brown, as well as tracks with his own group, bear witness that he was one of the unsung greats of his instrument.

● COMPILATIONS: with Charles Brown *Sunny Road* (Route 66 1980)★★★, with Brown *Race Track Blues* (Route 66 1981)★★★, with Brown *Sail On Blues* (Jukebox Lil 1989)★★★, *This Is One Time, Baby* (Jukebox Lil 1989)★★★, *Why Johnny Why?* (Route 66 1989)★★★, with Brown *Drifting And Dreaming* (Ace 1995)★★★.

Moore, Johnny B.

b. 24 January 1950, Clarksdale, Mississippi, USA. Moore was first taught to play the guitar at the age of seven by his Baptist minister father. Four years later he was already playing in early evening sessions at local juke-joints. In 1964 he moved north to Chicago to join his father who had moved there six years earlier. He learned to read music at school and after leaving to work in a lamp factory, played evenings and weekends around the city. In 1975, **Koko Taylor** asked him to join her band, the Blues Machine. Two years later, he took part in the New Generation of Chicago Blues, a Berlin concert hosted by **Willie Dixon**. He subsequently toured Europe three times with Taylor and twice with Dixon, working with the latter until his death in 1992. His records show him to be a worthy performer, adept with a bottleneck and an adequate soloist in the post-**B.B. King** manner, who nevertheless conducts himself with undue restraint.

● ALBUMS: *Hard Times* (B.L.U.E.S. R&B 1987)★★★, *Lonesome Blues* (Wolf 1992)★★★, *911 Blues* (Wolf 1994)★★, *Live At Blue Chicago* (Delmark 1996)★★, *Troubled World* (Delmark 1997)★★.

● COMPILATIONS: *From West Helena To Chicago* (Wolf 1988)★★★.

Moore, Lee

b. Walter LeRoy Moore, 24 September 1914, Circleville, Ohio, USA, d. 17 August 1997. He learned to play guitar (and later dobro) as a boy and first worked with the Yodelling Texas Cowboys, a travelling show. In the mid-30s, he sang with the Mountain Melody Boys, before moving to WRHS Charleston, as vocalist with **Buddy Starcher**'s Mountaineers. After marrying Juanita Picklesimer (b. 1917), in 1938, he worked as a duo with his new wife. For many years, they proved a popular act on various radio stations, including WHIS Bluefield and WHMN Fairmont, West Virginia, WSVA

Harrisonburg, Virginia, WROL Knoxville, Tennessee and WPAQ Mount Airey, North Carolina, before arriving at WWVA West Wheeling, in 1949, where they became regulars on the ***Wheeling Jamboree***. Moore always portrayed the cowboy image (he even wore a pair of Colt revolvers on stage) but their repertoire was wide and varied from popular ballads and country songs to religious numbers at which Juanita excelled. Their young son, Roger Lee Moore (b. 1940), also appeared with them from a very early age. Between 1953 and 1969, quite apart from his performing, Moore also presented a four-hour late night country music programme on WWVA, which gained him the nickname of the Coffee Drinking Night Hawk. They made their first recordings in 1953 and Moore became popular for his version of 'The Cat Came Back', which he used as a signature tune. He and Juanita divorced in 1960 but he stayed on the *Jamboree* as a solo act, until 1974 when, after remarrying (he later divorced and married for the third time), he relocated to Troy, New York, where he continued to perform at various events throughout the Northeastern US States into the 80s when, except for special events, he basically retired. He recorded for several labels over the years, including albums for the Canadian ARC and the German Cattle but his main input to country music was as an important radio performer. In 1983, Cattle even released an album of previously unissued **RCA Bluebird** recordings.

● ALBUMS: *Lee And Juanita Moore* (Point 1962)★★★, *The Coffee Drinking Night Hawk* (ARC 1964)★★★★, *More Coffee Drinking Night Hawk* (ARC 1965)★★, *Radio Favorites Of Country Music* (Rural Rhythm 1967)★★★, *Everybody's Favorite* (Rural Rhythm 1967)★★★.

● COMPILATIONS: *Wheeling's Coffee Drinking Night Hawk* 60s recordings (Cattle 1983)★★★★, *A Living Legend In Country Music* (Cattle 1984)★★★.

Moore, Marilyn

b. 16 June 1931, Oklahoma City, Oklahoma, USA, d. March 1992. Born into a showbiz family, Moore began performing at the age of three, singing and dancing in the finale of her family's vaudeville act. As a teenager, she decided to concentrate on singing and soon turned to jazz, working in clubs in Oklahoma City and Chicago. In 1949 she sang with **Woody Herman**, then with **Charlie Ventura** and by the early 50s had settled in New York. She sang with various groups, including those led by **Ray McKinley**, **Boyd Raeburn** and **Al Cohn**, whom she married in 1953. They had two children, Lisa and Joe Cohn (now a leading jazz guitarist), and Moore's life became focused upon her home and family. In 1957, however, she was invited to record for Bethlehem and the resulting album, on which she is backed by Cohn, **Joe Wilder**, Don Abney, Barry Galbraith and other leading jazzmen, attracted a great deal of interest. The following year, she was cast in a jazz show, *Oh Captain!*, recorded by **MGM Records** in which **Coleman Hawkins**, **Art Farmer**, **Oscar Pettiford** and **Harry 'Sweets' Edison** also appeared. Soon afterwards, Moore and Cohn were divorced and once again she was tied to home-making and family-raising. Despite a deep desire to return to professional singing and to make more records, she never did make it back. A warm and sensitive voice marked Moore's work and in her phrasing and overall style there is evidence of her affinity for **Billie Holiday**. Overlooked and under-recorded (the MGM album was swiftly deleted and never reissued), the quality of Moore's singing on her first album, reissued on CD in 1990, marks her out as one of the great losses to the world of jazz.

● ALBUMS: *Moody Marilyn Moore* (Affinity 1957)★★★, with others *Oh Captain!* (MGM 1958)★★.

Moore, Melba

b. Melba Hill, 29 October 1945, New York City, New York, USA. Based in New York, Melba Moore first attracted attention in the Broadway production of ***Hair***. Although she has continued her thespian inclinations, winning an award for her performance in the musical *Purlie*, Moore has also forged a successful singing career. 'This Is It', a minor US hit, reached the UK Top 10 in 1976, and although her pop chart placings have since been inconsistent, Moore remained a fixture on the R&B lists over the following decade.

● ALBUMS: *Look What You're Doing To The Man* (Mercury 1971)★★, *Peach Melba* (Buddah 1975)★★★, *This Is It* (Buddah 1976)★★, *Melba* (Buddah 1976)★★, *A Portrait Of Melba* (Buddah 1978)★★, *Melba* (Epic 1978)★★, *Burn* (Epic 1979)★★, *Dancin' With Melba Moore* (Buddah 1979)★★, *What A Woman Needs* (Capitol 1981)★★, *The Other Side Of The Rainbow* (Capitol 1982)★★, *Never Say Never* (Capitol 1983)★★, *Read My Lips* (Capitol 1985)★★, *A Lot Of Love* (Capitol 1987)★★, *I'm In Love* (Capitol 1988)★★.

● COMPILATIONS: *The Best Of* (Razor & Tie 1995)★★★, *This Is It* (Camden 1998)★★★.

● FILMS: *Def By Temptation*.

Moore, Monette

b. 19 May 1902, Gainesville, Texas, USA, d. 21 October 1962, Garden Grove, California, USA. Moore was also known as Ethel Mayes, Nettie Potter, Susie Smith and Grace White. Interested in music from an early age, Moore taught herself piano in her early teens and became a fan of **Mamie Smith**. Among the first wave of classic blues singers, from 1923 onwards she was recording in New York City for Paramount, Vocalion, **Columbia** and **RCA** Victor. She also worked with the orchestras of **Charlie 'Fess' Johnson**, **Walter Page** and **Lucky Millinder** in myriad shows and revues. She was briefly married to singer/pianist/songwriter John Erby in the late 20s and in 1933 she opened her own nightclub, Monette's Place, but continued performing and recording. In the early 40s, she moved out to the west coast to record for various specialist labels with **Teddy Bunn**, **Hilton 'Nappy' Lamare** and **George Lewis**, then started a new career in television and films. In 1960 she secured a singing job on the Mark Twain Riverboat at

Disneyland theme park in Anaheim, California, where she suffered a critical emphysema attack and died before reaching hospital. Although she did not enjoy an extensive recording career, Moore was a very effective jazz and blues stylist who easily coped with the various styles she encountered during her 40-year career.

Moore, Oscar

b. 25 December 1912, Austin, Texas, USA, d. 8 October 1981. Moore formed his first band with his brother Johnny (who was also a guitarist), while still in his mid-teens. In 1937 he became a founder-member of the **Nat 'King' Cole** Trio, and for the next few years was an important part of the group's success. In 1947 Moore joined the Three Blazers, a group led by his brother, and also led his own groups for recording sessions. In the mid-50s he dropped out of music, but returned occasionally to gig and make recording dates as a sideman. An outstanding guitarist in the mould of **Charlie Christian**, Moore was an exceptionally gifted soloist and an accompanist of rare distinction. The quicksilver exchanges between him and Cole on their early records provide eloquent testimony to his talent and make his long and presumably self-determined absence from the scene a matter of considerable regret.

● ALBUMS: *The Oscar Moore Trio* (Skylark 1954), *Gallivantin' Guitar* (Tampa 1957), *Tribute To Nat King Cole* (1965).

● COMPILATIONS: *The Complete Capitol Recordings Of The Nat 'King' Cole Trio* 18-CD box set (Mosaic 1990)★★★★★.

Moore, R. Stevie

b. 1959, Nashville, Tennessee, USA. The son of a leading session bass-player, young Moore was recording with **Jim Reeves** at the age of seven, but grew up to have very different ambitions to his father. Absorbed in home-taping techniques, Moore waited many years before unleashing his songwriting and multi-instrumental talents upon an unsuspecting world. The early limited edition *Phonography* was followed by a handful of albums and a deluge of cassettes flowing from his New Jersey home. The most consistent feature of his material is its very unpredictability: a quirky, melodic writer, Moore covers a variety of musical and instrumental styles. Distancing himself from the music business, he continues to provide music of rare quality for his listeners.

● ALBUMS: *Everything* (1984),★★★ *What's the Point* (1984),★★ *Verve* (1985)★★★, *Warning* (1988)★★★, *Has Beens And Never Weres* (1990)★★★.

Moore, Ralph

b. 1956, London, England. So assured, so steeped in the post-bop language and sensibility is Ralph Moore that it can come as a surprise that he is actually a British-born saxophonist (he has an English mother and an American father). He began learning the trumpet when he was 14, but was gradually seduced by the tenor saxophone. He moved to the USA at 15, settling on the west coast and served his apprenticeship in America's jazz hothouse environment until he reached a standard that enabled him to study at the prestigious **Berklee College Of Music** in Boston. Leaving after a couple of years, his innate ability and solid, raspy tone led to a period with the great drummer **Roy Haynes**, and then three years with the legendary hard-bop pianist and leader **Horace Silver**. With enough of a reputation to make it on the world's most competitive jazz scene, he moved to New York, and continued working with the greats, including **John Hicks**, **Dizzy Gillespie**, **Gene Harris** and **Freddie Hubbard**, as well as leading his own groups with some of the new wave of gifted, young hard-bop players, including trumpeter Brian Lynch, guitarist **Kevin Eubanks** and pianists Dave Kikoski, **Benny Green** and **Mulgrew Miller**. Ralph Moore's tenor work is characterised by an attractive, throaty tone, a little reminiscent of **Charlie Rouse**, and solid, self-assured phrasing. Hardly unorthodox but always creative and confident, he is undoubtedly one of the most promising of the new generation of bop saxophonists.

● ALBUMS: *Round Trip* (Reservoir 1985)★★★, *623 C Street* (Criss Cross Criss 1987)★★★★, with Marvin 'Smitty' Smith *Keeper Of The Drums* (Concord 1987)★★, with Bobby Hutcherson *Cruisin' The 'Bird* (Landmark 1988)★★★, *Rejuvenate!* (Criss Cross Criss 1988)★★★, *Furthermore* (Landmark 1990)★★★, with Freddie Hubbard *Bolivia* (Musicmasters/Limelight 1991)★★.

Moore, Ray

b. 1942, Liverpool, England, d. 1988. A broadcaster and unlikely 80s records hitmaker, Moore left school in the summer of 1960 and started a good job in the then-thriving docks. However, a desire to do something different led him to Oldham Repertory Theatre where he became assistant stage manager. He managed to do some acting and even appeared in a b-movie called *A Touch Of Brass* made for the Billy Graham organization. After spending some more time in repertory, Moore joined Granada television as an announcer in 1962, working alongside Bernard Youens, later to star in *Coronation Street*. After a move to ATV in 1964, Moore was employed by BBC Manchester in television and as a radio disc jockey, hosting *Pop North* among other programmes. In the summer of 1967 he went to the BBC in London as a holiday stand-in for the *Saturday Club* show and was later invited to join Radio 2 when it was launched in September 1967. In 1986 he teamed up with the eccentric west country musician Shag Connors to record the novelty single 'My Father Had A Rabbit' which was a surprise hit with proceeds going to charity. By the time Moore and Connors recorded the follow-up 'Bog Eyed Jog' in the following year, Moore had learnt that he was suffering from cancer of the mouth. He soldiered on bravely until he was unable to speak, but sadly died in 1988. His biography subsequently became a best seller.

● FURTHER READING: *Tomorrow Is Too Late*, Ray Moore. *Tomorrow, Who Knows?*, Alma and Ray Moore.

Moore, Rev. James, And The Mississippi Mass Choir

b. Detroit, Michigan, USA. Moore originally sang in local Detroit church choirs, where the gospel tradition remains strong, from the age of seven onwards. His rise to prominence began with the receipt of the Thurston Frazier Scholarship Award at the **Rev. James Cleveland** Gospel Music Workshop Of America, held in Chicago in 1974. By the end of the year he had recorded and released his first record for Savoy Records, *I Thank You Master*. After working with three different labels on as many projects during the 70s he returned to Savoy for *Rev. James Moore Live*. Reaching the Top 10 of the ***Billboard*** gospel chart, it established his reputation and earned a Stellar Award in 1989 for Best Solo Performance, Male, Traditional. Even greater success awaited him, however. The Mississippi Mass Choir's debut album, on which he was a guest vocalist, was a massive crossover success. A reciprocal invitation to join Moore for *Live With The Mississippi Mass Choir* was accepted, and produced another major success in 1991. Reaching number 1 in the gospel charts, it won a Stellar award for best gospel album. Subsequent releases, including *Live In Detroit* and *I Will Trust In The Lord* (which won a Grammy) were also successful, but his 1995 reunion with the Mississippi Mass Choir for *Live At Jackson State University* prompted greater popularity.

● ALBUMS: *I Thank You Master* (Savoy 1974)★★★, *Rev. James Moore Live* (Savoy 1989)★★★, *Live With The Mississippi Mass Choir* (Savoy 1991)★★★, *Live In Detroit* (Savoy 1992)★★★, *I Will Trust In The Lord* (Savoy 1994)★★★★, *Live At Jackson State University With The Mississippi Mass Choir* (Savoy 1995)★★★★.

Moore, Russell 'Big Chief'

b. 13 August 1912, nr. Sacaton, Arizona, USA, d. 15 December 1983. A Native American, of the Pima tribe, Moore began playing trombone in the Chicago area before settling in the mid-30s in Southern California, where he played in one of **Lionel Hampton**'s first bands. By the end of the decade he had moved to New Orleans, where he became a regular musical associate of many of the older generation of traditional jazzmen. In 1944 he joined **Louis Armstrong** for a three-year spell, then worked in and around New York with **Sidney Bechet**, **Eddie Condon**, **Buck Clayton**, **Red Allen**, **Oran 'Hot Lips' Page**, **Pee Wee Russell** and many others. Occasional trips to Europe brought him to the attention of a wider range of fans and a short period with Armstrong's All Stars, beginning in 1964, further enhanced his reputation. He spent part of the 60s in Canada and led his own bands, recording occasionally on into the 70s. In the early 80s he was again on tour in Europe but died in 1983. Moore's style was well-suited to the ensemble playing of the traditional New Orleans-style band, but his soloing had much to commend it.

● ALBUMS: *Russell 'Big Chief' Moore* (1953-74)★★★, *Russell 'Big Chief' Moore's Pow Wow Jazz Band* (1973)★★★.

Moore, Scotty

b. Winfield Scott Moore, 27 December 1931, Gadsden, Tennessee, USA. Guitarist Moore started playing at the age of eight and formed his first band while in the US Navy in 1948. After he left the service he joined the Memphis group Doug Poindexter And His Starlite Wranglers who also included bass player **Bill Black**. The band recorded Moore's 'My Kind Of Carryin' On' for **Sam Phillips**' **Sun** label and both Moore and Black played on several other Sun artists' recordings. In June 1954 Phillips invited a young singer he was trying out to Moore's apartment to rehearse some songs: that man was **Elvis Presley**. A week later, Moore, Presley and Black went into Sun studios to record together for the first time. As a trio (later a quartet with drummer D.J. Fontana) they recorded some of Elvis's finest recordings. When Presley was sold to **RCA** for a 'king's ransom', Moore and Black were taken on as his sidemen on a relatively meagre salary. Moore had acted as a kind of unpaid manager before Bob Neal and then **Colonel Tom Parker** took over the role. While Presley was busy filming *Loving You*, Moore and Black headed for the Dallas State Fair where they performed as Scotty And Bill, Elvis's Original Backing Group. Scotty also went to work for the small Memphis label Fernwood Records, whose most successful record was **Thomas Wayne**'s 'Tragedy'. Moore himself released a solo single called 'Have Guitar Will Travel'. During the same period he also played on some sessions for **Dale Hawkins** at **Chess**. Unlike Black, Moore returned to play with Presley when he came out of the army in 1960, but not for long. Over the next few years he recorded infrequently with Presley and went back to Sun as production manager. Later in the 60s he went to Nashville to start his own studio. Presley invited him back for the 1968 television special, which was the last time Moore played with, or even saw, him. In 1970 Moore recorded an album with D.J. Fontana but by now he had virtually retired from playing to concentrate on production (most notably engineering **Ringo Starr**'s *Beaucoups Of Blues*). He was enticed out of retirement by **Billy Swan** to play on his self-titled 1976 album and later played on **Ral Donner**'s Elvis tribute album. By the 80s Moore had established a successful tape copying service in Nashville and rarely picked up his guitar. In 1997 Moore recorded with Fontana again.

● ALBUMS: *The Guitar That Changed The World* (Epic 1964)★★★, *What's Left* (1970)★★, with Carl Perkins *706 Reunion - A Sentimental Journey* (Belle Meade 1993)★★★, with D.J. Fontana *All The King's Men* (Sweetfish 1997)★★.

● FURTHER READING: *That's Alright Elvis*, Scotty Moore and James Dickerson.

Moore, Thom

b. Eire. Songwriter Thom Moore has combined several peripatetic careers alongside his musical development, which includes spells in both Pumpkinhead and Midnight Well. He spent time in Africa, the Middle East and US Navy before his degree in Slavonic languages took him to teaching positions in California during the 80s and Russia in the 90s. These travels and studies have fuelled a deep respect for the musical traditions of several countries and continents, all of which have been entwined in his songwriting and lyrics. In 1977 he worked on Midnight Well's self-titled debut album, considered by many to be the first Irish experiment in world music, with guests including Donal Lunny, Shaun Davey and Ciaran Brennan. Afterwards Moore's songs were used by a variety of artists, including Mary **Black** and Maura O'Connell. His first solo album, *Dreamer In Russia*, was made in a single day and was the result of his post as Interpreter-Inspector with the INF Permanent Monitoring Site in Votlinski, at which time he split his time between bases in Russia and Ireland. A second solo album followed in 1994, *Gorgeous And Bright*, with contributions from Brian Kennedy, Mary Black, Cormac Breatnach and Dave Earlie. He described his process of adapting traditional songs thus: 'Sometimes I put them through sort of mathematical hoops or something like that in order to come up with something that can have a set of lyrics put on it.' This highly distinctive and unusual approach has produced a canon of songs much admired in Ireland, particularly 'Carolina Rua', a song also recorded by Mary Black.

● ALBUMS: with Midnight Well *Midnight Well* (Mulligan 1977),★★★ *Dreamer In Russia* (Starc 1992)★★★★, *Gorgeous And Bright* (Starc 1994)★★★.

Moore, Tiny

b. Billie Moore, 12 May 1920, Energy, Hamilton County, Texas, USA, d. 15 December 1987, Jackpot, Nevada, USA. His mother taught piano, but as a child, he learned to play fiddle from his grandfather and was soon playing for dances with a group that included his mother. After also learning guitar, he played with some school friends, in the Clod Hoppers, until 1937. In the next few years, he played in a jazz trio in Mobile, Alabama, with Lloyd Ellis and at Rayne, Louisiana with the Rainbow Ramblers, a Cajun band, before relocating to Houston, where he played on radio with the Crustene Ranch Gang. He also became an accomplished mandolinist but between 1943 and 1945, he served in the US Air Force. (His nickname came from an humorist, who thought it an amusing way to describe his 19 stone). In 1946, he joined **Bob Wills**'s Texas Playboys, where he played electric mandolin and fiddle. He toured and recorded with Wills on the 1946/7 Tiffany Transcriptions and at several other sessions until 1950 and also managed Wills's Sacramento dancehall. He disliked the travelling with Wills and left to play on KFRK Sacramento with **Billy Jack Wills**. (He recorded with Billy Jack on *Crazy Man Crazy* and *Billy Jack Wills And His Western Swing Band, Sacramento 1952-1954*). Impressed by jazz mandolinist Leo Raley's instrument, he obtained a Bigsby custom built electric five-string mandolin. He worked some local shows with Bob Wills, in the mid-50s, but refused to tour and remained in Sacramento, where he played on a televised children's programme, *Ranger Roy*. In 1961, when this ended, he opened his Tiny Moore Music Center and gave mandolin, guitar and fiddle lessons. In 1970, he played on **Merle Haggard**'s *Tribute To The Best Damn Fiddle Player In The World (Or My Salute To Bob Wills)*, which featured other Texas Playboys. He also played on *The Last Time*, in 1973, which was the last occasion that Bob Wills played on a recording. Between 1973 and 1976, Moore was a member of Haggard's band but in the late 70s, he played at old time fiddle contests and with his fellow Playboy, guitarist **Eldon Shamblin**. He recorded a twin mandolin album with fellow mandolin genius Jethro Burns (of **Homer And Jethro**) and a solo album for Kaleidoscope. Sadly for him, the weight and associated health problems finally took their toll when, on 15 December 1987, while playing with the Cadillac Band in a Jackpot, Nevada nightclub, he suffered a fatal heart attack.

● ALBUMS: with Jethro Burns *Back To Back* (Kaleidoscope 1980)★★★, *Tiny Moore Music* (Kaleidoscope 1980)★★.

Moore, Vinnie

b. 1965, USA. This jazz-trained virtuoso guitarist was playing the guitar competently by the age of 12. Picked up by talent scout Mike Varney, he was introduced to the techno-thrash band **Vicious Rumours**, with whom he recorded *Soldiers Of The Night* in 1985. He left the band as soon as the album was released to concentrate on a solo career. *Mind's Eye* emerged in 1986, a self-written guitar instrumental collection. This combined a fusion of classical jazz, blues and hard rock that was heavily melodic and technically brilliant, earning comparisons to **Joe Satriani**'s finest work. Two subsequent albums followed a similar pattern but were mellower still, after which he was employed by **Alice Cooper** as lead guitarist on his 1991 *Hey Stoopid* tour.

● ALBUMS: *Mind's Eye* (Shrapnel 1986)★★★★, *Time Odyssey* (Squawk 1988)★★★, *Meltdown* (Squawk 1991)★★★.

Moore, Willie C.

b. 22 April 1913, Kinston, North Carolina, USA, d. 2 May 1971, Albany, New York, USA. Moore began playing guitar about 1930, and in 1934 won a talent contest organized by **J.B. Long**. It has been speculated that Moore recorded as Boll Weenie Bill for ARC, but this now seems unlikely. When located in 1970, he still possessed a wide repertoire, but died after preliminary recordings had been made.

● COMPILATIONS: *Another Man Done Gone* (1978)★★★.

Moose

This UK group comprised Russell Yates (vocals), Kevin McKillop (guitar), Damien Warburton (drums) and Lincoln Fong (bass). They inadvertently began the so-called 'shoegazing' movement, so dubbed because of the static nature of bands who focused on the floor-boards instead of their audience, when Yates read lyrics taped to the floor. They rose to notoriety with supports to **Lush**, from whom they borrowed Chris Acland when Warburton failed to appear at gigs. Another temporary change arose when McKillop attended his child's birth, and Tim Gane from **Sterolab** stepped in. Conversely, Yates moonlights as a Stereolab guitarist and McKillop has played with See See Rider. It is this sort of activity that fuelled 'The Scene That Celebrates Itself' tag, summoned by the ***Melody Maker***'s Steve Sutherland to describe the incestuous nature of a clutch of upcoming bands who were not indulging in traditional rivalries. Three EPs comprised the original batch of recordings, the last of which was the first to confirm that the band could offer more than the voguish **My Bloody Valentine** influences. The C&W-tinged 'This River Will Never Run Dry' was applauded from almost all corners. Yates also achieved prominence through the Lillies, the brainchild of Stuart Mutler, editor of Tottenham Hotspurs' soccer magazine *The Spur*. This included Miki Berenyi and Chris Acland from Lush, Yates and Kevin McKillop from Moose, and was masterminded by Simon Raymonde of the **Cocteau Twins**. Together they recorded a flexi-disc entitled: 'And David Seaman Will Be Very Disappointed About That'. Despite strong critical reaction in their favour, Moose were dropped by **Virgin Records** subsidiary Circa when they failed to garner significant commercial reward for *XYZ*. The band relocated to the Play It Again Sam label, for whom *Honey Bee* and *Live A Little, Love A Lot* further moved them away from indie rock territory, dabbling in soul, folk and country nuances. The critical response was still strong, but again did not provide an upsurge in sales. It would seem that Moose are destined to remain a glorious cult.

● ALBUMS: *XYZ* (Circa 1992)★★★, *Honey Bee* (Play It Again Sam 1993)★★★, *Live A Little, Love A Lot* (Play It Again Sam 1995)★★★.

Moraes, Angel

b. 7 August 1965, Brooklyn, New York, USA. One of the more prominent of a new wave of New York DJs and remixers of the mid-90s, Moraes is also one of the most prolific. Before his first appearances as a DJ in the mid-80s he had worked as a Manhattan truck driver. By the 90s he had secured bookings at many of the premier New York clubs, including the Sound Factory, where his notoriously 'smooth and soulful' mixing pleased large clienteles. As an artist, all his records have been mastered by the producer Tom Moulton, a close friend and adviser. In 1996 alone he released three albums - *Burnin' Up*, *Time To Get Down* and *New York In The Mix* for three separate record labels. He has also remixed for **London**, Subversive and Tribal Records.

● ALBUMS: *Burnin' Up* (Strictly Rhythm 1996)★★, *Time To Get Down* (Hot 'N' Spicy 1996)★★★, *New York In The Mix* (Subversive 1996)★★★.

Morales, David

b. *c.*1961, Brooklyn, New York, USA. Born and bred in the capital, and of Puerto Rican parents, David Morales is the leader of the pack in terms of his country's premier remixers. His style, melodic garage house with a strong disco influence, belies his personal physique and presence, that of a pencil-bearded, tattooed bodybuilder. Married with a son, he works out for two hours every day, though he also employs a bodyguard for his regular evening shows (he was shot in his youth). As a young man he attended both the Loft and Paradise Garage, before being invited to play at the latter through Judy Weinstein's For The Record organisation. His other stomping grounds included all the major New York clubs, including the Ozone Layer, Inferno and Better Days. The Morales style has graced literally hundreds of records, his first remix being Insync's 'Sometimes Love'. He possibly works best in tandem with a strong garage vocalist (**Alison Limerick**, **Ce Ce Penniston**, Yazz, **Jocelyn Brown**, **Chimes** etc.). A good selection of his greatest work might be permed from the following: **Robert Owens**' 'I'll Be Your Friend', **Clive Griffin**'s 'I'll Be Waiting', Black Sheep's 'Strobelite Honey', **Pet Shop Boys**' 'So Hard', **Thompson Twins**' 'The Saint' or Limerick's 'Where Love Lives'. Many other remixes have been completed with longstanding friend **Frankie Knuckles** (as Def-Mix), who he also met through For The Record (Weinstein going on to manage both artists). His productivity is made possible by the fact that he is happy to churn out up to two remixes a week under his own auspices. His live sets, however, are often less glossy than the productions he is best known for: 'When I DJ I'm not as pretty as a lot of the records I make'. He has had trouble in constructing solo hits on his own account, though his debut album included guest appearances from **Sly Dunbar** and **Ce Ce Rogers**.

● ALBUMS: *The Programme* (1993)★★.

Morales, Noro

b. Norberto Morales, 4 January 1911, Puerta de Tierra, Puerto Rico, d. 14 January 1964, San Juan, Puerto Rico. Imposing and charismatic Latin pianist, bandleader, composer and 'arranger' Morales enjoyed considerable popularity with both Latino and non-Latino audiences in the 40s and early 50s. Born to a large musical family, Noro was initially tutored by his father and a sister; he first studied trombone and bass, but made better progress on the piano. In 1924 the Morales family were invited by the Venezuelan dictator President Juan Gómez to become his official court orchestra. His father died the same year and Noro took over leadership. After returning to Puerto Rico in 1930, the family orchestra disbanded and Noro freelanced with various bands (including Ralph Sánchez, The Midnight Serenaders, Carmelo Díaz Soler and Rafael Muñoz) before moving to New York in 1935. Following stints with Alberto Socarrás, Augusto Coen, Leo Marini and Johnny Rodríguez (**Tito Rodríguez**'s older brother), he founded a rumba band called the Hermanos Morales Orchestra in 1937 (renamed Noro Morales And His Orchestra in 1938). They were an immediate success and became the resident band at the El Morocco club for five years. In the early 40s Morales founded a big band which, along with the orchestras of **Machito**, Marcelino Guerra and Miguelito Valdés, became one of the most popular during the mid-40s. Some fine examples of his big band work are contained on the Tumbao CD *Rumbas And Mambo*. An early crossover hit composition by Noro, 'Bim Bam Bum', was introduced in 1942 by **Xavier Cugat**, sung by Tito Rodríguez (the recording is included on the Tumbao CD *Xavier Cugat And His Orchestra 1940-42*, 1991). Noro's 1942 self-penned hit 'Serenata Ritmica', which he was to record several more times and became his signature tune, consolidated his popularity with non-Latinos. That year, and for many after, his orchestra was hired to perform at the prestigious annual New York *Daily News* Harvest Moon Ball. During the 40s, Noro pioneered a hip piano and Latin percussion style (bass, bongo, conga and timbales, plus maracas and claves on occasion) that was commercially watered-down and sweetened by various imitators (he too succumbed to downtown commercial demands), whose vapidity encouraged a prejudice amongst many that obscured the genius of the original. Some of Noro's most highly regarded recordings in this piano and rhythm style were made for the Coda Record Company, founded in January 1945 by Gabriel Oller. 'On January 16, 1945, Noro was the first to record for Coda,' Oller told Max Salazar. 'He recorded 'Rumba Rhapsody', 'Bangin' The Bongo', 'Linda Mujer' and 'Begin The Beguine'. Our friendship began in the 30s . . . He was always well dressed, shoes shined, nails polished and reeked of expensive cologne . . . He loved women. He had to work steadily to pay the alimony his three wives collected . . . Noro made 12 great recordings for me.' The named tracks and other Coda cuts are included on the indispensable Tumbao CD *Rumba Rhapsody*. Noro adapted readily to the late 40s advent of the mambo (which peaked during the first half of the 50s), and his band remained popular during the early 50s. *Rumbas And Mambo* contains a couple of notable self-penned big band mambos Noro recorded for MGM in 1949: the outstanding '110th Street And 5th Avenue', which immortalized the New York corner meeting place for Latin musicians (near Tatay's Spanish Music Centre record store, opened by Oller and his brother Vicente in the early 30s); and 'Ponce', a tribute to the southern coastal Puerto Rican town known as 'la cuna de los musicos' (the musicians cradle). Noro continued to maintain his appeal to both Latinos and non-Latinos during the remainder of the 50s: at one stage he was practically the house band at the famous China Doll night club on Broadway, from where his shows were broadcast live on a daily basis. Many future major Latin names passed through Noro's band, including singers Machito (late 30s), Tito Rodríguez (mid-40s), Pellín Rodríguez, Vicentico Valdés, Dioris Valladares and Vitín Avilés; percussionists **Tito Puente**, Ray Romero (1942), Sabú Martínez, Manny Oquendo and **Willie Rosario**; saxophonist/arranger Ray Santos; and bass player Julio Andino. Jazz trumpeter **Doc Severinson** was a sideman between 1950 and 1951. Noro used a number of arrangers to write for him, including René Hernández, Joe Loco, **Arturo 'Chico' O'Farrill**, Ray Santos, Ben Pickering, Charlie Diamond (aka Carlos Diamante) and others. He worked particularly closely with Pickering and Diamond, dictating his ideas for them to transcribe. One of Noro's last albums was 1960's *His Piano And Rhythm* on Ansonia, which contained his elegant and haunting 'Maria Cervantes'. Noro became virtually blind due to chronic diabetes. From 1961, the last three years of his life were spent in Puerto Rico, where his big band, featuring Vitín Avilés, was contracted to play at the prestigious Hotel la Concha, and became one of the island's biggest attractions. In 1984 **Charlie Palmieri** revived the piano and rhythm format for his classic *A Giant Step*, which included his interpretation of 'Rumba Rhapsody'. According to Charlie's brother, **Eddie Palmieri**: 'Definitely, the inspiration for Charlie was Noro, because he owned all of his records and classic recordings of piano solos which he loved' (*Latin Beat*, 1991). One of the last surviving Latin pianists who was directly exposed to Noro is Dr. Ken 'Leo' Rosa (b. New York; Chiropractic Orthopaedist/1965; a 'Mr Universe' runner-up and a broadcaster), who refreshingly recreates, as well as extemporizes in, Noro's inimitable style.

● ALBUMS: *His Piano And Rhythm* 1960 recording (1991)★★★★, *Recordando Los Exitos De Noro Morales, Vol. 1* 1953-1956 recording (1992)★★★, with Miguelito Valdés *Mr. Babalú* 1949-1951 recording (1993)★★★★, *Rumbas And Mambo* 1945-1950 recordings (1993)★★★★, *Rumba Rhapsody* 1945-1951 recordings (1994)★★★.

Morand, Herb

b. 1905, New Orleans, Louisiana, USA. d. 23 February 1952. Beginning to play trumpet as a youth, Morand became a professional musician at the age of 18. He worked in bands led by Nat Towles, **Chris Kelly** and others, often in and around his home town. In Chicago from the late 20s, he played and recorded with many musicians, including **Johnny Dodds**, Rosetta Howard, and the Harlem Hamfats. In the early 40s he returned to New Orleans where he led his own bands, later joining **George Lewis**. A competent player raised in the New Orleans tradition, during his career Morand's playing took on characteristics of other styles of jazz. He remained a good ensemble player, his solo work seldom having the dash and fire of many of his contemporaries.

● ALBUMS: *Herb Morand And His New Orleans Band* (1950)★★★.

Morbid Angel

Formed in Florida, USA, in 1984, the band's original line-up consisted of Stering Von Scarborough (bass, vocals), Trey Azagthoth (guitar), Richard Brunelle (guitar) and Pete Sandoval (drums). They quickly gained a following on the underground death metal scene on account of their extreme, ultra-fast musical approach. The band recorded the self-financed *Abominations Of Desolation* in 1986. However, unhappy with the recordings, they decided not to release them, as had originally been intended, on their own Gorque Records label. They then underwent a personnel change, replacing the departed Scarborough with David Vincent (ex-**Terrorizer**), who gave the band much more of an identity with his strong, charismatic presence (he had previously produced *Abominations Of Desolation*). Morbid Angel continued to gain momentum and eventually attracted the attention of **Earache Records**, resulting in the band's official debut, *Altars Of Madness*, released in 1989, to great acclaim among death metal fans. By the release of *Blessed Are The Sick*, they had toured Europe extensively, establishing a strong following in the process. The album, like its forerunner, produced by Tom Morris, was once again a marked improvement on previous efforts, and strengthened their position within a growing fanbase. Owing to widespread bootlegging and the band's burgeoning popularity, Earache Records released the original recordings of *Abominations Of Desolation* in 1991. For 1993's *Covenant*, released through Giant/**Warner** in the USA, Flemming Rassmussen (**Metallica**, etc.) was drafted in to produce, and their rising profile was cemented by a US tour supporting **Black Sabbath** and **Motörhead**. 1994 saw the replacement of Richard Brunelle by Eric Rutan (ex-Ripping Corpse). His arrival seemed to revitalize Morbid Angel and 1995's *Domination* was a much more varied selection. While still undoubtedly death metal, songs such as 'Dawn Of The Agony' and 'Dreaming' touched on both classical and industrial traditions to expand the band's sound. Vincent left in June 1996 to pursue a solo career, in addition to working with **Genitorturers**. His departure seems to have had little effect on Morbid Angel's sound.

● ALBUMS: *Altars Of Madness* (Earache 1989)★★★★, *Blessed Are The Sick* (Earache 1991)★★★, *Abominations Of Desolation* (Earache 1991)★★★, *Covenant* (Earache 1993)★★★, *Domination* (Earache 1995)★★★, *Entangled In Chaos* (Earache 1996)★★★★, *Formulas Fatal To The Flesh* (Earache 1998)★★★.

Morcheeba

Morcheeba, popularly known as the 'trigger hippie' UK trip-hop combo, consists of Paul Godfrey, Ross Godfrey and Skye Edwards. The Godfrey brothers began working from their home-town of Hythe, Kent, around the early 90s, drawing on a number of influences including 30s blues and 90s hip-hop. This fusion resulted in a complex sound that is difficult to categorize. Their quest for acclaim led the brothers to relocate to Clapham, London, where they continued recording, meeting Edwards at a party in Greenwich, London. The trio discovered a mutual affinity for songwriting, marijuana and soundtracks, and Edwards was enlisted to add her debonair vocals to their recording sessions. In the winter of 1995 they released their debut, 'Trigger Hippie', a huge underground hit. The success of the single led to the release of *Who Can You Trust*, which was selected by *DJ* magazine as one of the top 100 dub albums. The band were as astonished as the hardcore reggae fraternity, although the album did display clear traits of dub, notably on the title track. In 1996 the band released a remix of the album track 'The Music That We Hear', and also the crossover hit 'Tape Loop'. The latter led to a triumphant US tour, collaborations with **David Byrne** and major critical acclaim. In 1997 the band played the Phoenix Festival and A Day At The Races, followed by the release of 'Shoulder Holster'. The single included a mix by DJ Swamp with added vocals from Spikey T. The group embarked on the promotional circuit with television appearances and an acclaimed tour supported by **Zion Train**. Skye also performed alongside **Burning Spear** *et al* on the 'Perfect Day' single which topped the UK chart in 1997/8. In the spring of 1998 the group released their eagerly anticipated follow-up, *Big Calm*. Among the mellifluous matchless melodies was the reggae-styled 'Friction', featuring the horn section from Zion Train.

● ALBUMS: *Who Can You Trust* (Indochina 1996)★★★, *Big Calm* (Indochina 1998)★★★★.

● COMPILATIONS: *Who Can You Trust/Beats And B Sides* (Indochina 1997)★★★.

Mordred

Formed in San Francisco, USA, in 1985, Mordred were one of the first of a new breed of thrash metal bands that incorporated elements of funk into their high-speed onslaught. Comprising Scott Holderby (vocals), Danny White (guitar), James Sanguinetti (guitar), Art Liboon (bass) and Gannon Hall (drums), they signed to Noise Records and released *Fool's Game* in 1989. On their next album they recruited Aaron (Pause) Vaughn, a scratch disc jockey, to give their sound a new dimension. This approach was thought to offer enormous crossover potential, combining elements of **Faith No More**, **Megadeth** and **Parliament**, but so far the band have failed to gain a footing outside of a strictly cult following.

● ALBUMS: *Fool's Game* (Noise 1989)★★★, *In This Life* (Noise 1991)★★, *Vision* (Noise 1992)★★★.

More

This **N.W.O.B.H.M.** band was led by guitarist Kenny Cox with Paul Mario Day (vocals), Laurie Mansworth (guitar), Brian Day (bass) and Frank Darch (drums). Wild live shows that ended with most of the audience on stage, coupled with a promising session for BBC Radio 1's *Friday Rock Show*, led to a contract with

Atlantic as major N.W.O.B.H.M. acts such as **Saxon** and **Iron Maiden** began to make a serious impact. *Warhead* was a solid debut, but failed to match the live shows, and sales were poor despite a series of UK support performances that generally upstaged headliners **Krokus**, followed by an appearance in the opening slot of the 1981 **Donington Festival**. This lack of immediate success, plus record company problems, led to internal fighting, and by the release of *Blood And Thunder*, Cox had assembled an entirely new line-up of Nick Stratton (vocals), Andy John Burton (drums) and Barry Nicholls (bass). The album adhered faithfully to the riff-heavy style of *Warhead*, but without a UK release from a disinterested label, the band quickly faded.

- ALBUMS: *Warhead* (Atlantic 1980)★★★, *Blood And Thunder* (Atlantic 1982)★★★.

More American Graffiti

American Graffiti was not only a milestone in pop-orientated cinema, it remains one of the finest films of its era. Sadly, this 1979 sequel lacks its charm, atmosphere and characterization. Ron Howard, Paul LeMat and Candy Clark reprise their earlier roles as the action shifts from 1962 to a late 60s dominated by the Vietnam War, protest and counter-culture idealism. Where the canvas of *American Graffiti* was tight - the action unfolded over a single night - the attempt to compress several years of changing attitudes into the follow-up robbed it of potential resonance. However, appearances by **Country Joe And The Fish**, with their anti-war anthem 'I Feel Like I'm Fixin' To Die', and **Doug Sahm**, enliven the proceedings, while legendary disc jockey **Wolfman Jack** makes another welcome cameo. *More American Graffiti* did boast another stellar soundtrack. A succession of Tamla **Motown** classics, including 'Heatwave' (**Martha And The Vandellas**), 'Stop! In The Name Of Love' (the **Supremes**) and 'My Guy' (**Mary Wells**) are set beside folk-rock from the **Byrds**, **Bob Dylan** and **Simon And Garfunkel**. Garage bands **Sam The Sham And The Pharoahs** and **? And The Mysterions** give way to 'west coast' acolytes the **Doors**, **Grateful Dead** and **Frank Zappa** in a collection which, in microcosm, charts the development of US music during a highly-prolific decade.

More Of The Monkees - Monkees

Clearly they were not America's answer to the **Beatles**, even though at the time moptop fans seethed and decided to boycott them. They were the best manufactured pop group ever, and in **Michael Nesmith** had a musical semi-genius. Their second album, apart from the wretched 'Your Auntie Grizelda', carries on from their debut. It contains the mantric '(I'm Not Your) Steppin' Stone', **Neil Diamond**'s chunka-chunka-chunk 'Look Out (Here Comes Tomorrow)', the funky 'Mary Mary' and the paragon, 'I'm A Believer', also written by Neil Diamond. Euphoric and nostalgic and completely marijuana-free.

- Tracks: *When Love Comes Knockin' (At Your Door); Mary, Mary; Hold On Girl; Your Auntie Grizelda; (I'm Not Your) Steppin' Stone; Look Out (Here Comes Tomorrow); The Kind Of Girl I Could Love; The Day We Fall In Love; Sometime In The Morning; Laugh; I'm A Believer.*
- First released 1967
- UK peak chart position: 1
- USA peak chart position: 1

More Songs About Buildings And Food - Talking Heads

Even though this was recorded at the beautiful Compass Point studio in the Caribbean, this album manages to retain the concrete urbanism of the American city, the subject of many of **David Byrne**'s songs. Again produced by the mercurial **Brian Eno**; he and Byrne did work particularly well together. Eno's elaborate arrangements never once clouded the clarity of some of those simple pop riffs (especially some of those guitar trills on 'With Our Love'). **Talking Heads** seemed arty and complex at the time. More than twenty years later they seem less awesome but much more accessible and enjoyable. This album, in particular, holds up well.

- Tracks: *Thank You For Sending Me An Angel; With Our Love; The Good Thing; Warning Sign; The Girls Want To Be With The Girls; Found A Job; Artists Only; I'm Not In Love; Stay Hungry; Take Me To The River; The Big Country.*
- First released 1978
- UK peak chart position: 21
- USA peak chart position: 29

More, Anthony

b. Anthony Moore. UK-born vocalist, songwriter, keyboard player More was a founder member of the early 70s, German-based, progressive act **Slapp Happy**. *Pieces From The Clouded Ballroom* predated their founding, whereas *Secrets Of The Blue Bag* and *Reed, Whistle And Sticks* were recorded and released in tandem with Slapp Happy's debut, *Sort Of*. He left the group in 1975 when the remaining members opted to amalgamate with **Henry Cow**. The haunting *Out* ensued, after which More slipped from public view. He resumed recording in 1979 with *Flying Doesn't Help*, a breathtaking collection of gorgeous pop, crammed with hook-laden melodies and pithy, razor sharp lyrics. The set drew favourable comparison with the best of **Kevin Ayers** and **John Cale**. By contrast *World Service* exposed More's experimental side, with a largely downbeat atmosphere. Atonal guitar and bitter lyricism ensures that the album is a disquieting - but no less rewarding - experience. *The Only Choice* featured the assistance of Jimmie O'Neill (**Fingerprintz**/the Silencers) and former Slapp Happy vocalist **Dagmar Krause**. More's understated melodic gifts were still to the fore and where several tracks were enhanced by African rhythms, others featured found-sound tapes. The result was another compulsive set. Although his own recording career is currently in abeyance, More has occasionally worked as a producer, notably with acts revolving around the New York-based **Golden Palominos**.

● ALBUMS: *Pieces From The Cloudland Ballroom* (Polydor 1971)★★★, *Secrets Of The Blue Bag* (Polydor 1972)★★★, *Reed, Whistle And Stocks* (Polydor 1972)★★★★, *Out* (Virgin 1976)★★★★, *Flying Doesn't Help* (Quango 1979)★★★★, *World Service* (Do It 1981)★★★★, *The Only Choice* (Parlophone 1984)★★★.

Moré, Beny

b. Bartolomé Maximiliano Moré Gutiérrez, 24 August 1919, Santa Isabel de las Lajas, La Villas Province, Cuba, d. 19 February 1963. An outstanding singer ('his voice was like a bambo in the wind', said Cuban writer Miguel Barnet in 1984), bandleader, composer and arranger, the inimitable Moré, nicknamed 'El Bárbaro del Ritmo' (The Barbarian of Rhythm), is still idolized and the subject of tributes nearly three decades after his death. Beny worked with various groups, duos and trios before arriving in Havana in the early 40s. There he performed in the cafes and bars of the capital's bohemian society; sang with Cuarteto Cordero and Sexteto Cauto and debuted on Radio Mil Diez. In the mid-40s he joined the group of Miguel Matamoros (1894-1971; leader/composer/guitarist/vocalist; writer of the immortal 'Son de la Loma' and other classics), with whom he made his recording debut and travelled to Mexico. Matamoros returned to Cuba, but Moré remained and recorded prolifically with the orchestras of Cubans, Mariano Mercerón, Arturo Nuñez (with whom he had his first major hit 'Mucho Corazón') and **Pérez Prado**, and Mexican composer Rafael de Paz, among others. With Prado, he toured Mexico and performed at Carnival in Panama.

After his 1950 return to Cuba, Beny worked with the orchestras of Mariano Mercerón (again), Pacho Alonso, Fernando Alvarez and Bebo Valdés. In 1953, Moré organized a 21-piece aggregation which he named his Banda Gigante (Giant Band). Personnel included the great pianist/arranger Peruchín (Pedro Jústiz, 1913-1977), trumpeter **Alfredo 'Chocolate' Armenteros**, trombonist/arranger Generoso Jiménez and Beny's brother Delfin Moré. Moré and Banda Gigante had hit after hit and made a tremendous impact throughout the Latin Caribbean, Latin America and the North American Latino community. Salsa singer/songwriter and film star **Rubén Blades**, who was born and raised in Panama, said in 1986: 'Beny Moré for many reasons was a god-like man . . . this black man had a band of black guys who played as good as any white band anybody had ever seen in the movies, you know, the big bands from the North. We had never seen so many guys from Latin America playing with that authority. And Beny himself had a fantastic voice'. Beny was reputed to have led a bohemian and bawdy lifestyle, which included lengthy drinking-bouts. He died at the early age of 44, reportedly from cirrhosis of the liver.

More, Julian

b. 1929, England. A librettist and lyricist for some of the most successful British hit musical shows of the late 50s, More became interested in the theatre while at Cambridge University. He was involved as a performer and writer in undergraduate revues, and contributed the occasional item to the Watergate Theatre. In 1953 he wrote some material for the West End revue *Airs On A Shoestring*, which starred Max Adrian, Moyra Fraser and Betty Marsden. Two years later, he collaborated with composer James Gilbert for the Windsor Theatre production of a 'revusical', *The World's The Limit*, and in the following year, they had a smash hit with ***Grab Me A Gondola***. Set at the Venice Film Festival, with the character of the film star heroine 'moulded' on Britain's Diana Dors, the show starred Joan Heal, Denis Quilley and June Wenham. It featured numbers such as 'That's My Biography', 'Cravin' For The Avon', 'A Man, Not a Mouse' and 'New To Me'. Even more successful was ***Irma La Douce*** (1958) for which More, with Monty Norman and **David Heneker**, provided the English book and lyrics translation to Marguerite Monnot's music. The story included such songs as 'Our Language Of Love' and 'Dis-Donc', and ran for 1,512 performances in London, and over 500 in New York. The More-Heneker-Norman team combined with Wolfe Mankowitz later in 1958 for ***Expresso Bongo***. The 'most important British musical for years' starred Paul Schofield, Hy Hazell and James Kenny, and ran for nine months. The score, which included 'The Shrine On The Second Floor' and 'I've Never Had It So Good', virtually disappeared from the innovative 1960 film version starring **Cliff Richard** and Laurence Harvey. The lead in the road version was taken by Colin Hicks, the brother of **Tommy Steele**. London's theatrical scene was changing and More was unable to match previous achievements. Throughout the 60s and 70s his offerings included *The Golden Touch* (with Gilbert), *The Art Of Living* (his last collaboration with both Norman and Heneker), *The Perils Of Scobie Prilt* (with Norman), *The Man From The West* (with David Russell), *Quick, Quick, Slow* (Norman), *Good Time Johnny* (Gilbert), *R Loves J* (with Alexander Ferris) and *Bordello* (with Americans Al Frisch and Bernard Spiro). In 1979 he was back with Monty Norman for *Songbook*, 'a burlesque tale' of the work of the prolific songwriter Mooney Shapiro. Subsequently, More settled in France, with homes in Paris and Provence, and became a successful writer of travel books. Since then, he has re-emerged occasionally, and wrote the book and lyrics to **Gilbert Becaud**'s music for the Broadway show *Roza* (1987), 'a maudlin and awkwardly constructed story with inferior songs'. He also adapted Abe Burrows' original book for a London revival of **Cole Porter**'s ***Can-Can*** in 1988.

Morehouse, Chauncey

b. 11 March 1902, Niagara Falls, New York, USA, d. 31 October 1980, Medford, New Jersey, USA. Morehouse's early career found him playing drums, with his pianist father, in the pit at silent-movie theatres, from which he graduated to danceband work. In 1922 he joined the popular band led by Paul Specht, with whom he came to New York. His recordings with **Frank Guarente**'s Georgians (a band drawn from the Specht group) attracted much favourable attention in the jazz world. After leaving Specht, Morehouse remained in New York, playing in the bands of **Ted Weems** and Howard Lanin. In 1925 he joined one of contractor **Jean Goldkette**'s bands, this one at the Goldkette flagship ballroom, the Greystone in Detroit. In the Goldkette band, Morehouse accompanied major jazz artists such as **Bix Beiderbecke** and **Frank Trumbauer**, making records which became classics of their kind. After the Goldkette band folded, Morehouse returned to New York and in 1930 began a gradual drift into studio work, which is where he remained for the next three decades. He retired at the end of the 60s, but played occasionally thereafter with the New York Jazz Repertory Orchestra and a revived Goldkette band.

Moreira, Airto

b. 5 August 1941, Itaiopolis, Brazil. Moreira moved to Rio de Janeiro when he was 16 years old. In the 60s he played in a quartet with the pianist/flautist Hermeto Pascal, travelling the length and breadth of Brazil collecting and using over 120 percussion instruments. He moved to Los Angeles in 1968 and then to New York in 1970. He was a musician who managed to be in the right place at the right time; jazz was being opened up to the kind of extra rhythmic subtlety a second percussionist could offer. Moreira describes how 'you look and listen for your own place in the music - your own space - and then you start to make sounds . . . music is like a picture; it's not just sound'. He worked with **Miles Davis** in 1970 as he sought to establish the changes announced in *Bitches Brew*. He played percussion on the **Weather Report** debut album in 1971 and then worked with **Chick Corea**'s **Return To Forever**. Since then he has worked with musicians ranging from tenor saxophonists **Stan Getz** and **Gato Barbieri** to the **Grateful Dead**'s drummer Mickey Hart with whom he recorded the percussion soundtrack for Francis Ford Coppola's film *Apocalypse Now*. He worked most regularly with his wife **Flora Purim**. In the mid-80s he played with the **Al DiMeola** Project, with which he toured Europe. Moreira also began to lean towards world music, including his own native Brazilian traditions, recording with Hart, Zakir, Hussain, **Babatunde Olatunji** and T.H. Vinyakram as Planet Drum (whose album won a Grammy Award) and as part of the highly regarded **Fourth World**. He also released his successful solo album, *The Other Side Of This*, for Rykodisc, which again paired him with Hussain. The central appeal of this was the unfettered approach to improvising songs, all of which were unrehearsed. The sparkling, spontaneous performances of songs such as 'Dom Um' provided a further career highlight.

- ALBUMS: with Miles Davis *At Fillmore* (1970)★★★, *Black Beauty* (1970)★★, *Live - Evil* (1970)★★★★; *Weather Report* (1971)★★★, with Chick Corea *Return To Forever* (1972)★★★★, *Fingers* (1973)★★★, with Stan Getz *Captain Marvel* (1975)★★★, with Mickey Hart *Rhythm Devils Play River Music* (1980)★★★, with Flora Purim *Colours Of Life* (In & Out 1988)★★★★, *Struck By Lightning* (Virgin 1989)★★★, *The Other Side Of This* (Rykodisc 1992)★★★, with Fourth World *Fourth World* (Ronnie Scott's Jazz House 1992)★★, with the Gods Of Jazz *Killer Bees* (B&W 1993)★★★.

Morello, Joe

b. 17 July 1928, Springfield, Massachusetts, USA. After studying violin Morello turned to playing drums while still at school. He played locally, accompanying fellow high school student **Phil Woods** among others. In the early 50s he moved to New York, performing with many bands in a wide variety of musical settings, including the big band of **Stan Kenton**. He was, however, most often to be found playing in small groups, notably those led by guitarists Johnny Smith, **Tal Farlow**, **Sal Salvador** and **Jimmy Raney**, pianist **Marian McPartland** and singers **Jackie Cain** and **Roy Kral**. He first attracted wide attention when he joined the **Dave Brubeck** Quartet in 1956. He remained with Brubeck for 12 years and, **Paul Desmond** apart, was that band's most accomplished jazzman. Indeed, Morello's playing with Brubeck was exemplary in its unassertive precision which, allied to a remarkably delicate swing, provided object lessons during a period when jazz drumming was notable for its aggression. After leaving Brubeck in 1967 Morello, who was partially-sighted from childhood, was involved mostly in teaching. He occasionally led small groups in the 70s and also made a handful of records with Brubeck, McPartland and Salvador. An outstanding small group drummer, Morello's long stint with Brubeck, while giving him a highly visible presence, resulted in a considerable loss to the wider world of jazz.

- ALBUMS: with Marian McPartland *Jazz at The Hickory House* (1953)★★★★, with Tal Farlow *The Tal Farlow Album* (1954)★★★, with Dave Brubeck *Jazz Impressions Of The USA* (1956)★★★, with Brubeck *Time Out* (1959)★★★★, *It's About Time* (1961)★★★★, *The Dave Brubeck Quartet At Carnegie Hall* (1963)★★★★, *The Dave Brubeck Quartet's 25th Anniversary Reunion* (1976)★★★, with Sal Salvador *Juicy Lucy* (1978)★★★.
- FURTHER READING: *All In Good Time*, Marian McPartland.

Morells

Formed in Springfield, Missouri, USA, in 1982, the Morells recorded only one album, *Shake And Push*, on Borrowed Records. Although it never charted, this roots-rock group built a devoted following on the US alternative circuit. Consisting of bassist Lou Whitney (who had once performed with soul singer **Arthur Conley**), his wife Maralie (keyboards), D. Clinton Thompson (guitar) and Ron Gremp (drums), the group started in the late 70s as the Skeletons and then the Original Symptoms before settling in as the Morells, combining within their sound rockabilly, soul, blues and jazz. The group disbanded in the mid-80s. Lou Whitney went on to produce the debut album by New York rockers the **Del-Lords** before re-forming the Skeletons in 1988 with Thompson.

● ALBUMS: *Shake And Push* (Borrowed 1982)★★★.

Moreno, Buddy

b. Los Angeles, California, USA. Moreno began his musical apprenticeship in 1933 as a very young singer with the **Griff Williams** band, based in San Francisco. Healso contributed guitar to that band. His next destination was the orchestra led by **Dick Jurgens**. He recorded widely with Jurgens, appearing on many of his releases for **OKeh Records** in the early 40s as featured vocalist. By 1943 he had joined **Harry James**' band, again recording widely and also featuring in their MGM film appearances and radio shows. With such significant experience behind him, he felt ready to launch his own dance band in 1947, in Chicago. His vocalists included his wife, Perri Mitchell, while Frank Hudec would occasionally partner him as male lead. A 12-piece orchestra consisting of five reeds, four brass and three rhythm musicians, they worked heavily in the Midwest region of America. The band played its first New York dates in 1948 at the Paramount Theater. Other venues included the Muehlebach, the Peabody, the Roosevelt and the Chase in St. Louis where he was director of their house band for several years. He also appeared regularly on his own local television spot, *The Buddy Moreno Show*. By the late 60s he had all but abandoned bandleading to become a major radio personality on the WIL station, later becoming programme director at competing station WEW.

Morgan Heritage

Morgan Heritage initially consisted of Denroy Morgan's (b. *c.*1954, Spanish Town, Jamaica, West Indies) eight children. The line-up featured Jamaican-born drummer Denroy Junior (b. 1970) and lead guitarist Jeffrey (b. 1971). The remaining six siblings were born in New York, USA: vocalist and keyboard player Una (b. 1973), bass guitarist David (b. 1974), vocalists and keyboardists Roy (b. 1976) and Peter (b. 1977), rhythm guitarist Nakamyah (b. 1977) and percussionist Memmalatel (b. 1981). Morgan's interest in the music business began after witnessing the annual Junkanoo celebrations in 1965. His enthusiasm led to him following local artists, although the recording industry was still in its infancy. At 19 years of age, Denroy emigrated to the USA, where he formed the Mad Creators, performing US chart hits on the live circuit. By the early 70s Denroy had written his debut recording, 'Cheating', which inspired him to pursue a new direction with a new band, the Black Eagles. The group followed the session with 'I Come From Jamaica', which led to a recording contract with **CBS Records**. In 1977 a change of line-up ensued, and the group reappeared winning a talent show at the New York Reggae Festival. The group continued performing through to the 80s, releasing local hits including 'I'll Do Anything For You', 'Reggae' and 'Last Change'. The Morgan family were based in Brooklyn, New York, although the children were educated in Springfield, Massachusetts, returning home at weekends to practise in their father's studio. In 1992 Denroy introduced his family band Morgan Heritage on the international night at the Jamaican Reggae Sunsplash Festival, where they caused a sensation. The family group had spent time supporting **Sister Carol** and **Judy Mowatt**, appearing at prestigious venues including the **Apollo** Theatre, the Lincoln Centre and Brooklyn Academy Of Music, but the media hype surrounding this performance resulted in the band securing a major label contract. Recording sessions were greeted with indifference, however, in spite of the collection featuring guest performances from **Nona Hendryx**, and Donald Kinsey alongside **Sly And Robbie** performing 'Love Police', 'Mother Africa' and the title track. The band attracted increased interest with a series of popular singles including 'Rasta Know Seh', 'Chant We A Chant' and 'Return Of Jah Son'. The group has since performed at Reggae Sunsplash in 1995/6, Reggae Sumfest and **Tony Rebel**'s acclaimed Solution event. By early 1997 the group's line-up had reduced to five, but success continued when they released further hit singles, including the **King Jammy**-produced collaboration with **Lady Saw**, 'Ladies', and 'Gimme A License', while **Bobby Digital** released 'Let's Make Up', 'Mama And Papa', 'Set Yourself Free' and 'People Are Fighting'. In 1997 the group embarked on a tour of Africa and Europe, securing a hit in the UK reggae chart with 'Pray For Love'.

● ALBUMS: *Miracle* (MCA 1994)★★, *Protect Us Jah* (VP 1997)★★★, *One Calling* (Greensleeves 1997)★★★★.

Morgan, Al

b. Albert Morgan, 19 August 1908, New Orleans, Louisiana, USA, d. 14 April 1974. The youngest of four Morgan brothers who all became professional musicians, he first played clarinet and drums before settling on the bass. Among his early engagements was one with his bandleading brother Isaiah (although he never worked with his more famous brother, **Sam Morgan**). He also played with **Lee Collins** and **Davey Jones**, and spent some time on riverboats under the leadership of Fate Marable. At the end of the 20s he went to New York where he recorded with **Fats Waller**, continuing to gig in the city for the next few years. During this period he played on the justly celebrated sides recorded by an all-star group under the nominal leadership of **Billy Banks**. The same year, 1932, he joined **Cab Calloway**, making records and films, then settled in Los Angeles where he played in bands led by **Eddie Barefield** and **Les Hite** and he also worked with **Louis Armstrong**. In the early 40s he played with **Sabby Lewis** for a couple of years, then with **Louis Jordan**, before returning to Lewis's band in Boston where he remained until the late 50s. Morgan then returned to the west coast, playing in several small groups including one led by **Joe Darensbourg**. A strong, highly rhythmic player in his younger days, Morgan's early style owed much to the post-New Orleans tradition of bass playing which he later adapted into a more fluid, subtler style.

Morgan, Cindy

b. Tennessee, USA. A contemporary Christian singer/songwriter with a penchant for pop-dance stylings, Cindy Morgan's reputation is built on her powerful, passionate vocal style and her renowned integrity as a writer. Not only has she composed the vast majority of her own material, but her songs have been recorded by **Michael English**, Sandi Patty, **Bebe Winans** and other stars of the 90s gospel scene. Frequently compared to **Anita Baker** by dint of her uproarious, committed singing style, Morgan grew up in a musical family in East Tennessee, where her father was an aspiring country songwriter (his song, 'Listen', became the title-track to Morgan's 1996 Word Records album). She made her debut for that label in 1992 with *Real Life*, a strong collection of songs about which Edwin Smith, of *Rejoice* magazine, wrote: 'Morgan's voice falls somewhere between **Mariah Carey** and **Gloria Estefan**, but she avoids being a sound-alike. On top of her unique singing abilities, Morgan is a prolific songwriter, addressing spiritual themes without speaking in the usual clichés. Add the hip hop sound of the streets and she could be the next voice to reach the youth with the message of the gospel.' 'I Will Be Free', included on the follow-up set, *A Reason To Live*, won a Dove Award from the Gospel Music Association for its shortform video as Morgan consolidated her position. 1996's *Listen* was just as purposeful, and, at times, insightful. It saw her move to a new working relationship with producer/writer Brent Bourgeois after amicably ending her long-term partnership with producer Mark Hammond. *The Loving Kind* was a concept album detailing the last week of the life of Christ.

● ALBUMS: *Real Life* (Word 1992),★★★★ *A Reason To Live* (Word 1994)★★★★, *Listen* (Word 1996)★★★, *The Loving Kind* (Word 1998)★★★★.

Morgan, Derrick

b. March 1940, Stewarton, Jamaica, West Indies. Morgan's recording career stretches back to the birth of the Jamaican record industry, *c.*1959-60. An imposing figure, invariably topped with an almost brimless porkpie hat, his cool, hip and rhythmic voice, enlivened by the occasional excited yelp, was successfully applied to a variety of styles in those formative years, such as the Latin beat of 'Fat Man' (1960), the gospel fervour of 'I Pray For You' (1961) and the shuffling R&B of his Jamaican Independence anthem, 'Forward March' (1962). He duetted with female singer Patsy on a series of **Shirley And Lee**-styled numbers, that duo being popular at the time in Jamaica, before settling into a ska style with 'Shake A Leg' (1962) and other recordings for **Prince Buster**. His split from Buster to join the Chinese-owned **Beverley's** Records led to an entertaining and successful exchange of insults on singles such as Morgan's 'Blazing Fire' and Buster's unequivocal 'Blackhead China Man' (Buster resented the idea of the Jamaican music industry being controlled by non-blacks). Morgan recorded prolifically throughout the 60s and into the 70s, recording **rocksteady** cuts such as 'Greedy Gal' (1967). He quickly became a very popular figure with reggae's UK skinhead followers. Around this time, his sight, always impaired, deteriorated to the extent where he could see only 'light and clouds', and he is now musically less active, though as recently as 1990 he travelled to London for a ska revival concert.

● ALBUMS: *Forward March* (Island 1963)★★★, *Seven Letters* (1969)★★★, *Moon Hop* (1970)★★★, *In The Mood* (Magnet 1974), *Development* (1975)★★★, *People Decision* (Third World 1977)★★★.

● COMPILATIONS: *Blazing Fire Volumes 1 & 2* (1988)★★★★, *I Am The Ruler* (Trojan 1993)★★★, *Ska Man Classics* (Heartbeat 1995)★★★.

Morgan, Elaine

b. 11 February 1960, Cardiff, Wales A singer who has started to secure a place for her talent. Morgan started out by working in a Cardiff recording studio, supplying voice overs and vocals for jingles. Additionally, she supplied backing vocals for many of the recording artists using the studio, with the result that **Robin Williamson** recruited her to sing on his *Ten Of Songs* album. Her next break came, in 1985, when she was asked to play support, with her new band Rose Among Thorns, to **Fairport Convention**. Since then, she has worked with **Ashley Hutchings** and the **Albion Band**, and has toured the UK, as support to **Ralph McTell**, on a number of occasions. Morgan's first solo release, *First Blush*, was produced by Ashley Hutchings and Phil Beer. The recording also featured other members of the Albion Band. Elaine has also appeared, in an acting capacity, in numerous television series. Despite one or two changes of personnel, the current line-up of Rose Among Thorns is her husband Derek Morgan (b. 14 October 1953, Cardiff, Wales; bass), John Turner (b. 30 January 1949, Cardiff, Wales; drums), and Tim Gray (b. 2 August 1961, Abercynon, Mid-Glamorgan, Wales; lead guitar). Dave Dutfield (electric and acoustic guitar), who had earlier been with the group, left in January 1993, to return to teaching. With her strong vocals, the sound has taken the group outside of the confines of the purely folk spectrum, into the more mainstream, and commercial, market.

● ALBUMS: *Masquerade-On The Wings Of Change* (1988)★★★, *First Blush* (1989)★★, *Changing Moods* (1989)★★★, *Rose Among Thorns* (HTD 1991)★★★, *This Time It's Real* (1992)★★★.

Morgan, Frank

b. 23 December 1933, Minneapolis, Minnesota, USA. The west coast bebop altoist Frank Morgan's career was obscured for over 30 years by prison sentences for narcotics offences and it is only in recent times that his talents and imagination have been more widely displayed or discussed. Morgan began playing guitar under the tuition of his guitarist father then, after moving to Los Angeles in 1947, learned alto saxophone at LA's Jefferson High from the same teacher who taught **Dexter Gordon**, **Wardell Gray** and **Don Cherry**. He began on saxophone as a **Charlie Parker** admirer, then grew closer to the interpretation of his west coast contemporary, **Art Pepper**, whom he resembles in his sharply accented sounds, fragmented figures and blurted, episodic delivery. Morgan once told the American critic Francis Davis 'for me, prowess isn't as important as rapport' and he has always spaced out his statements with patience, artifice, a wide tonal palette and an avoidance of fireworks. At the age of 15 he won a television talent contest, which eventually led to a place in **Lionel Hampton**'s band. He also recorded as a sideman with **Ray Charles**, **Teddy Charles**, **Kenny Clarke** and others before releasing his debut as leader, *Introducing Frank Morgan*, in 1955. Since 1953 Morgan's drug problems have resulted in several prison sentences.

Although largely absent from the jazz scene he did continue to play (mostly inside prison). Morgan returned to the outside jazz world in the mid-80s to startle audiences with his exhilarating Parker-inspired style. Morgan was over 50 before he made his second record, *Easy Living*, which introduced his sparkling bebop to a new generation of admirers. With further releases and tours to his credit, he is now recognized as one of the premier bebop altoists of the day. Interviewed in 1988 by Stan Woolley for *Jazz Journal International*, Morgan declared that he was 'one of the old purists and proud of it.' New albums and appearances on the international circuit have brought his strikingly inventive playing to the attention of a new and admiring audience. His recovery from the problems which beset him during more than half his lifetime is fortunate and he appears to be well aware of how much he has lost. In the same interview he spoke of the present and future, remarking, 'I just want to take time and absorb everything.'

● ALBUMS: *Introducing Frank Morgan* (1955)★★★, *Easy Living* (1985)★★★, *Lament* (Contemporary 1986)★★, *Double Image* (Contemporary 1987)★★★, *Bebop Lives!* (JVC 1987)★★★★, *Quiet Fire* (Contemporary 1987)★★★★, *Major Changes* (Contemporary 1987)★★★, *Yardbird Suite* (Contemporary 1989)★★★★, *Reflections* (Contemporary 1989)★★★, *Mood Indigo* (Antilles 1989)★★★, *A Lovesome Thing* (Antilles 1991)★★★, *You Must Believe In Spring* (Antilles 1992)★★★, *Listen To The Dawn* (Antilles 1994)★★★, *Love, Lost & Found* (Telarc 1995)★★★, *Bop!* (Telarc 1997)★★★★.

Morgan, George

b. 28 June 1924, Waverley, Tennessee, USA, d. 7 July 1975. Morgan was raised in Barberton, Ohio, and by the time he was nine, he was performing his own songs on guitar. He enlisted in the US Army during the war but was discharged three months later on medical grounds. He formed a band and found work on a radio station in Wooster, Ohio, and wrote 'Candy Kisses' after a broken romance. **RCA** showed an interest in Morgan, who performed 'Candy Kisses' on the *Grand Ole Opry* to great acclaim, but their tardiness led to US Columbia signing him instead. 'Candy Kisses' was a US country number 1 in 1949 despite competition from cover versions from Elton Britt, **Red Foley** and Eddie Kirk. However, there was friction between Morgan and **Hank Williams**, who regarded 'Candy Kisses' as 'stupid' and its singer 'a cross-eyed crooner'. Morgan, a crooner in the vein of **Eddy Arnold**, called his band the Candy Kids and he consolidated his reputation with 'Please Don't Let Me Love You', 'Room Full Of Roses', 'Almost', 'You're The Only Good Thing' and 'Mr. Ting-A-Ling (Steel Guitar Man)'. In 1953 Morgan became the first country performer to record with a symphony orchestra. In 1964 Morgan's duet of 'Slippin' Around' with Marion Worth was very successful, but by then Morgan was finding hits hard to come by. In 1967 he moved to Starday and then Nashville, Stop, US **Decca** and 4 Star, all with only minor successes. Morgan, a CB buff, suffered a heart attack while helping a friend install an aerial on his roof. Later that year, he celebrated his birthday at the *Opry* with the debut of his daughter, Lorrie. Within a few days he was undergoing open heart surgery but died on 7 July 1975. In 1979, a posthumous duet with Lorrie, 'I'm Completely Satisfied With You', made the US country charts.

● ALBUMS: *Morgan, By George* (Columbia 1957)★★★, *Golden Memories* (Columbia 1961)★★★, *Tender Lovin' Care* (Columbia 1964)★★★, with Marion Worth *Slippin' Around* (Columbia 1964)★★★, *Red Roses For A Blue Lady* (Columbia 1965)★★★, *A Room Full Of Roses* (Starday 1967)★★★, *Candy Kisses* (Starday 1967)★★★, *Country Hits By Candlelight* (Starday 1967)★★★, *Steal Away* (Starday 1968)★★★, *Barbara* (Starday 1968)★★★, *Sounds Of Goodbye* (Starday 1969)★★★, *Misty Blue* (Nashville 1969)★★★, *George Morgan Sings Like A Bird* (Stop 1969)★★★, *The Real George* (Stop 1969)★★★, *Red Roses From The Blue Side Of Town* (Decca 1974)★★★, *A Candy Mountain Melody* (Deccaq 1974)★★★, *George Morgan - From This Moment On* (4-Star 1975)★★★.

● COMPILATIONS: *The Best Of* (Starday 1970)★★★, *Remembering The Greatest Hits* (Columbia 1975)★★★, *George Morgan - Country Souvenirs Of The 1950s* (1990), *Room Full Of Roses: The Best Of George Morgan* (Razor & Tie 1996)★★★★, *Candy Kisses* 8-CD box set (Bear Family 1996)★★★★.

Morgan, Helen

b. Helen Riggins, 2 August 1900, Danville, Ohio, USA, d. 8 October 1941, Chicago, Illinois, USA. One of the first, and certainly one of the most accomplished torch singers in the history of popular music. After working at a number of unskilled jobs, Morgan began singing in small Chicago clubs. She graduated to revue, appearing in New York in ***George White's Scandals*** (1925), and

Americana (1926) in which she was noticed by **Florenz Ziegfeld**, who signed her to play the role of Julie La Verne in the original production of **Jerome Kern**'s ***Show Boat*** (1927). Her performance of 'Bill' (lyric by **P.G. Wodehouse** and **Oscar Hammerstein II**) was a show-stopper. In fact, the song had been cut from ***Oh Lady! Lady!!*** (1918) and *Zip, Goes A Million* (1919), before Morgan gave it immortality in *Show Boat*. In the same show she also sang 'Can't Help Lovin Dat Man', and, 10 years later, introduced 'Why Was I Born?' and 'Don't Ever Leave Me' in another Kern-Hammerstein show, *Sweet Adeline*. She later appeared on Broadway in ***Ziegfeld Follies*** (1931) and the 1932 revival of *Show Boat*, and was in the 1929 and 1936 screen versions of ***Show Boat***. Here other film appearances included *Applause*, *Roadhouse Nights*, *Glorifying The American Girl*, *Marie Galante*, *You Belong To Me*, *Sweet Music*, ***Go Into Your Dance***, and *Frankie And Johnny* (1936). As well as the above songs from the shows, she had several hit records in the late 20s and early 30s, such as 'A Tree In The Park', 'Mean To Me', 'Body And Soul'. She is also particularly remembered for her version of **George** and **Ira Gershwin**'s 'The Man I Love'. By the late 30s her career was in disarray and she was heavily dependent upon alcohol. As owner of a number of Prohibition-era speakeasies she had ready access to liquor and her health rapidly deteriorated until she died of cirrhosis of the liver. Her life story was the subject of a 1957 biopic, *The Helen Morgan Story* (UK title: *Both Ends Of The Candle*), in which she was played by Ann Blyth. In 1998, with *Show Boat* back in the West End, Helen Morgan's unique interpretations of 'Bill' and 'Can't Help Lovin' Dat Man', along with other ballad classics such as 'Why Was I Born', were re-issued on a celebratory album.

● ALBUMS: *Helen Morgan* (Audio Rarities 1962)★★★, *The Glory Of Helen Morgan* (MCI 1998)★★★★.

● FURTHER READING: *Helen Morgan, Her Life And Legend*, Gilbert Maxwell.

Morgan, Jane

b. Jane Currier, 1920, Boston, Massachusetts, USA. A popular singer with a clear, strong voice and an ability to sing in several languages, Morgan was accepted in many parts of the world during the 50s and 60s. Raised in Florida, she trained as a lyric soprano at the Juilliard School of Music in New York, supplementing her income by singing in night-clubs. At one of them, she was spotted by the French impresario Bernard Hilda, who offered her a contract to sing in Paris. Within weeks of arriving in France she became a major attraction and, during the next few years became established throughout Europe. On her return to the USA, she was billed as 'The American Girl From Paris', and appeared successfully on television and in night-clubs. Signed for Kapp Records, she had a minor hit in 1956 with 'Two Different Worlds', one of the several tracks she recorded with pianist Roger Williams.

In the following year she had a million seller with 'Fascination', adapted from the old French number 'Valse Tzigane', with an English lyric by **Dick Manning**, which became the theme for the Cary Grant-Audrey Hepburn movie *Love In The Afternoon*. Despite the rock 'n' roll revolution, she continued to be successful, especially in Europe, and in 1958, she had a UK number 1 with **Gilbert Becaud** and Carl Sigman's 'The Day The Rains Came'. Her French version of the song was on the b-side. Among her other hits in the early 60s, were 'If Only I Could Live My Life Again', 'With Open Arms' and 'Romantica', and her 1957 album, *Fascination*, made the US Top 20. Morgan's husband, Jerry Weintraub, was instrumental in **Elvis Presley**'s re-emergence in the early 70s, and managed several top US singers such as **John Denver**.

● ALBUMS: *Fascination* (Kapp 1957)★★★★, *All The Way* (Kapp 1958)★★★, *Something Old, New Borrowed, Blue* (Kapp 1958)★★★, *Great Songs From The Great Shows Of The Century* Kapp 1958)★★★, *Jane Morgan* (Kapp 1958)★★★, *The Day The Rain Came* (Kapp 1958)★★★, *Broadway In Stereo* (Kapp 1959)★★★, *Jane In Spain* (Kapp 1959)★★, *Jane Morgan Time* (Kapp 1959)★★★★, *The Ballads Of Lady Jane* (London 1960)★★★, *The Second Time Around* (London 1961)★★★, *At The Coconut Grove* (London 1962)★★, *What Now My Love* (London 1962)★★★, *Love Makes The World Go Round* (London 1963)★★★, *Jane Morgan Serenades The Victors* (Colpix 1963)★★★, *In My Style* (Columbia 1965)★★, *Fresh Flavour* (Epic 1966)★★★.

Morgan, Jaye P.

b. Mary Margaret Morgan, 1932, Mancos, Colorado, USA. Morgan performed with the Morgan Family Variety Troupe until her father's death in 1945. At 18, her voice had matured to the husky contralto that would land her a job as featured singer with Frank de Vol's orchestra and then that of **Hank Penny**, an **RCA** recording artist. Through Penny, the company signed Morgan who reached a wider audience during two years of weekly radio exposure on New York's *Robert Q. Lewis Show* and, less regularly, on the nationally transmitted *Stop The Music*. After 'That's All I Want From You' came close to topping the US chart in 1954, 'Danger! Heartbreak Ahead', 'The Longest Walk' and 'Pepper-Hot Baby' were smashes the following year - as were 'Chee Chee Oo Chee' and 'Two Lost Souls' (from Broadway musical ***Damn Yankees***) - duets with **Perry Como**. However, a link-up on record with **Eddy Arnold** proved a flop, and that Christmas, 'If You Don't Want My Love' barely scraped into the Top 40. Subsequently, though still planting feet in both the C&W and pop camps, only 1959's 'Are You Lonesome Tonight' and a 1960 version of **Johnny Cash**'s 'I Walk The Line' could be even remotely classed as 'hits'. Nevertheless, established as an all-American showbusiness 'personality', she would appear on television variety spectaculars and talk programmes as late as the mid-80s.

● ALBUMS: with Kaye Ballard *Long-Time Friends* (Original Cast Records 1996)★★.

Morgan, Lanny

b. Harold Lansford Morgan, 30 March 1934, Des Moines, Iowa, USA. As a child he played violin before taking up the alto saxophone. When he was 10 his family moved to Los Angeles and he continued his studies. As a young man he played in big bands including those led by **Charlie Barnet**, **Terry Gibbs** and **Bob Florence**, then settled for a while in New York where he worked with **Maynard Ferguson**. Back on the west coast he played and recorded with several bands including **Supersax** and that led by **Bill Berry**. In addition to performing, Morgan also developed a reputation as a teacher. Since the mid-80s he had played mostly in small groups and has toured Europe and the UK as a single. A hard blowing saxophonist, with a crisply incisive tone, Morgan is a commanding musician and is much respected by his peers.

● ALBUMS: *Maynard Ferguson Sextet* (1965)★★★★, with Bill Berry *Hello Rev* (Concord 1976)★★★, with Supersax *Dynamite!* (1978)★★★★, *It's About Time* (Pausa 1981)★★★, with Jeff Hamilton *Indiana* (1982)★★★.

Morgan, Lee

b. 10 July 1938, Philadelphia, Pennsylvania, USA, d. 19 February 1972. Prodigiously talented, Morgan played trumpet professionally at the age of 15 and three years later joined **Dizzy Gillespie**'s big band. During this same period he recorded with **John Coltrane**, **Hank Mobley** and others. In 1958 the Gillespie band folded and Morgan joined **Art Blakey**'s **Jazz Messengers** where he made a tremendous impact not only nationally but around the world, thanks to the group's recordings. In the early 60s Morgan returned to his home town, where he played in comparative obscurity, but by 1963 he was back in New York, leading his own groups and also working for a while with Blakey in 1964. Morgan's popularity was enhanced by the success of a recording of his own composition, the irresistibly catchy 'The Sidewinder' which helped to spark a jazz/funk mini-boom and has remained a dance floor favourite ever since. Morgan's trumpet style was marked by his full-blooded vitality aided by the richness of his tone. Playing with the strictly-controlled Blakey band impacted his natural enthusiasm and the resulting tensions created some of the best hard-bop trumpet playing of the period. Indeed, despite the passage of time and the many fine trumpeters to have entered jazz in his wake, only a handful have attained Morgan's remarkable standards of emotional virtuosity. In the late 60s, Morgan's career was damaged for a while by personal problems, but a female friend helped him recover. Unfortunately, this same woman became jealous of a new relationship he had formed and on 19 February 1972 she shot and killed him at the New York nightclub, where his quintet were performing.

● ALBUMS: *Introducing Lee Morgan* (Savoy 1956)★★★, *Lee Morgan Indeed* (Blue Note 1956)★★★, *Lee Morgan Volume 2* (Blue Note 1957)★★★, with Hank Mobley *Hank's Shout* (1956)★★★★, *City Lights* (Blue Note 1957)★★★, *Lee Morgan Volume 3* (Blue Note 1957)★★★, with John Coltrane *Blue Train* (1957)★★★★, *The Cooker* (Blue Note 1958)★★★★, *Peckin' Time* (1958)★★★, *Candy* (Blue Note 1959)★★★, with Thad Jones *Minor Strain* (1960)★★★, *Lee-Way* (Blue Note 1960)★★★, *Heres Lee Morgan* (Vee Jay 1960)★★★, *Expoobident* (Vee Jay 1960)★★★, *Indestructible Lee* (Affinity 1960)★★★, with Art Blakey *The Freedom Rider* (1961)★★★, *Take Twelve* (Jazzland 1962)★★★, *The Sidewinder* (Blue Note 1963)★★★★★, *Search For The New Land* (Blue Note 1964)★★★, *Tom Cat* (Blue Note 1964)★★★, *Cornbread* (Blue Note 1965)★★★★, *The Rumproller* (Blue Note 1965)★★★★, *Lee Morgan Quintet* (Vee Jay 1965), *Infinity* (1965)★★★★, with Mobley *Dippin'* (1965)★★★, *The Cat* (1965)★★★, *Delightfulee Morgan* (Blue Note 1966)★★★, *Charisma* (Blue Note 1966)★★★, *The Rajah* (Blue Note 1966)★★★, *The Procrastinator* (1967)★★★, *Caramba* (1968)★★★, *The Sixth Sense* (Blue Note 1969), *Live At The Lighthouse* (Fresh Sound 1970)★★★, *Capra Beach* (1971)★★★, *We Remember You* (Fresh Sound 1972)★★★, *Standards* 1967 recording (Blue Note 1998)★★★.

Morgan, Lorrie

b. Loretta Lynn Morgan, 27 June 1959, Nashville, Tennessee, USA. The youngest daughter of country crooner and ***Grand Ole Opry*** star **George Morgan**, she followed in her father's footsteps. She naturally began singing with Dad and made her own *Opry* debut at the age of 13 at the old Ryman Auditorium, where her rendition of 'Paper Roses' gained her a standing ovation. After her father's death in 1975, she worked as a backing singing with **George Jones**'s roadshow and for a time was married to Ron Gaddis, who played steel guitar in Jones's band. In 1979, she scored her first minor chart successes with 'Two People In Love' and 'Tell Me I'm Only Dreaming', as well as with a duet recording made earlier with her late father, 'I'm Completely Satisfied With You'. The same year, she had a daughter but her marriage ended and, tiring of life on the road, she basically retired. In 1984, the lure of the music enticed her back; she became a member of the *Opry* and relaunched her career. She met and married singer **Keith Whitley** in 1986 but the marriage ended when Whitley's heavy drinking finally took his life in May 1989 (she later recorded a tribute to Whitley, 'If You Came Back From Heaven', which appeared on her 1994 album *War Paint*). In 1988, she joined **RCA** and had a Top 20 hit with 'Trainwreck Of Emotion', but it was a number 9 weepy, 'Dear Me', entering the charts just a few weeks before Whitley's death, that finally established her as a major star. In 1990, she achieved her first number 1 with 'Five Minutes' and from that point, she has registered a regular stream of hit recordings. They include 'Til A Tear Becomes A Rose' (a duet made with Whitley), 'Except For Monday' and 'A Picture Of Me Without You' (a brave and very successful cover version of a 1972 George Jones hit) on RCA. A change of label to BNA in 1992, immediately produced a number 2 with 'Watch Me' and a further number 1 with 'What Part Of Me'. She is equally at home with up-tempo numbers or with ballads that call for the 'big voice' technique, such as her brilliant recording of 'Something In Red', which peaked at number 14. She attempted something different in 1993, when she recorded a Christmas album that had the New World Philharmonic Orchestra providing the music and featured duets with **Tammy Wynette**, **Andy Williams** and **Johnny Mathis** (the music was recorded in London and the vocals added in Nashville, Branson or L.A.). In 1993, she gained a Top 10 hit with 'Half Enough' and a minor placement for her version of 'Crying Time', which came from the movie *The Beverly Hillbillies.* In 1995, the release of *Greatest Hits* led to further chart successes. 'I Didn't Know My Own Strength' gave her another number 1 and soon afterwards, 'Back In Your Arms Again', a **Fred Knobloch/Paul Davis** song, with a catchy chorus, peaked at number 4. Her stunning version of 'Standing Tall', a Larry Butler/Ben Peters song that **Billie Jo Spears** had taken to number 15 in 1980, followed. A video of her singing the number, actually filmed on the stage of the old Ryman Auditorium home of the *Opry*, gained her recording major exposure on CMT and probably represents her best vocal performance since 'Something In Red'. There seems little doubt that Morgan will easily beat her father's record of 35 country chart entries, unless she is lost to country music in favour of the bright lights and highly paid circuits of venues such as Las Vegas.

● ALBUMS: *Leave The Light On* (RCA 1989)★★★, *Something In Red* (RCA 1991)★★★, *Watch Me* (BNA 1992)★★★★, *Merry Christmas From London* (BNA 1993)★★, *War Paint* (BNA 1994)★★★, *Greater Need* (BNA 1996)★★★, *Shakin' Things Up* (BNA 1997)★★★.

● COMPILATIONS: *Greatest Hits* (BNA 1995)★★★★, *Super Hits* (BNA 1998)★★★★.

● VIDEOS: *War Paint - Video Hits* (1994), *I Didn't Know My Own Strength* (1995).

Morgan, Mike

b. 30 November 1959, Dallas, Texas, USA. Morgan was a motorcycle racer before applying himself seriously to playing blues guitar. He wears an eyepatch over his right eye as the result of a racing crash, making his appearance rather piratical. His band, the Crawl, was formed in the mid-80s with harmonica player Lee McBee. The band's repertoire placed them alongside **Anson Funderburgh** And The Rockets and **Ronnie Earl**'s Broadcasters and successive albums have not seen any concerted stylistic change. In line with the **James Harman** and **William Clarke** bands, they have experimented with an acoustic approach without much success. Morgan stopped touring with the band in the early 90s. His 1994 collaboration with Jim Suhler of Monkey Beat pitted his more traditional stance against Suhler's post-SRV thrash without complete success.

● ALBUMS: *Raw & Ready* (Black Top 1990)★★★, *Mighty Fine Dancin'* (Black Top 1991)★★, *Full Moon Over Dallas* (Black Top 1992)★★★, *Ain't Worried No More* (Black Top 1994)★★★, with Jim Suhler *Let The Dogs Run* (Black Top 1994)★★, *Looky Here* (Black Top 1996)★★★★, *The Road* (Black Top 1998)★★★.

● COMPILATIONS: *Lowdown And Evil* (Black Top 1996)★★★.

Morgan, Russ

b. 29 April 1904, Scranton, Pennsylvania, USA, d. 7 August 1969. A popular bandleader, particularly during the 30s and 40s, who also wrote several durable songs, Morgan worked as a coalminer to finance his music lessons, becoming proficient on trombone and piano, as well as developing into a good arranger. After playing piano in local theatres, he switched to trombone, and in 1921 joined Billy Lustig's Scranton Sirens. He moved to New York in the early 20s and arranged for **Victor Herbert** and **John Philip Sousa**, then toured Europe with the Paul Specht band. In 1926 he joined **Jean Goldkette** in Detroit as an arranger, and then served briefly as musical director for radio station WXYX in Detroit. He spent the late 20s and early 30s in New York, and arranged for top names, **Fletcher Henderson**, **Chick Webb**, **Louis Armstrong**, the **Dorsey Brothers** and the **Boswell Sisters**, and wrote for Harlem's Cotton Club revues.

In 1934 he joined **Freddy Martin** as trombonist-arranger, and developed his distinctive muted, wah-wah style. He formed his own hotel-style band in 1935 with the aid of **Rudy Vallee**, and played important engagements at the Biltmore Hotels in New York and Los Angeles, and the Edgewater Hotel in Chicago. Morgan developed a very relaxed, easy style as a leader, along with his distinctive smooth singing voice, which was particularly effective on radio. With his tag-line, 'Music In The Morgan Manner', and his theme, 'Does Your Heart Beat For Me?', he featured on network radio in *The Rinso Show*, *The Lifebuoy Show*, and *The Philip Morris Program.* During the early part of World War II he lived on the west coast, playing a long engagement at the Claremont Hotel, Berkeley, California, and in 1946 he went into the Biltmore Bowl for a two-year run, and made several tours of eastern USA.

He had been recording with his own band since 1935, and had a string of US Top 10 hits through to 1948, including, 'Tidal Wave', 'Love Me Forever', 'In A Little Gypsy Tea Room', 'I'm In A Dancing Mood', 'When The Poppies Bloom Again', 'The Merry-Go-Round Broke Down' (number 1), 'Stop! You're Breaking My Heart', 'So Many Memories', 'Farewell My Love', 'The Dipsy Doodle', 'I Double Dare You', 'Bei Mir Bist Du Shoën', 'Will You Remember Tonight Tomorrow ?', 'I've Got A Pocketful Of Dreams' (number 1), 'Lambeth Walk', 'Wishing (Will Make It So)', 'Goodnight Wherever You Are', 'Dance With A Dolly (With A Hole In Her Stocking)', 'There Goes That Song Again' and 'I'm Looking Over A Four Leaf Clover'. Morgan was steady, rather than sensational, so it is not clear why, in 1949, he should suddenly become the year's number 1 recording artist, with hits such as 'Forever And Ever' (number 1), 'So Tired', 'Sunflower', 'Johnson Rag' and 'Cruising Down The River' (number 1, and the winner of a UK amateur songwriting contest, and his only million-seller). Morgan's own catalogue of songs, co-written with various composer-lyricists included 'Somebody Else Is Taking My Place', 'Flower Of Dawn', 'Please Think Of Me', 'Sweet Eloise', 'You're Nobody 'Till Somebody Loves You', 'So Tired', 'Does Your Heart Beat For Me?', 'So Long' (his closing theme), 'Whisper', 'California Orange Blossom', 'Don't Cry Sweetheart', 'Goodnight Little Angel' and 'It's All Over But The Crying'.

During the 50s Morgan appeared extensively on television, and had his own show in 1956 which featured ex-**Jimmy Dorsey** vocalist **Helen O'Connell**. Despite the general demise of the big bands he maintained his 17-piece unit until 1960, when he reorganized, and with a 12-piece unit played dates around Los Angeles. In 1965 he made his home in Las Vegas, and played regularly at 'The Top Of The Strip' in the Dunes Hotel. His band was still playing there when he died in 1969, after a short illness following a stroke. His son Jack, who had been with the band for 10 years, replaced him as leader.

● COMPILATIONS: *One Night Stand* (1982)★★★, *Music In The Morgan Manner* (1987)★★★, *Golden Favorites* (1988)★★, *The Best Of Russ Morgan* (1988)★★★, *Russ Morgan And His Orchestra 1937-38* (1988)★★★★, *The Memory Lingers On* (1989)★★★.

Morgan, Sam

b. *c.*1895, Bertrandville, Louisiana, USA, d. 25 February 1936. Immensely popular in and around New Orleans, trumpeter Morgan's career was dogged by ill-health. Nevertheless, he achieved lasting fame thanks to some classic recordings made in 1927 which showed his to be a band of great style and attack, playing in the New Orleans manner. The band survived changing fashions but, following Morgan's second stroke, broke up in 1933. Morgan had two musical brothers: Isiah, who also played trumpet, and Al, who played bass with numerous bands including those of **Cab Calloway**, **Fats Waller** and **Les Hite** and also worked with **Louis Armstrong**, **Louis Jordan** and **Sabby Lewis**.

● COMPILATIONS: with others *The Sound Of New Orleans* (1925-45)★★★, *The Get Happy Band* (1927)★★★.

Morillo, Erick 'More'

b. c.1971, USA. Morillo started DJing at the age of 11, playing sets in his local New Jersey that matched ragga with techno (a precursor to the sound of **Reel 2 Real**). As a student at New York's Centre For The Media Arts, he started collecting studio equipment, and became a self-taught maestro. He graduated to recording his own material by sampling Jamaican toasters on to DAT. One night a gentleman came forward from the crowd to enquire as to the source of a particular sampled voice. It transpired that the questioner, known as General, was the owner of said layrnx. Together they went on to record 'The Funky Buddha' and *Move It* album for **RCA**. Influenced by old school Chicago house like **Lil' Louis**, **Todd Terry** and **Kenny 'Dope' Gonzalez**, Morillo has gone on to build his own studio, Double Platinum, where **Little Louie Vega**'s *Hardrive* EP and **Barbara Tucker**'s 'Deep Inside' were recorded. His own productions included Deep Soul's 'Rhythms' (which featured future Smooth Touch collaborator Althea McQueen). He tried to get work at **Nervous** but was continually turned down by A&R head Gladys Pizarro. On the day he tried **Strictly Rhythm** instead Pizarro had just been installed in their offices, and this time she relented. He has gone on to be one of the leading lights of the Strictly Rhythm empire, for whom he released over 25 records, under nearly as many pseudonyms, within 1993 alone (His first release on the label having been Reel 2 Real's debut). Among his productions were Deep Soul's 'Rhythm', RAW's 'Unbe', Smooth Touch's 'Come And Take A Trip' and Club Ultimate's 'Carnival 93'. He was also represented by albums in 1994 by Deep Soul and Reel 2 Real (whose 'I Like To Move It' and 'Go On Move' were both massive worldwide hits), and recorded his own *More* EP. Part of the secret of Morillo's success may lie in his refusal to simply sample current rhythms and beats, preferring instead to write his own drum patterns and arrangements. He is nicknamed 'More' due to everybody connected being astonished at the number of different mixes he would put on to each of his releases.

Morissette, Alanis

b. Nadine Morissette, 1 June 1974, Ottawa, Toronto, Canada. Morissette enjoyed considerable critical and public acclaim in her native Canada before that success began to translate to international audiences in the mid-90s. An accomplished singer, dancer and pianist, she began writing her own material at the age of nine. She then achieved her first domestic hit single at the age of 10 ('Faith Stay With Me'). The single led to a publishing deal four years later, but she now dismisses her first two albums where she was pushed very strongly in a pop rock direction. Worldwide recognition followed her move to **Madonna**'s Maverick Records in 1994, by which time she was based in Los Angeles with musical collaborator Glen Ballard (previously co-writer of **Michael Jackson**'s 'Man In The Mirror'). A tape was passed to Maverick by the mixer Jimmy Boyelle. Her third album, ***Jagged Little Pill***, was composed almost entirely of those unadulterated demo tracks. It earned rave reviews across America for her confrontational poise and loaded lyrics, reaching number 1in the ***Billboard*** album charts. It included an appearance by friends the **Red Hot Chili Peppers** on 'You Oughta Know', which featured her most quoted lyric: 'Is she perverted like me?/Would she go down on you in a theater?' As Morissette surmised: 'I have a difficult time socially, emotionally and musically because I like to communicate on an overwhelmingly intense level. To get it all out, I write as an overt, aggressive woman.' Just about every music industry award was won by Morissette in 1995 in what was an extraordinary year. In the USA alone by 1997 *Jagged Little Pill* was certified as achieving 15 million sales.

● ALBUMS: *Alanis* (MCA Canada 1990)★★, *Now Is The Time* (MCA Canada 1992)★★★, *Jagged Little Pill* (Maverick/Reprise 1995)★★★★.

● FURTHER READING: *Alanis Morissette: Death Of Cinderella*, Stuart Coles. *Ironic - Alanis Morissette: The True Story*, Barry Grills.

Morley, Angela

In the 50s, 60s and into the 70s, Wally Stott was a highly respected conductor, arranger and composer on the UK music scene. In the early 70s he underwent a sex-change operation, and was subsequently known professionally as Angela Morley. Stott was born in 1924 in Sheffield, England. He attended the same Mexboro school as Tony Mercer, who went on to become one of the principal singers with the *Black And White Minstrel Show*. Mercer sang and played the piano accordion, while Stott concentrated on the saxophone. On leaving school, they each spent some time with Archie's Juveniles and **Oscar Rabin**'s Band. Stott's route to Rabin was via the bands of Billy Merrin and Bram Martin. By 1944, after some years with the Rabin Band, Stott was leading the saxophone section on alto, and had become the band's sole arranger: a great future was already being forecast for him. Stott's next move was to **Geraldo**, with whom he stayed for about four years, leaving in late 1948 to 'pursue arranging and film music work, which he is to make his future career'. He still managed to find the time to play the saxophone for outfits such as Jack Nathan's Coconut Grove Orchestra. In the early 50s Stott joined Philips Records, and soon became one of their key arrangers, along with **Peter Knight** and Ivor Raymonde. During the next 20 years he arranged and conducted for some of the UK's most popular artists, such as **Frankie Vaughan** ('Green Door', 'The Garden Of Eden' and 'The Heart Of A Man'), **Anne Shelton** ('Lay Down Your Arms' and *My Heart Sings*), **Harry Secombe** ('This Is My Song'), the **Beverley Sisters** ('Somebody Bad Stole De Wedding Bell' and 'Happy Wanderer'), Roy Castle (*Newcomer*), **Ronnie Carroll** ('Say Wonderful Things' and *Carroll Calling*), the **Kaye Sisters** ('Paper Roses'), **Shirley Bassey** ('Banana Boat Song' and 'As I Love You'), Muriel Smith ('Hold Me, Thrill Me, Kiss Me'), the Polka Dots (*Nice Work & You Can Buy It*) and many more, plus a few 'foreigners', too, as on ***Mel Tormé Meets The British*** (1959). Stott also made several of his own instrumental albums, sometimes augmented by a vocal chorus. He began writing music early in his career, and his first significant piece came to light in November 1954, when *Hancock's Half Hour* began. It proved to be one of BBC Radio's most popular programmes, later moving to television, and its opening theme, played on a tuba over Tony Hancock's stuttering introduction, was composed by Stott. He also wrote and arranged the show's instrumental links, and conducted the orchestra for many other radio programmes, including *The Last Goon Show Of All*. Stott composed numerous pieces of mood music for London publishers, especially Chappell's, which included 'A Canadian In Mayfair' (dedicated to **Robert Farnon**, who gave Stott valuable advice on arranging and composition), 'Mock Turtles', 'Quiz', 'Travelling Along', 'Miss Universe', 'Flight By Jet', 'Casbah', 'Commenwealth March', 'Practice Makes Perfect', 'China', 'Focus On Fashion' and 'Skylight'. In the late 60s and early 70s, Stott wrote the music for several films, including *The Looking Glass War*, *Captain Nemo And The Underwater City* and *When Eight Bells Toll*, and for television productions such as *Hugh And I*, and the *The Maladjusted Busker*. Around that time, credits began to be given in the name of Angela Morley, and these include two Academy Award nominations, for her arrangements of **Alan Jay Lerner** and **Frederick Loewe**'s score for *The Little Prince* (1974), and **Richard M.** and **Robert B. Shermans**' score for ***The Slipper And The Rose*** (1977). Morley also composed for the animated feature *Watership Down*, the Italian production *La Colina Dei Comali*, and for televison films such as *Friendships, Secrets And Lies*, *Madame X*, *Summer Girl*, *Two Marriages* and *Threesome* (1984). Most of this work has been completed in the USA, where Morley is reported to have been living for most of the last 20 years.

● ALBUMS: *Wally Stott Tribute To George Gershwin* (Parlophone 1955)★★★★, *Tribute To Irving Berlin* (Parlophone 1956)★★★, *Tribute To Jerome Kern* (Parlophone 1957)★★★★, *London Pride* (1959)★★★, *Chorale In Concert* (1967)★★, *Christmas By The Fireside* (1969)★★.

Morning

Formed in Los Angeles, California, USA, in 1970, Morning, originally known as Morning And Evening, consisted of Jim Hobson (keyboards, vocals), Jay Lewis (guitar, vocals), an ex-member of **Love** under the name Jay Donnellan, Barry Brown (guitar, drums), Jim Kehn (guitar, drums), Terry Johnson (guitar) and Bruce Wallace (bass). After the country rock album *Morning*, Johnson and Wallace left and in came bassist Stuart Brotman, lately of **Kaleidoscope**. *Struck Like Silver* sounded similar to *Morning*, and consisted of original songs by Lewis and intelligent versions of material by **Joni Mitchell** and **Hoyt Axton**. However the group split up soon after its release, with Hobson joining **Delaney Bramlett** and Lewis enjoying a fruitful period with **Albert Hammond**.

● ALBUMS: *Morning* (Vault 1971),★★★ *Struck Like Silver* (Fantasy 1972)★★.

Moroccos

This R&B vocal ensemble were from Chicago, Illinois, USA. With the impassioned lead work of the great Sollie McElroy (d. 1995), the Moroccos proved to be one of the finest doo-wop groups to come out of

Chicago. They formed in 1952, and by 1954, when they were signed to United Records, the line-up consisted of Ralph Vernon (lead), George Prayer (d. 1992; baritone), Melvin Morrow (d. 1982; tenor), and Fred Martin (d. 1986; bass). Only after they added the ex-lead of the **Flamingos**, Sollie McElroy, did United release their recordings. The Moroccos' remake of the **Harold Arlen/E.Y. 'Yip' Harburg** tune, 'Somewhere Over The Rainbow' (1955), gave the group their biggest sales, but only regionally. Other fine regional hits were 'Pardon My Tears' (1955), 'What Is A Teen-Ager's Prayer' (1956) and 'Sad Sad Hours' (1957). On the latter, George Prayer had been replaced with Calvin Baron from the **Sun Ra** organization. The Moroccos broke up in 1957. In 1966 soul singer **Joe Simon** had a big hit with 'Teenager's Prayer', a remake of the Moroccos' song.

Moross, Jerome

b. 1 August 1913, Brooklyn, New York, USA, d. 25 July 1983, Miami, Florida, USA. A highly regarded composer who wrote symphonic works as well as scores for films and Broadway shows. After graduating from New York University at the age of 18, Moross contributed some incidental music to the theatre, and then composed most of the score for the short-lived Broadway revue *Parade* in 1935. Later in that same year he was engaged by **George Gershwin** as assistant conductor and pianist for the last few weeks of the New York run of ***Porgy And Bess***, and subsequently for the west coast production. Moross moved to Hollywood in 1940 and spent the next decade orchestrating scores for a great many films, including *Our Town*, *Action In The North Atlantic* and *Conflict*. He also worked on **Hugo Friedhofer**'s Oscar-winning score for *The Best Years Of Our Lives* (1946). In 1948 he was given the opportunity to compose his own original score for *Close-Up*, which was followed during the 50s and 60s by others such as *When I Grow Up*, *Captive City*, *The Sharkfighters*, ***Hans Christian Andersen*** (ballet music only), *Seven Wonders Of The World* (with **David Raksin** and Sol Kaplan), *The Proud Rebel*, *The Jayhawkers*, *The Adventures Of Huckleberry Finn* (1960), *The Mountain Road*, *Five Finger Exercise*, *The Cardinal*, *The War Lord*, *Rachel Rachel*, *Valley Of The Gwang!* and *Hail, Hero!* (1969). His most acclaimed work during that time was undoubtedly for William Wyler's dramatic western, *The Big Country* (1958), for which he was nominated for an Academy Award. The music, and particularly its electrifying main theme, is considered to be among the most memorable in the history of the cinema. His work was also heard regularly on television in such popular programmes as *Lancer* and *Wagon Train*. On Broadway, Moross collaborated twice with the author and librettist John Latouche, firstly in 1948 for *Ballet Ballads*, a musical adaptation of three one-act plays, and again in 1954, for the innovative ***The Golden Apple***, which, although it folded after only 127 performances, won the New York Drama Critics Circle Award for best musical, and has since become a cult piece. One of its songs, the ballad 'Lazy Afternoon', has been recorded by several artists, including **Tony Bennett**. During his long and distinguished career, Moross also won two Guggenheim fellowship awards, in 1947 and 1948. He brought his own individual brand of folksy homespun Americana to his music for ballets such as *American Patterns*, *The Last Judgement* and *Frankie And Johnny*, along with numerous orchestral works which included 'Biguine', 'A Tall Story', 'Paeans', 'Those Everlasting Blues' and 'First Symphony'. His last completed work was a one-act opera, *Sorry, Wrong Number!*

Morphine

Purveyors of quite startling, low-end alternative rock/jazz, US trio Morphine are one of the few bands in the field who do not use guitars. Even vocalist Mark Sandman's bass is a rudimentary affair, composed of only two strings. Together with Dana Colley (baritone saxophone) and Jerome Deupree (drums), the group was inaugurated by Sandman and Colley after the break-up the former's previous outfit, Treat Her Right. After playing a few tentative gigs they released their debut album, which, probably because no one had heard anything quite like it before, won many admirers. Their local community honoured them when they picked up Indie Debut Album Of The Year at the Boston Music Awards. Following its release Deupree departed, to be replaced by former Treat Her Right drummer Billy Conway. On the back of the attention they were receiving they secured a contract with Rykodisc, while the band's music continued to be more influenced by literature, notably Jim Thompson, than musical peers. They came of age with *Yes* in 1995, having never compromised their line-up. They are poised to succeed as one of the more interesting bands of the 90s; rarely has jazz mixed with rock with such satisfying results. From *Yes*, 'Honey White' is a blistering romp with the baritone sax sounding hauntingly like a 50s R&B band. *Like Swimming* was gentle, surreal and lyrically fascinating. The 1997 compilation *B-Sides And Otherwise* is also a rewarding experience, culled from singles over the past few years. Morphine are addictive, unusual and totally original.

● ALBUMS: *Good* (Accurate/Distortion 1992)★★★, *Cure For Pain* (Rykodisc 1993)★★★, *Yes* (Rykodisc 1995)★★★★, *Like Swimming* (Rykodisc 1997)★★★★.

● COMPILATIONS: *B-Sides And Otherwise* (Rykodisc 1997)★★★★.

Morricone, Ennio

b. 11 October 1928, Rome, Italy. A distinguished and prolific composer, whose revolutionary scores for 'spaghetti Westerns' have made him one of the most influential figures in the film music world. He studied trumpet and composition before becoming a professional writer of music for radio, television and the stage as well as the concert hall. During the 50s he wrote songs and arrangements for popular vocalist Gianni Morandi and he later arranged **Paul Anka**'s Italian hit 'Ogni Volta' (1964). Morricone's first film score was for the comedy *Il Federale* in 1961. Three years later he was hired by Sergio Leone to compose music for *A Fistful Of Dollars*. Using the pseudonym Dan Savio, Morricone created a score out of shouts, cries and a haunting whistled phrase, in direct contrast to the use of pseudo-folk melodies in Hollywood Westerns. His work on Leone's trilogy of Italian Westerns led to collaboration with such leading European directors as Pontecorvo (*Battle Of Algiers* 1966), Pasolini (*Big Birds, Little Birds*, 1966) and Bertolucci (*1900*, 1976). In the 70s he began to compose for US films, such as *Exorcist II* (1977), *Days Of Heaven* (1978), *The Untouchables* (1987) and *Frantic* (1988). Morricone won an Oscar for Roland Joffe's *The Mission* (1986), where he used motifs from sacred music and native Indian melodies to create what he called 'contemporary music written in an ancient language'. In 1992 Morricone's score for *Bugsy* received an Oscar nomination. The composer's other scores in the early 90s included *Husbands And Lovers*, *City Of Joy*, *Tie Me Up! Tie Me Down!*, *Everybody's Fine*, *Hamlet*, *State Of Grace*, *Octopus 6 - The Force Of The Mafia*, *Jonah Who Lived In A Whale*, *In The Line Of Fire*, and *Cinema Paradiso - The Special Edition*, *La Scorta*, *Wolf*, and *Disclosure* (1994). The Spaghetti western sound has been a source of inspiration and samples for a number of rock artists including BAD, **Cameo** and **John Zorn** (*Big Gundown*, 1987). Morricone has recorded several albums of his own music and in 1981 he had a hit with 'Chi Mai', a tune he composed for a BBC television series. A double album for **Virgin Records** in 1988 included Morricone's own selection from the over 100 films which he has scored, while in the same year Virgin Venture issued a recording of his classical compositions.

● ALBUMS: *The Good, The Bad And The Ugly* film soundtrack (Capitol 1968)★★★★, *Moses* film soundtrack (Pye 1977)★★★, *This Is ...* (EMI 1981)★★★, *Chi Mai* (BBC 1981)★★★, *The Mission* film soundtrack (Virgin 1986)★★★★, *Chamber Music* (Venture 1988)★★★, *Frantic* film soundtrack (Elektra 1988)★★★, *The Endless Game* television soundtrack (Virgin 1989)★★★, *Live In Concert* (Silva Screen 1989)★★★, *Casualties Of War* (1990)★★★, *Morricone '93 Movie Sounds* (1993)★★★, *Wolf* film soundtrack (Columbia 1994)★★★, *Disclosure* film soundtrack (Virgin 1995)★★★, *Ninfa Plebea* film soundtrack (AM Original Soundtracks 1995)★★★, *Concerto: Premio Rota 1995* (AM Original Soundtracks 1996)★★★.

● COMPILATIONS: *Film Hits* (RCA 1981)★★★, *Film Music 1966-87* (Virgin 1988)★★★★, *The Very Best Of* (1992)★★★, *The Ennio Morricone Anthology (A Fistfull Of Film Music)* (Rhino 1995)★★★★, *His Greatest Themes* (Allegro 1995)★★★, *The Singles Collection, Volume Two* (Cinemavox 1997)★★★.

Morris Brothers

Wiley (d. 1990; mandolin, guitar, vocals) and Claude 'Zeke' Morris (guitar, vocals) are one of the many brother acts remembered for their fine harmony singing. At different times both worked with other bands including those of **J.E. Mainer**, **Wade Mainer** and **Charley Monroe**. They made their first recordings (accompanied by fiddler Homer Sherrill) for Bluebird in January 1938 and their next session (in September) yielded their noted version of 'Let Me Be Your Salty Dog'. They retired in the late 40s but did make some rare appearances later, including at the 1964 Newport Folk Festival and on a special television programme with **Earl Scruggs**. They were actually the first musicians ever to employ noted banjoists Earl Scruggs and **Don Reno** in their band. A third brother George Morris also played with them on occasions.

● ALBUMS: with Homer Sherrill *Wiley, Zeke & Homer* (Rounder 1972)★★★.

Morris Minor And The Majors

A UK comedy group, they had a novelty hit in 1987 with 'Stutter Rap'. The group comprised Morris Minor (b. Tony Hawkes, 27 February 1960), Rusty Wing (b. Paul Boross, 18 September 1959, London, England) and Phil Erup (b. Phil Judge, 13 February 1960). In 1985 songwriter Hawkes (author of a musical about strip cartoon character Bristow) had joined forces with actors Boross and Judge to perform a comic song on a television talent show. Afterwards, they continued with Morris Minor And The Majors as a comedy act on London's alternative cabaret circuit. 'Stutter Rap (No Sleep 'Til Bedtime') was a song from the cabaret act adapted to be a parody of the **Beastie Boys**' 'No Sleep 'Til Brooklyn'. Produced by Jakko M. Jakszyk (under the name Grandmaster Jellytot) and released by the **Virgin** subsidiary 10 Records, it swiftly rose into the UK Top 10. However, the follow-up, 'This Is The Chorus' (whose target was **Stock, Aitken And Waterman**) flopped. Soon afterwards Boross and Judge left the group when Hawkes was given a television comedy series. Under the name Morris And The Minors, he issued 'Morris Minor' (1989). Judge returned to acting, Hawkes to acting and scriptwriting for comedian Harry Enfield while Boross concentrated on songwriting, releasing a single as the Calypso Twins in 1991.

Morris, Audrey

b. 12 November 1928, Chicago, Illinois, USA. Raised in Chicago, Morris studied piano as a child and would listen to the radio when she was supposed to be sleeping, hearing artists such as **Fats Waller** when he broadcast from the city's Sherman House Hotel. Her studies were at the American Conservatory of Music in Chicago, and she also studied with Mildred Davis. Although her piano playing was of a very high standard, she was sometimes cajoled into singing. Her initial reluctance to sing was eventually overcome and a significant part in this was played by **Gene Gifford**, who was writing arrangements for a band with which she was working. He insisted that she should sing and wrote an arrangement especially for her of a song made popular by **Peggy Lee**, 'What More Can A Woman Do?'. After her marriage to reed player Stu Genovese she abandoned band work and thereafter appeared on her own, singing and playing the piano. In the late 50s Morris appeared on **Bobby Troup**'s television show, *Stars Of Jazz*, but was mainly active and very much in demand in Chicago's upper echelon supper clubs, including the London House. Her skills were also admired by musicians and she became friendly with **Billy Strayhorn** when the **Duke Ellington** band played the Cloister Inn in Chicago. In the mid-80s she sang on **George Shearing**'s New York radio show. A 1996 engagement at Eighty-Eights in Greenwich Village, where she initiated a series of evening performances paying homage to singer-pianist composers, led to her recording *Look At Me Now*. An outstanding interpreter of the great American Song Book, Morris sings with seemingly effortless command of music and lyric, her voice ageing with grace. Her self-accompaniment, a difficult art in itself, is highly accomplished. Although Morris is reluctant to place too much emphasis on influences, when pressed she has cited Lee in particular, but also **Billie Holiday**, **Carmen McRae** and **Lee Wiley**. As is apparent from her repertoire, which is replete with the great standards, Morris believes that lyrics are the most important thing in a song. However, she does not ignore latter-day songs, declaring, 'I don't agree that good songs are not being written nowadays, it's just that there aren't too many of them.'

● ALBUMS: *Bistro Ballads* (RCA 1954)★★★, *The Voice Of Audrey Morris* (Bethlehem 1956)★★★, *Afterthoughts* (Fancy Faire 1985)★★★, *Film Noir* (Fancy Faire 1989)★★★, *Look At Me Now* (Audiophile 1996)★★★★, *Roundabout* (Fancy Faire 1998)★★★.

Morris, Butch

b. Lawrence Morris, 10 February 1947, Long Beach, California, USA. Playing cornet on the west coast, Morris worked with bop tenor saxophonist **J.R. Monterose**, bassist George Morrow and *avant garde* players **Frank Lowe** and **Don Moye** as well as studying with well-known west coast mentors, **Horace Tapscott** and **Bobby Bradford** (which is where he first met his longtime associate **David Murray**). In 1975 he relocated to New York, playing free jazz in the Loft scene. From 1976-77 he lived in Paris, working with Lowe and bassist **Alan Silva**. In 1977 he joined Murray's seminal Octet, recording on *Ming*, *Home* and *Murray's Steps*. Morris developed what he called 'conduction', a method of leading improvisers with visual instructions, conducting the **David Murray** Big Band at Sweet Basil in 1984 (recorded for Black Saint). Meanwhile, Morris had also been recording his own music: *In Touch...But Out Of Reach* was a 1978 live concert with a sextet that included trombonist **Grachan Moncur III** and drummer **Steve McCall**; *The New York City Artists' Collective Plays Butch Morris* had him conducting an eight-piece group, which featured vocalist Ellen Christi, through a set of his own pieces. In 1985 he recorded a free-improvisation record with guitarist Bill Horvitz (*Trios*) and 1988 saw the appearance of two albums featuring a trio of Morris, Wayne Horvitz, and Robert Previte, (*Nine Below*, *Todos Santos*), the latter album showcasing the compositions of pianist/singer Robin Halcomb. In 1986 he released *Current Trends In Racism In Modern America*, an innovative music in which he led 10 musicians (including Lowe, **John Zorn**, harpist Zeena Parkins and drummer **Thurman Barker**) through poignant, desolate and highly charged 'free-improvisations'. *Homeing* (1987) and *Dust To Dust* (1991) continued his search for a new method of assembling musicians drawn from both the black *avant garde* and white avant-rock circles. In a period where conservatism has become the normal approach, Morris has bravely taken steps to provide a part of the future.

● ALBUMS: *In Touch...But Out Of Reach* 1978 recording (1982)★★★, *The New York City Artists' Collective Plays Butch Morris* (1984)★★★, with Bill Horvitz, J.A. Deane *Trios* (1985)★★, *Current Trends In Racism In Modern America* (Sound Aspects 1986)★★, *Homeing* (Sound Aspect 1988)★★★, with Robert Previte, Wayne Horvitz *Nine Below* (1988)★★★, with Previte, Wayne Horvitz *Todos Santos* (1988)★★, *Dust To Dust* (New World 1991)★★★.

Morris, Gary

b. 7 December 1948, Fort Worth, Texas, USA. Morris sang in a church choir and learned guitar, playing along to the **Beatles**' records. When he and two friends auditioned for a club owner in Denver, they were told they were 'on in 15 minutes . . . providing they played country music'. They stayed at the club for five years and then Morris returned to Texas. He started campaigning for Jimmy Carter and in 1978, after Carter's election, Morris performed on a country show at the White House. As a result, he was signed to MCA, but when the singles did not sell, he moved to Colorado and formed a band, Breakaway. Producer Norro Wilson, who had been at the White House, signed him to **Warners**, but when Wilson moved to RCA, Morris found himself in limbo. Eventually, he had US country hits with 'Headed For A Heartache', 'Dreams Die Hard', 'Don't Look Back' and 'Velvet Chains'. In 1983, he became the first artist to put 'The Wind Beneath My Wings' on the US country charts and also had hits with 'The Love She Found In Me', 'Why Lady Why?' and a duet with **Lynn Anderson**, 'You're Welcome To Tonight'. He first appeared on the *Grand Ole Opry* in 1984, the same year he appeared on Broadway in *La Bohème* (alongside **Linda Ronstadt**). Morris had his first US country number 1 in 1985 with 'Baby Bye Bye' and he has had further US number 1 records with 'I'll Never Stop Loving You', 'Making Up For Lost Time' (a duet with **Crystal Gayle**), '100% Chance Of Rain' and 'Leave Me Lonely'. He returned to Broadway in 1987 for the main role in *Les Misérables* and was also featured on the 1988 symphonic recording. He moved from opera to soap opera by playing the blind country singer Wayne Masterson in *The Colbys*. Morris has the vocal and acting ability to take his career in any number of directions, although his commercial standing had dropped substantially by the early 90s.

● ALBUMS: *Gary Morris* (Warners 1982)★★★, *Why Lady Why* (Warners 1983)★★★, *Faded Blue* (Warners 1984)★★★, *Anything Goes...* (Warners 1985)★★★, *Second Hand Heart* (Warners 1986)★★★, *Plain Brown Wrapper* (Warners 1986)★★, with Crystal Gayle *What If We Fall In Love* (Warners 1987)★★, *Stones* (Liberty 1989)★★★, *Full Moon, Empty Heart* (Liberty 1991)★★.

● COMPILATIONS: *Hits* (Warners 1987)★★★★, *Greatest Hits, Volume 2* (Warners 1990)★★★.

Morris, Jenny

b. New Zealand. Morris has surprised many with her solo albums, writing most of the material herself. Arriving in Australia in 1980 with the Crocodiles, a new wave pop band from New Zealand, Morris joined QED, who recorded a warm, but sadly-neglected album in 1984. After this she worked as a backing singer with bands such as **INXS**. After touring with her own band, Morris found mainstream airplay with her strong, modern pop songs. She toured Europe during 1990 as support to **Prince**, presenting a more raunchy image.

● ALBUMS: *Body & Soul* (1987)★★★★, *Shiver* (1989)★★★.

● VIDEOS: *The Story So Far* (1992).

Morris, Joe

b. 1922, Montgomery, Alabama, USA, d. November 1958, Phoenix, Arizona, USA. Morris studied music at Alabama State Teachers' College, and toured with the college band led by the Trenier Twins. Heard by **Lionel Hampton** in Florida in 1942, Morris joined Hampton's Orchestra, where he became a valued writer/arranger as well as a trumpeter. He remained with Hampton until 1946, when he briefly joined **Buddy Rich**'s band. After forming his own band towards the end of 1946, Morris went on to record for Manor, **Atlantic**, **Decca** and Herald, introducing new jazz and R&B stars such as **Johnny Griffin**, **Elmo Hope**, **Matthew Gee**, **Percy Heath**, **Philly Joe Jones**, **Laurie Tate** and **Faye Adams**. On the strength of his 'Blues Cavalcade' one of the first self-contained, touring R&B package shows, Morris had several hits including 'Any Time, Any Place, Anywhere' and 'Don't Take Your Love From Me' on Atlantic and, most notably, 'Shake A Hand' and 'I'll Be True' on Herald.

● ALBUMS: *Lowdown Baby* (1985)★★★, with Johnny Griffin *Fly Mister Fly* (1985)★★★.

Morris, Marlowe

b. 16 May 1915, New York, USA, d. *c*.1977. Morris became proficient on several instruments before settling on piano. In the mid- to late 30s he played with **June Clark**, then joined **Coleman Hawkins** in the early 40s. He was briefly in the army at the start of the US involvement in World War II, then returned to the New York scene where he was active with several leaders including **Al Sears** and **Sid Catlett**, performing in the latter's quartet with **Ben Webster**. He appeared in the short film *Jammin' The Blues* in 1944, and was briefly with **Tiny Grimes** before forming his own small group. By the end of 1946, however, he had dropped out of full-time musics, returning at the end of the decade when he began to make a mark as an organist. He continued to play this instrument for most of the remaining years of his career. A good soloist and worthy accompanist, Morris played in a swing-rooted style, but his later work displayed an awareness of, if not a direct involvement in, the changes in jazz brought about by the advent of bop.

● ALBUMS: with Jimmy Rushing *If This Ain't The Blues* (Vanguard 1957)★★★, *Play The Thing* (Columbia 1961)★★★.

Morris, Russell

As leader of the Melbourne pop group Somebody's Image (1966-68), Morris came to the notice of **Molly Meldrum**, who soon became the group's, and subsequently Morris's, manager. Meldrum produced Morris's huge 1969 hit 'The Real Thing' which is regarded as the best psychedelic song of that era in Australia. The song featured a myriad of overdubs including snatches of speeches and ending, like one of its influences, with an atomic bomb exploding. Morris further developed his own songwriting skills sufficiently to release a low-key album release, *Bloodstone* which was greeted with luke-warm praise from the critics ('The Cell' often garnered praise), although little acknowledgement from the public. Deserted by Meldrum, Morris formed his own band and recorded several more albums which did achieve minor success. He moved to the USA in 1978, where he eventually obtained a green card, but was unable to establish himself in any musical niche. On his return to Australia, he formed the Rubes who backed him live and on record until they parted company in 1983. Since then he has played with a 60s' revival band and has remained unrecorded, although there have been plans to record in the early 90s. Morris possesses an excellent tenor voice, which is particularly distinctive on his pop material.

● ALBUMS: *Bloodstone* (1971)★★, *Wings Of An Eagle* (1973),★★★ *Russell Morris* (1975)★★★, *Turn It On* (1976)★★★, *Foot In The Door* (1979)★★★, *Almost Frantic* (1980)★★.

Morris, Sarah Jane

This UK singer rose to fame as joint vocalist on the **Communards** number 1 hit 'Don't Leave Me This Way' in 1986. Sarah Jane's previous work as a vocalist had principally comprised Berlin theatre songs with groups like the Happy End. As well as duetting on the Commmunards' hit she appeared on the group's debut album track 'Lover Man'. Her presence and husky tones, alongside Jimmy Somerville in live appearances became an integral part of the Communards' show, so much so, that audiences constantly link her with the group. Whether this has ultimately helped or hindered her solo career is subjective, for while her solo album on the Jive label received warm reviews it met with little UK chart success. A constant guest artist, her early 90s contributions have included an appearance on **Peter Hammill**'s *The Fall Of The House Of Usher.*

- ALBUMS: *Sarah Jane Morris* (Jive 1989)★★★, *Blue Valentine* (Ronnie Scott's Jazz House 1995)★★★.

Morrison Hotel - Doors

Feted first as underground heroes, then reviled as teeny-bop stars, the **Doors** threw off such conundrums with this magnificent release. *Morrison Hotel* reaffirmed their blues roots, opening with the powerful 'Roadhouse Blues' before unfolding through a succession of songs showcasing all the group members' considerable strengths. Distinctively tight instrumental playing underscores memorable material, while Jim Morrison's authoritative vocal ranges from the demonstrative ('Maggie McGill') to the melancholic ('The Spy'). Despite contemporary problems, the Doors emerged with an album the equal of their first two stunning releases.

- Tracks: *Roadhouse Blues; Waiting For The Sun; You Make Me Real; Peace Frog; Blue Sunday; Ship Of Fools; Land Ho; The Spy; Queen Of The Highway; Indian Summer; Maggie McGill.*
- First released 1970
- UK peak chart position: 12
- USA peak chart position: 4

Morrison, Barbara

b. Ypsilanti, Michigan, USA. Raised in a suburb of Detroit, Morrison sang as a child, mostly in church. Success in a talent contest was rewarded with a scholarship to Eastern Michigan University. She continued to sing, gaining in confidence with maturity and in 1973 moved to Southern California, teaming up with **Eddie 'Cleanhead' Vinson** with whose band she remained for a few years. Later, she toured the USA and Europe and also recorded with R&B legend **Johnny Otis**. In 1987 Morrison went solo, dividing her time between Los Angeles and Europe where she developed a following thanks in part to her recordings made for the company owned by German jazz drummer Thilo Berg. In the mid-90s she was continuing this roving career, attracting the attention of a growing number of fans who include singer **Dionne Warwick**. Morrison sings in a ringing soul-inflected jazz style and her striking and exuberant personality shines through her voice.

- ALBUMS: *Doing All Right* (Mons 1992)★★★, *Blues For Ella* (Mons 1993)★★★★.

Morrison, James

b. James Lloyd Morrison, 11 November 1962, Sydney, Australia. Morrison was born into a musical family and at the age of seven started to play the cornet at school and in church. Within a year he was also playing other instruments including, trombone, tuba and saxophone. In 1971, with his brother John, he formed a band that played at local shopping centres. Morrison progressed to performing in various bands and in 1975 entered the New South Wales Conservatorium. A meeting with Don Burrows proved to be a decisive moment in Morrison's fledgling career. Burrows encouraged him to join his quartet, which was about to tour Australia and Asia. At the age of 17 Morrison made his debut American performance at the **Monterey Jazz Festival**. In 1982 he became Lecturer Of Jazz Studies at the NSW Conservatorium. The following year, with Burrows, Morrison made his featured recording debut on *At The Winery*. This displayed Morrison's technical virtuosity and personal flamboyance as a trumpet and trombone player. Another project, the Morrison Brothers Big Band, featured James and John with some of Sydney's most talented young musicians, they recorded an album and were featured in an ABC television special. With a flair for publicity, Morrison became a national television celebrity, performing instrumental theatrics, playing a dozen instruments, mountain climbing while playing his trumpet, car racing and playing trombone while flying an aircraft. Serious musical events included a 1986 Royal Command Performance and a five-month association with veteran trumpet player, **Red Rodney**. A well received album, *Swiss Encounter - Live At The Montreux Jazz Festival*, enhanced Morrison's ever increasing international profile. In 1989 he played the trombone in the all-star international Phillip Morris Superband. The following year Morrison's prodigious talents and fame inspired a feature film entitled, *The Wizard Of Oz*. He also began touring with the veteran bass player, **Ray Brown** and his trio. The outfit recorded *Snappy Doo* and the title tune became a successful single. In 1992 Morrison expanded his musical activities by performing in Brisbane with opera singer Joan Carden and the Queensland Symphony Orchestra. There was also an encore performance at the Royal Opera House in London's Covent Garden. The following year he recorded a Christmas album in the Berlin Opera House with the 70-piece RIAS Radio Orchestra and the Ray Brown Trio. In Australia, Morrison enjoyed the position of a national celebrity as a regular on television and radio, he also became an ubiquitous performer on the jazz and cabaret circuit with groups ranging from trios to big bands, always with an ever increasing arsenal of musical instruments. In October 1996 he travelled to Davenport, Iowa, USA to perform a new work by **Lalo Schifrin** dedicated to **Bix Beiderbecke**. Playing Beiderbecke's own cornet, Morrison performed *A Rhapsody For Bix*, with the Quad Symphony Orchestra. Within a week of returning to Australia, he was recording a live album at Brisbane's Bass Note Restaurant. James Morrison is Australia's most popular and talented Australian jazz musician. He is virtuoso on trumpet and trombone, an excellent euphonium and tuba player and competent on piano and alto saxophone.

● ALBUMS: *A Night In Tunisia* (ABC 1984)★★★★, *James Morrison At The Winery* (ABC 1985)★★★, *Postcards From Down Under* (WEA 1988)★★★, *Swiss Encounter* (WEA 1988)★★★, *Snappy Doo* (WEA 1990)★★, *Two In The Max* (WEA 1991)★★★, *This Is Christmas* (WEA 1993)★★, *James Morrison And The Hot Horn Happening - Live In Paris.*(WEA 1994)★★★, *Live At The Sydney Opera House* (WEA 1995)★★★.

Morrison, Mark

b. 1973, Leicester, Leicestershire, England. Although the swingbeat or urban R&B sound of **R. Kelly**, **SWV**, **TLC** and others had made a huge impression among British record buyers, until the breakthrough of Mark Morrison in 1995 the UK had failed to provide a credible domestic alternative. Morrison had grown up in Leicester and Palm Beach, Florida, USA, and was thus better disposed to adopt the style than most. His debut single, 1995's 'Crazy', saw him announce himself as the 'UK King Of Swing', and brought immediate chart success. His irresistible March 1996 single 'Return Of The Mack' was highly derivative of his American peers in style, language and content, but again brought major chart success both in the UK and USA. It was followed by an album of the same title which was co-produced with Phil Chill. He was found guilty of threatening behaviour with a gun and was sentenced to three months' imprisonment in May 1997. In March 1998 a catalogue of further misdemeanours culminated in a 12 month jail sentence.

● ALBUMS: *Return Of The Mack* (WEA 1996)★★★.

Morrison, Neville

b. *c.*1965, Manchester, England. Although born in the UK, Morrison spent his formative years in Jamaica. His route to stardom included several successful appearances on local talent shows in Kingston and singing over dub plates on **sound systems**. By 1986 he was encouraged by **dancehall** singer **Half Pint** to go for an audition with George Phang, who had produced the singer's classic 'Greetings'. Having convinced the producer of his abilities, Morrison recorded his debut, 'Lovers Feeling'. By 1988 Morrison had returned to the UK where his cousin Dennis Rowe asked him to sing on the legendary Saxon sound system, and produced his UK debut, 'Got To Make A Change'. By the early 90s he had a string of hits for a number of producers, including 'Best Of Me', 'Wanna Make Love', 'Phone Me', 'You're Gonna Leave' and his number 1 hit 'Crying Over You'. In 1995 Morrison accepted the role of Mango in Devon Morgan's musical play, *Johnny Dollar*. The show featured a number of top UK performers including Sylvia Tella, **Peter Hunningale** and **Tippa Irie**. He returned to the recording scene with the Christmas 1995 release of his biggest-selling single to date, 'True Friends', which reached the top of the reggae chart in the spring of 1996. A year later he repeated his chart success with 'This Game Called Love', enhanced by an infectious loop including the horn riff from **Delroy Wilson**'s 'Dancing Mood'.

● ALBUMS: *True Friends* (Fashion 1996)★★★.

Morrison, Van

b. George Ivan Morrison, 31 August 1945, Belfast, Northern Ireland. The son of a noted collector of jazz and blues records, Morrison quickly developed an interest in music. At the age of 12 he joined Deannie Sands And The Javelins, an aspiring skiffle group, but within two years was an integral part of the Monarchs, a showband which, by 1963, was embracing R&B and soul. Tours of Scotland and England were undertaken before the group travelled to Germany where they completed a lone single for **CBS**, 'Bozoo Hully Gully'/'Twingy Baby', before disbanding. The experience Morrison garnered - he took up vocals, saxophone and harmonica - proved invaluable upon his return to Belfast and a subsequent merger with members of local attraction the Gamblers in a new act, **Them**. This exciting group scored two notable hit singles with 'Baby Please Don't Go' and 'Here Comes The Night' (both 1965), while the former's b-side 'Gloria', a snarling Morrison original, is revered as a classic of the garage-band genre. The group's progress was hampered by instability and Morrison's reluctance to court the pop marketplace - a feature continued throughout his career - but their albums showed the early blossoming of an original stylist. His reading of **Bob Dylan**'s 'It's All Over Now, Baby Blue' (*Them Again*) is rightly regarded as one of the finest interpretations in a much-covered catalogue. Them was dissolved in 1966 following an arduous US tour, but within months the singer had returned to New York at the prompting of producer **Bert Berns**. Their partnership resulted in 'Brown-Eyed Girl', an ebullient celebration of love in a style redolent of classic black harmony groups. The single deservedly reached the US Top 10, in turn inspiring the hurriedly issued *Blowin' Your Mind.* Morrison later claimed the set was culled from sessions for projected singles and, although inconsistent, contained the cathartic 'T.B. Sheets', on which Morrison first introduced the stream-of-consciousness imagery recurring in later work. Berns' premature death brought this period to a sudden end, and for the ensuing 12 months Morrison punctuated live performances by preparing his next release.

Astral Weeks showed the benefit of such seclusion, as here an ambition to create without pop's constraints was fully realized. Drawing support from a stellar backing group which included **Miles Davis**' bassist Richard Davis and **Modern Jazz Quartet** drummer Connie Kay, Morrison created an ever-shifting musical tapestry, inspired by blues, soul and gospel, yet without ever imitating their sound. His vocal performance was both assured and highly emotional and the resultant collection is justifiably lauded as one of rock's landmark releases. On ***Moondance*** the artist returned to a more conventional sense of discipline, on which tighter, punchier, jazzier arrangements formed the platform for the singer's still-soaring inflections. 'Caravan', 'Into The Mystic' and the title track itself (reminiscent of **Kenny Burrell**'s 'Midnight Blue'), became a staple part of Van's subsequent career, offering an optimistic spirit prevalent in the artist's immediate recordings. Both *Van Morrison, His Band And The Street Choir* and *Tupelo Honey* suggested a newfound peace of mind, as a now-married Morrison celebrated the idyll of his sylvan surroundings. 'Domino' and 'Wild Night' were the album's respective US hit singles, both of which invoked the punch of classic **Stax**-era soul, and if the former set offered a greater debt to R&B, its counterpart showed an infatuation with country styles. Both preoccupations were maintained on ***Saint Dominic's Preview***, one of Morrison's most enigmatic releases. Having opened the set with 'Jackie Wilson Said', an effervescent tribute to the great soul singer later covered by **Dexys Midnight Runners**. Morrison wove a path through rock and late-night jazz culminating in two lengthy compositions, both laced with chiming acoustic 12-string guitar, 'Listen To The Lion' and 'Almost Independence Day'. Here he resumed vocal improvisation and by alternately whispering, pleading, shouting and extolling, created two intoxicating and hypnotic performances.

Morrison's next release, *Hard Nose The Highway*, proved disappointing as the artist enhanced an ever-widening palette with contributions by the Oakland Symphony Chamber Chorus and such disparate inclusions as 'Green', culled from the educational children's show, *Sesame Street*, and the folk standard 'Wild Mountain Thyme', herein retitled 'Purple Heather'. Despite the presence of 'Wild Love' and 'The Great Deception', the album is generally regarded as inconsistent. However, Morrison reclaimed his iconoclastic position with the enthralling ***It's Too Late To Stop Now***, an in-concert selection on which he was backed by the Caledonia Soul Orchestra. Morrison not only restated his own impressive catalogue, but acknowledged his mentors with a series of tight and outstanding recreations, notably of **Sonny Boy 'Rice Miller' Williamson** ('Take Your Hand Out Of Your Pocket'), **Ray Charles** ('I Believe To My Soul') and **Bobby Bland** ('Ain't Nothing You Can Do'). The result was a seamless tribute to R&B and one of rock's definitive live albums. It was succeeded by the pastoral *Veedon Fleece*, a set inspired by a sabbatical in Ireland during 1973. Its sense of spirituality - a keynote of Morrison's later work - is best captured on 'You Don't Pull No Punches But You Don't Push The River', but 'The Streets Of Arklow' and 'County Fair' are equally evocative. The judicious use of uillean pipes and woodwind enhanced the rural atmosphere of a collection which, although received with mixed reviews, is, in retrospect, a lynchpin in the artist's subsequent development.

A three-year hiatus ended with the release of *A Period Of Transition*, a largely undistinguished set on which the singer collaborated actively with **Dr. John**. *Wavelength*, which featured former Them organist **Peter Bardens**, was welcomed as a marked improvement and if lacking the triumphs of earlier work, contained none of its pitfalls and instead offered a mature musical consistency. Similar qualities abounded on *Into The Music* which included the noticeably buoyant 'Bright Side Of The Road', Van's first solo, albeit minor, UK chart entry. It also featured 'And The Healing Has Begun', wherein Morrison celebrated his past in order to address his future, and the shamelessly nostalgic 'It's All In The Game', a cover version of **Tommy Edward**'s 1957 hit single. Although a general penchant for punchy soul suggested part of a continuing affinity, it instead marked the end of a stylistic era. On *Common One* Morrison resumed his introspective path and, on the expansive 'Somewhere In England', referred to the works of Wordsworth, Coleridge and T.S. Eliot in a piece whose gruff, improvisatory nature polarized critics proclaiming it either mesmerizing or self-indulgent. A greater sense of discipline on *Beautiful Vision* resulted in another much-lauded classic. Although noted for 'Cleaning Windows', a joyous celebration of the singer's formative Belfast years, the album contained several rich, meditative compositions, notably 'Dweller On The Threshold' and 'Across The Bridge Where Angels Dwell'.

Inarticulate Speech Of The Heart and *A Sense Of Wonder* continued in a similar vein, the former boasting the compulsive 'Rave On John Donne', wherein Morrison again placed his work on a strictly literary pantheon, while the latter opened with the equally evocative 'Tore Down A La Rimbaud'. The title track of the latter set the style for many beautifully wandering and spiritually uplifting songs of the next fertile period. *Live At The Grand Opera House, Belfast* was an insubstantial resumé, failing to capture the sense of occasion demonstrably apparent in person, but Morrison confirmed his artistic rebirth with *No Guru, No Method, No Teacher*. Here he openly acknowledged his musical past - the set included the punningly titled 'Here Comes The Knight' - as well as offering a searing riposte to those perceived as imitators on 'A Town Called Paradise'. 'Tir Na Nog' and 'One Irish Rover' continued his long-running affair with Celtic themes, a feature equally relevant on *Poetic Champions Compose*. The wedding of love and religion, another integral part of the artist's 80s work, was enhanced by the sumptuous 'Sometimes I Feel Like A Motherless Child', on which the singer's contemplative delivery was truly inspirational. Morrison, many years into his career, was now producing an astonishingly high standard of work. His albums during this period were events, not mere releases.

Irish Heartbeat, a festive collaboration with traditional act the **Chieftains**, offered a joyous but less intensive perspective. Although the title song and 'Celtic Ray' were exhumed from Morrison's own catalogue, its highlights included moving renditions of 'She Moved Through The Fair' and 'Carrickfergus'. By this time

(1988) Morrison was resettled in London and had invited R&B vocalist/organist **Georgie Fame** to join his touring revue. ***Avalon Sunset*** enhanced the singer's commercial ascendancy when 'Whenever God Shines His Light On Me', a duet with **Cliff Richard**, became a UK Top 20 single, Morrison's first since Them's halcyon days. The album had once again a strong spiritual feel combined with childhood memories. Morrison, however, was also able to compose and deliver quite immaculate love songs, including the stunning 'Have I Told You Lately That I Love You'. *Enlightenment* thus engendered considerable interest although Morrison, as oblivious to pop's trappings as always, simply maintained his peerless progress. The mixture was as before, from the pulsating opening track, 'Real Real Gone', itself once considered for *Common One*, through gospel and the biographical, where 'Days Before Rock 'N' Roll' recalls the singer's discovery, by radio, of Ray Charles and **Little Richard**. 1991 witnessed another unlikely collaboration when Morrison recorded several songs with **Tom Jones**, one of which, 'Carrying A Torch', was remade for ***Hymns To The Silence***. This expansive double set confirmed the artist's prolific nature, yet reviews lauding its sense of grandeur also queried its self-obsession. *Too Long In Exile*, visited his R&B roots and includes a reworked 'Gloria', featuring a duet with **John Lee Hooker**. In February 1994 he was honoured at the Brit Awards for his outstanding contribution to music. *Days Like This* was highly accessible, easy on the ear and probably the most 'contented' album he has made since *Tupelo Honey* 24 years previously. That year a lacklustre tribute album, *No Prima Donna*, was issued by Morrison's Exile productions, featuring contributions from diverse names including Shana Morrison (his daughter), **Lisa Stansfield**, **Elvis Costello** and the **Phil Coulter** Orchestra; however, it was a grave disappointment for Morrison's fans. *How Long Has This Been Going On*, recorded with Georgie Fame in 1995, was a comfortable jazz album revisiting the past. He continued in this vein with Fame, **Ben Sidran** and one of his idols, **Mose Allison**, with a tribute album to the latter in 1996. The same year, Morrison was awarded the OBE for his services to music. His 1997 offering was *The Healing Game*. Breaking no new ground, this album featured more original songs using the same glorious chord changes which the converted loved. Morrison, whose disdain for the press is legendary, doubtless remained unmoved by his critics, yet the paradox of a man capable of sumptuous music and a barking temper is indeed intriguing. It is a tribute that such aberrations can be set aside in order to enjoy his enthralling catalogue. Taken as a whole, this body of work is one the most necessary, complete and important collections in rock music, and it is still growing. *The Philosopher's Stone* was a compilation of Morrison's unreleased material.

● ALBUMS: *Blowin' Your Mind* (Bang 1967)★★, *Astral Weeks* (Warners 1968)★★★★★, *Moondance* (Warners 1970)★★★★, *Van Morrison, His Band And The Street Choir* (Warners 1970)★★, *Tupelo Honey* (Warners 1971)★★★★, *Saint Dominic's Preview* (Warners 1972)★★★★, *T.B. Sheets* (Bang 1973)★★, *Hard Nose The Highway* (Warners 1973)★★, *It's Too Late To Stop Now* (Warners 1974)★★★★, *Veedon Fleece* (Warners 1974)★★★★, *A Period Of Transition* (Warners 1977)★★★, *Wavelength* (Warners 1978)★★★, *Into The Music* (Vertigo 1979)★★★, *Common One* (Mercury 1980)★★, *Beautiful Vision* (Mercury 1982)★★★, *Inarticulate Speech Of The Heart* (Mercury 1983)★★, *Live At The Grand Opera House, Belfast* (Mercury 1984)★★, *A Sense Of Wonder* (Mercury 1984)★★★★, *No Guru, No Method, No Teacher* (Mercury 1986)★★★★, *Poetic Champions Compose* (Mercury 1987)★★★★, with the Chieftains *Irish Heartbeat* (Mercury 1988)★★★★, *Avalon Sunset* (Mercury 1989)★★★★, *Enlightenment* (Mercury 1990)★★★, *Hymns To The Silence* (Polydor 1991)★★★★, *Too Long In Exile* (Polydor 1993)★★★, *A Night In San Francisco* (Polydor 1994)★★, *Days Like This* (Polydor 1995)★★★, with Georgie Fame *How Long Has This Been Going On* (Verve 1995)★★★, with Fame, Mose Allison, Ben Sidran *Tell Me Something: The Songs Of Mose Allison* (Verve 1996)★★, *The Healing Game* (Polydor 1997)★★★.

● COMPILATIONS: *The Best Of Van Morrison* (Bang 1971)★★, *This Is Where I Came In* (Bang 1977)★★, *The Best Of Van Morrison* (Polydor 1990)★★★★★, *Bang Masters* (Legacy 1991)★★★, *The Best Of Volume 2* (Polydor 1992)★★★★, *New York Sessions '67* (Burning Airlines 1997)★★, *The Philosopher's Stone* (Polydor 1998)★★★.

● VIDEOS: *The Concert* (Channel 5 1990).

● FURTHER READING: *Van Morrison*, Ritchie Yorke. *Van Morrison: A Portrait Of The Artist*, Johnny Rogan. *Van Morrison: The Mystic's Music*, Howard A.DeWitt. *Van Morrison: Too Late To Stop Now*, Steve Turner. *Van Morrison: Inarticulate Speech Of The Heart*, John Collis.

Morrissey

b. Steven Patrick Morrissey, 22 May 1959, Davyhulme, Manchester, England. Morrissey began his career with the vague intention of succeeding as a music journalist. Unemployed in Manchester during the late 70s, he frequently wrote letters to the music press and was eventually taken on by *Record Mirror* as a freelance local reviewer. During this period, he also ran a **New York Dolls** fan club and wrote a booklet about them. Another small illustrated volume, *James Dean Is Not Dead*, briefly catalogued the career of another Morrissey obsession. Two other projects, on girl groups and minor film stars, failed to reach the printed page. In the meantime, Morrissey was attempting unsuccessfully to progress as a performer. He had played a couple of gigs with local group the Nosebleeds and failed a record company audition with a relaunched version of **Slaughter And The Dogs**. In 1982 he was approached by Wythenshawe guitarist Johnny Maher (later Marr) with the idea of forming a songwriting team. They soon developed into the **Smiths**, the most important and critically acclaimed UK group of the 80s. Morrissey's arch lyrics, powerful persona and general newsworthiness made him a pop figure whose articulacy was unmatched by any of his contemporaries. By the late summer of 1987, the Smiths had disbanded, leaving Morrissey to pursue a solo career. Early the following year he issued his first post-Smiths single, 'Suedehead', with Vini Reilly (**Durutti Column**) filling the guitarist's spot. The track was irresistibly commercial and reached the UK Top 5. The subsequent ***Viva Hate*** hit number 1 in the UK album charts soon after, indicating a long and successful future with **EMI Records**. A further UK Top 10 single with the John Betjemen-influenced 'Everyday Is Like Sunday' reiterated that point. In spite of his successes, Morrissey was initially keen on promoting a Smiths reunion but the closest this reached was the equivalent of a farewell concert in the unlikely setting of Wolverhampton Civic Hall. On 22 December 1988, Morrissey performed alongside former Smiths Andy Rourke, Mike Joyce and Craig Gannon for a 1,700 capacity audience, many of whom had queued for days in order to gain admittance to the venue. The following year brought several problems. Although he continued to release strong singles such as 'The Last Of The Famous International Playboys' and 'Interesting Drug', both reviews and chart placings were slightly less successful than expected. By the time of 'Ouija Board, Ouija Board', Morrissey suffered the most disappointing reviews of his career and, despite its charm, the single only reached number 18. Financial wrangles and management changes, which had characterized the Smiths' career, were repeated by Morrissey the soloist. A projected album, *Bona Drag*, was delayed and eventually cancelled, although the title served for a formidable hits and b-side compilation. In the meantime, Morrissey concentrated on the singles market, issuing some fascinating product, most notably the macabre 'November Spawned A Monster' and controversial 'Piccadilly Palare'. In March 1991, Morrissey issued the long-awaited *Kill Uncle*, a light yet not unappealing work, produced by Clive Langer and Alan Winstanley. By this time, the artist had not toured since the heyday of the Smiths, and there were some critics who wondered whether he would ever perform again. That question was answered in the summer and winter of 1991 when the singer embarked on a world tour, backed by a rockabilly group, whose raw energy and enthusiasm brought a new dimension to his recently understated studio work. The fruits of this collaboration were revealed on ***Your Arsenal***, a neat fusion of 50s rockabilly influences and 70s glam rock. The presence of former **David Bowie** acolyte **Mick Ronson** as producer added to its impetus. During 1992 Morrissey again hit the headlines when he issued a bitter attack on author Johnny Rogan. Prior to the publication of a book on the Smiths, which he had yet to read, Morrissey decreed: 'Personally, I hope Johnny Rogan ends his days very soon in an M3 pile-up.' The much-publicized and long-running dispute merely served to focus attention on the book and heighten appreciation of his Smiths work. *Beethoven Was Deaf*, a live album that disappeared after only two weeks in the charts, was a dismal failure. However, Morrissey was now beginning to cultivate a following in the USA substantially beyond the cult devotees who had followed the Smiths in that country. This offered welcome succour at a time when UK critics were predicting his imminent downfall. Then came the Madstock disaster - a live appearance in support of a re-formed **Madness** that saw Morrissey bedecked in a Union Jack - which, when combined with song titles such as 'Bengali In Platforms' and 'The National Front Disco', saw a huge debate rage in the media over the artist's interpretation of 'Englishness'. *Vauxhall And I*, a chilling treatise of pained reflection proved Morrissey's most outstanding release to date, reaching number 1 in the UK. With the more sedate production from **Steve Lillywhite**, this was the closest the artist had come to matching his lyricism with the right material components since the Smiths. Indeed, as *Select* magazine decreed: 'If he keeps making albums like this, you won't want the Smiths back'. However, it was to be his last album with EMI/**HMV Records**, apart from the much-criticized compilation *The World Of Morrissey*. Meanwhile, a collaboration with Siouxsie on the single 'Interlude', fell outside the UK Top 40. Morrissey next moved to BMG Records as they chose to revive another old label, this time **RCA Victor** for 1995's *Southpaw Grammar*. This set opened with 'The Teachers Are Afraid Of The Pupils', an arresting 11-minute update to the Smiths' 'The Headmaster Ritual', which placed the secondary school teacher in the role of victim. Critics were not overly impressed and the album disappeared from the playlists and people's minds after a few weeks. Morrissey made the headlines in 1997 with the long-standing court case over Mike Joyce's claim on royalties. The judge ruled against Morrissey and Marr. This must have been his absolute nadir; even his tracker-dog biographer Rogan was able to confront him at the courtrooms. Ploughing on, Morrissey released the delayed *Maladjusted* for new label **Island**, although he was forced to omit a track that allegedly attacked Joyce and Rourke.

● ALBUMS: *Viva Hate* (HMV 1988)★★★★, *Kill Uncle* (HMV 1991)★★, *Your Arsenal* (HMV 1992)★★★★, *Beethoven Was Deaf* (HMV 1993)★★, *Vauxhall And I* (HMV 1994)★★★★, *Southpaw Grammar* (RCA Victor 1995)★★★, *Maladjusted* (Island 1997)★★★.

● COMPILATIONS: *Bona Drag* (HMV 1990)★★★★, *The World Of Morrissey* (EMI 1995)★★, *Suedehead - The Best Of* (EMI 1997)★★★.

● VIDEOS: *Live In Dallas* (1993), *Introducing Morrissey* (Warner Music Video 1996).

● FURTHER READING: *Morrissey In His Own Words*, John Robertson. *Morrissey Shot*, Linder Sterling. *Morrissey & Marr: The Severed Alliance*, Johnny Rogan. *Peepholism: Into The Art Of Morrissey*, Jo Slee. *Landscapes Of The Mind*, David Bret.

Morrissey, Dick

b. 9 May 1940, Horley, Surrey, England. A self-taught tenor saxophonist who is also adept on clarinet, flute and soprano saxophone, Morrissey became a professional musician at the end of his teens. In 1960 he played in a band led by Harry South and soon afterwards formed his own quartet with South, Phil Bates and **Phil Seamen**. He maintained a small band throughout the 60s, playing club engagements in the UK, backing visiting American jazzmen (including **Jimmy Witherspoon**) and making records. In the 70s Morrissey was deeply involved in jazz-rock, co-leading the band highly respected **If**, working with **Herbie Mann**, and recording with the **Average White Band**. The most important of the bands in this idiom with which he was associated was the excellent Morrissey-Mullen band he co-led with **Jim Mullen**. The band became one of the UK's best-known jazz-rock bands and remained in existence into the mid-80s, after which Morrissey returned to leading a more mainstream jazz-orientated group.

● ALBUMS: *It's Morrissey, Man!* (1961)★★★, *Have You Heard?* (1963)★★★, *Jimmy Witherspoon At The Bull's Head* (1966)★★, *Storm Warning* (Mercury 1967)★★★★, *After Dark* (Coda 1983)★★★, *Resurrection Ritual* (Miles 1988)★★★, *Souliloquy* (Coda 1988)★★★. As Morrissey-Mullen *Up* (1977)★★★, *Cape Wrath* (Harvest 1979)★★★★, *Badness* (1981),★★★ *Life On The Wire* (1982)★★★, *It's About Time* (1983)★★★, *This Must Be The Place* (1985)★★★, *Happy Hour* (1988)★★★.

Morrissey, Louise

b. 23 March 1961, Bansha, Co. Tipperary, Eire. She grew up with a love of music and after completing her schooling, began to sing with her brothers, Billy and Norman, as the Morrisseys Folk And Ballad Group. She made her first recording, 'Farewell To Carlingford', in 1978. The group recorded several successful albums, including *Ireland's Morrisseys* and *On Stage (Live From Olympia)*. In 1988, encouraged by the popularity of Irish singers such as Ray Lynam and **Philomena Begley**, she gave up folk music in favour of the ever-popular country and Irish (Norman became the bass guitarist in her band and Billy the band's manager). Her second country music recording, 'The Night Daniel O'Donnell Came To Town' (based on **Johnny Cash**'s hit 'The Night Hank Williams Came To Town'), was a big hit for her in Ireland and quickly established her as a major Irish country singer. In 1990, in Zurich, competing against 14 countries, she won the European Country Music Gold Star Award singing 'Tipperary On My Mind', and since then she has continued to build her reputation with fine record releases. Her video *Memories Of Home* (1990) has sold in large numbers and she proved very popular on an appearance at the Wembley International Festival Of Country Music. Her touring has seen her play venues in the USA, Denmark and the Lebanon. On 26 September 1993, she survived a head-on car crash when travelling to a concert. She was scheduled to fly to Nashville the following day to record another album and make US concert appearances, but her injuries were so severe that it was six months before she was able to perform again. During her absence, the talented Trudi Lalor, a promising young vocalist, fronted Louise's band and fulfilled all her Irish and UK commitments. In 1995, completely recovered, Morrissey toured the UK with **Charley Pride**, receiving glowing tributes for her singing. She is equally at home with Irish ballads such as 'The Rose Of Allendale', country standards like 'Blue Eyes Crying In The Rain' or modern songs, including 'Achy Breaky Heart', one of the 14 tracks she recorded on an earlier visit to Nashville. She is the possessor of one of the finest female voices currently performing around the Irish and UK country music scene.

● ALBUMS: *Louise* (CMR 1988)★★★, *When I Was Yours* (CMR/Ritz 1990)★★★, *Here I Am In Love Again* (CMR/RTE 1991)★★★, *Silver Threads Among The Gold - Reflections* (CMR 1993)★★★, *You'll Remember Me* (Ritz 1994)★★★.

● VIDEOS: *Memories Of Home* (Ritz 1990).

Morrissey-Mullen

(see **Morrissey, Dick; Mullen, Jim**)

Morrow, Buddy

b. Muni Zudecoff, 8 February 1919, New Haven, USA. Morrow, after graduating from Juilliard, began his prolific career as a sideman with the hotel bands of **Eddy Duchin** and **Vincent Lopez**. He developed into a jazzman in Vocalion sessions with **Sharkey Bonano**'s Sharks Of Rhythm, a 1936 **Eddie Condon** Dixieland group. He reached swing band status with **Artie Shaw** the same year, under his real name then later Muni Morrow (his adopted name). He joined **Tommy Dorsey**'s trombone section in 1938 for 'Boogie Woogie' and 'Hawaiian War Chant', the next year playing with **Paul Whiteman**'s Concert Orchestra in their **Decca/Brunswick** recording of **Gershwin**'s 'Concerto In F'. He joined **Tony Pastor** in 1940 on his way to replacing **Ray Conniff** with the **Bob Crosby** band (1941). (The next year saw him in the US Navy, with a one-off **Red McKenzie** jazz session for Commodore producing *inter alia* 'Sweet Lorraine' and 'Talk Of The Town'). On demob Morrow played with **Jimmy Dorsey** for a while ('Jumping Jehosaphat') then moved into radio; conducting in the studios gave him a taste for leading, and **RCA** Victor decided to back him with his own band in 1951. His first minor hit was a crossover into R&B with 'Night Train', taken from **Duke Ellington**'s 'Happy Go Lucky Local' by **Jimmy Forrest**, who had his own hit on United. There was little room for big bands in subsequent years, on singles at least, and after more minor hits with 'Man With The Golden Arm' and 'Dragnet', Morrow concentrated in the late 50s and early 60s on albums of standards for **Mercury**, Victor and Camden, not all of which were issued in the UK. He returned to studio work, emerging on occasion to front revivals of the Dorsey and Miller bands.

Morse, Ella Mae

b. 12 September, 1924, Mansfield, Texas, USA. A singer with an appealing jazz/blues style, Morse first sang with a band organized by her pianist mother and her father who was a drummer. At the age of 12 she was heard at a Houston Jam session by **Jimmy Dorsey**, who hired her as replacement for June Richmond. Her stay with Dorsey was a brief one, and she returned to Texas and sang with local bands. Subsequently she was heard singing in a San Diego club by **Freddie Slack**, who had been the pianist when she was with the Dorsey band. He signed her as the vocalist on his first **Capitol** recording session in 1942, which resulted in 'Cow Cow Boogie'. The record became a million-seller, and Morse had further hits in the 40s with 'Mr. Five By Five', 'Shoo Shoo Baby', 'Tess's Torch Song (If I Had A Man)', 'Milkman, Keep Those Bottles Quiet', 'The Patty Cake Man', 'Captain Kidd', 'Buzz Me', and 'House Of Blue Lights' (1946). She also appeared in a few minor films such as ***Reveille With Beverly***, *Ghost Catchers*, *South Of Dixie*, and *How Do You Do It?* Morse retired for a time, but made a spectacular comeback in 1952 with another enormous hit, 'Blacksmith Blues', on which she was accompanied by **Nelson Riddle** and his orchestra. She continued to perform over the years, and was spotted in 1987 at Michael's Pub in New York with another 40s survivor, **Nellie Lutcher**.

● COMPILATIONS: *The Morse Code* (1957)★★★, *Sensational* 1951-57 recordings (Capitol 1986)★★★, *Barrel House, Boogie And The Blues* (Pathé Marconi 1984)★★★, *The Hits Of* (Pathé Marconi 1984)★★★, *Capitol Collectors* (Capitol 1992)★★★, *The Very Best Of* (Collectables 1998)★★★★.

Morse, Steve, Band

Instrumental rock guitarist Steve Morse (b. Ohio, USA) took his primary influence, like so many others, from the **Beatles**. Expanding his listening to include prevalent rock bands such as the **Yardbirds**, **Jimi Hendrix** and **Led Zeppelin**, as well as a nascent interest in country music, Morse moved with his family to Georgia at the age of 13. There he was captivated by a live concert by classical guitarist Juan Mercadal, and he persuaded the artist to give him lessons. He went on to study with Mercadal at the University of Miami, while also assembling his first band, **Dixie Dregs** (aka the Dregs). Inspired by a campus performance from **John McLaughlin**'s original **Mahavishnu** Quartet, he dedicated himself to exploring the conventions and frontiers of instrumental rock music. The Dregs, essentially a vehicle for these experiments, went on to record eight albums of bright, impressive fusion. Morse qualified as a pilot during this time, and flying remains his greatest passion outside of music. He also began his solo career after briefly joining **Kansas** for two albums. The Steve Morse Band's debut, *The Introduction*, continued to mine a particularly adept blend of instrumental rock fusion, with a guest role for guitarist **Albert Lee**. There was more of a vocal presence for *Stand Up*, which featured an appearance from another renowned guitarist, **Eric Johnson.** By the advent of *Southern Steel*, the Steve Morse Band was a core team of Morse, **Berklee** graduate Dave LaRue (bass) and Van Romaine (drums, ex-**Blood, Sweat And Tears**; Kansas; and **Naughty By Nature**). The acclaim surrounding Morse has rarely died down throughout his career - *Guitar Player* magazine made him ineligible for their Best Overall Guitarist poll after he won it five times in succession. He has also collaborated with artists including **Eddie Van Halen**, **Steve Howe** and **Lynyrd Skynyrd**, and accepted an invitation to join **Deep Purple** for a spell during the mid-90s. The Steve Morse Band's sixth album, *Structural Damage*, revealed an undiminished talent, and included the Celtic-influenced 'Sacred Ground' and the cinematic 'Dreamland'.

● ALBUMS: *The Introduction* (Elektra 1984)★★★, *Stand Up* (Elektra 1985)★★★, *High Tension Wires* (MCA 1989)★★★, *Southern Steel* (MCA 1991)★★★★, *Coast To Coast* (MCA 1993)★★★, *Structural Damage* (High Street 1995)★★★★.

● VIDEOS: *Highlights* (Warner Music 1995).

Morta Skuld

Milwaukee-based four-piece Morta Skuld specialize in a provocative cocktail of death metal and noise, brewed by Dave Gregor (vocals, guitar), Jason Hellman (bass), Jason O'Connell (guitar) and Kent Truckebrod (drums). Their debut for Deaf Records was somewhat lacklustre, and several personnel difficulties erupted following its release, resulting in the band splitting in two. However, by the advent of a second long-playing set, the group had moved up a gear both in tempo and cohesion. The improvement was partially justified by the fact that, although their debut was released early in 1993, it had actually been written and recorded over a year earlier. The newer material, akin to a skinnier **Obituary** sound, brought good reviews in the metal press.

● ALBUMS: *Dying Remains* (Deaf 1993)★★, *As Humanity Fades* (Deaf 1994)★★★.

Morton, Benny

b. 31 January 1907, New York City, New York, USA, d. 28 December 1985. Largely self-taught, Morton played trombone in bands in and around New York during his teenage years and by 1926 was sufficiently advanced to be hired by **Fletcher Henderson.** He subsequently played in bands led by **Chick Webb**, **Don Redman** and **Count Basie**; in 1940 he became a member of **Teddy Wilson**'s superb sextet. He also made record dates with **Billie Holiday**. In 1943 he joined **Edmond Hall**'s small group, then led his own band for a few years before becoming active in theatre pit bands in New York. In the 50s and 60s he was also busy in radio and recording studio bands, but occasionally turned up on record dates with artists such as **Buck Clayton** and **Ruby Braff**, and by the end of the 60s was mostly back on the jazz scene. He toured widely, playing in various bands including the Saints And Sinners package and outfits led by **Wild Bill Davison**, **Bobby Hackett** and **Sy Oliver**. A smooth and polished player with a relaxed and elegant style, Morton was one of the unsung heroes of the swing era.

● ALBUMS: with Buck Clayton, Ruby Braff *Buck Meets Ruby* (1954)★★★.

Morton, George 'Shadow'

b. 1942, Richmond, Virginia, USA. Shadow Morton - so named because he was never found where he was expected - began his career as a member of the Marquis. This New York vocal group often accompanied Ellie Gaye who, as **Ellie Greenwich**, later enjoyed success as a songwriter with husband **Jeff Barry**. In 1964 Morton brought her a demo of his first composition, '(Remember) Walkin' In The Sand', performed by the then-unknown **Shangri-Las**. Captivated by the ethereal performance, the couple placed the song with the nascent **Red Bird** label where it became the first of several atmospheric collaborations between the artist and this popular act. A US Top 5 hit, the single was succeeded by 'Leader Of The Pack' (a 1964 chart-topper), 'Give Him A Great Big Kiss', 'Out In The Streets' and 'I Can Never Go Home Anymore', but Morton then tired of the girl-group genre. In 1967 he helped launch the career of **Janis Ian** with the controversial 'Society's Child', but found greater fame for his production work for **Vanilla Fudge**. The melodramatic air of the Shangri-Las was herein blended to psychedelic pop, most notably on 'You Keep Me Hanging On', a funereally-paced interpretation of a former hit for the **Supremes**. This inspired rendition sold over one million copies and established a pattern for several subsequent releases. However, Morton left the music business having produced *Too Much Too Soon* (1974) for the **New York Dolls** and undertook a five-year sabbatical. His return in 1979 garnered some publicity, but he failed to recapture the success of the previous decade.

Morton, Jelly Roll

b. Ferdinand Joseph Lemott (or La Menthe), 20 October 1890, New Orleans, Louisiana, USA, d. 10 July 1941. A gifted musician, Morton played various instruments before deciding to concentrate on piano. In the early years of the 20th century he was a popular figure on the seamier side of New Orleans nightlife. He played in brothels, hustled pool and generally lived the high-life. His reputation spread extensively, owing to tours and theatrical work in various parts of the Deep South and visits to Kansas City, Chicago, Los Angeles and other important urban centres. He also worked in Canada, Alaska and Mexico. From 1923 he spent five years based in Chicago, touring and recording with various bands, including the **New Orleans Rhythm Kings** and his own band, the Red Hot Peppers. He later worked with **Fate Marable** and **W.C. Handy**, and by the end of the 20s had moved to New York for residencies and more recording sessions. He also formed a big band, with which he toured throughout the east coast states. Various business ventures played a part in his life, often with disastrous financial consequences, but he remained musically active throughout the 30s, even though he was on the margins of the commercial success which many jazzmen enjoyed in that decade. During the 30s Morton moved to Washington, DC, where he made many recordings, also playing and reminiscing for **Alan Lomax** Snr. of the US Library of Congress. By 1940 his health was failing and he moved to Los Angeles, where he died in July 1941.

One of the major figures in jazz history and a significant musical conceptualist, in particular the role of the arranger, Morton's penchant for self-promotion worked against him and for many years critical perceptions of his true worth were blighted. Many of the recordings which he made during his stay in Chicago have proved to be classics, not least for the construction of those songs he composed and the manner in which they were arranged. Although some thought that carefully arranged music went contrary to the spirit of improvisation that was inherent in jazz, Morton's arrangements, to which he insisted his musicians should strictly adhere, inhibited neither soloists nor the ability of the ensembles to swing mightily. In his arrangements of the mid-20s, Morton foreshadowed many of the musical trends which only emerged fully a decade later as big band jazz became popular. Curiously, Morton failed to grasp the possibilities then open to him and preferred to concentrate on small group work at a time when popular trends were moving in the opposite direction. His compositions include many jazz standards, among them 'The Pearls', 'Sidewalk Blues', 'King Porter Stomp', 'Dead Man Blues', 'Grandpa's Spells', 'Doctor Jazz', 'Wolverine Blues', 'Black Bottom Stomp' and 'Mister Jelly Lord'. As a pianist, Morton's early work was ragtime-oriented; but unlike many of his contemporaries, he was able to expand the rather rigid concept of ragtime to incorporate emerging jazz ideas and his later playing style shows a vital and often exhilarating grasp of many styles. It was, however, as an arranger that Morton made his greatest contribution and he can be regarded as the first significant arranger in jazz. Morton himself certainly never underestimated his own importance; quite the opposite, in fact, since he billed himself as the Originator of Jazz, Stomps and Blues. Shortly before his death he became involved in a mildly embarrassing public wrangle over the origins of the music, denying (rightly, of course) that W.C. Handy was the 'originator of jazz and the blues' and counter-claiming that he had created jazz in 1902. This outburst of self-aggrandizement was ridiculed and created an atmosphere in which few fans, critics or fellow musicians took his work seriously. By the early 50s, however, some more perceptive individuals began to reassess his contribution to jazz and this reappraisal gradually swelled into a tidal wave of critical acclaim. By the 70s musicians were eager to play Morton's music, and through into the 90s many concerts and recordings in the USA and UK have been dedicated to his achievements.

● ALBUMS: *New Orleans Memories* (Commodore 1950)★★★, *Peppers* (Jazz Panorama 1951)★★★, *The Saga Of Mr Jelly Lord Volumes 1-12* (Circle 1951)★★★, *Immortal Performances* (RCA Victor 1952)★★★, *Rediscovered Solos* (Riverside 1953)★★★, *First Recordings* (Riverside 1954)★★★, *Classic Jazz Piano Volumes 1 & 2* (Riverside 1954)★★★, *Classic Piano Solos* (Riverside 1955)★★★, *The Incomparable Jelly Roll Morton* (Riverside 1956)★★★, *Mr Jelly Lord* (Riverside 1956)★★★, *Plays And Sings* (Riverside 1956)★★★, *Rags And Blues* (Riverside 1956)★★★, *Library Of Congress Recordings Volumes 1-12* (Riverside 1956)★★★★, *Mr Jelly Lord* (RCA Victor 1956)★★★, *Stomps And Joys* (RCA Victor 1965)★★★, *Jelly Roll Morton* (Mainstream 1965)★★★, *I Thought I Heard Buddy Bolden Say* (RCA Victor 1966)★★★, *Jelly Roll Morton Centennial: His Complete Victor Recordings* 1926-1939 recordings (Bluebird 1990)★★★★, *Rarities And Alternatives* 1923-1940 recordings (Suisa 1991)★★★, *Mr Jelly Lord* (Pickwick 1992)★★★.

● FURTHER READING: *Mister Jelly Roll: The Fortunes Of Jelly Roll Morton, New Orleans Creole And 'Inventor Of Jazz'*, Alan Lomax. *Jelly Roll Morton*, M. Williams. *Jelly Roll, Jabbo, And Fats*, Whitney Balliett. *Jelly Roll Morton's Last Night At The Jungle Inn*, Samuel B. Charters.

Morton, Pete

b. 30 July 1964, Leicester, England. Morton is one of the newer group of folk singer/songwriters to emerge in recent years who have gained a growing acceptance and respectability. During school days, he played in a punk band redolent of the **Ramones**, and subsequently moved into the folk scene. Having already 'discovered' **Bob Dylan**, Morton found a good deal of interest in the talent available on the circuit. He moved to Manchester in 1987, and was signed by Harbourtown Records, which released the highly acclaimed *Frivolous Love*. This brought Morton to the attention of a wider audience, and he began touring the UK. With the follow-up *One Big Joke* appearing a year later to good reviews, Morton undertook his first tour of the USA in 1989. His style is generally rock-orientated, but still based on traditional styles.

● ALBUMS: *Frivolous Love* (Harbourtown 1987)★★, *One Big Joke* (Harbourtown 1988)★★★★, with Roger Wilson, Simon Edwards *Urban Folk Volume One* (Harbourtown 1990)★★★, *Mad World Blues* (Harbourtown 1992)★★★, *Courage, Love And Grace* (Harboutown 1995)★★★.

Morton, Tex

b. Robert William Lane, 8 August 1916, Nelson, New Zealand, d. 23 July 1983, Sydney, Australia. A Maori neighbour taught Morton his first guitar chords and he became so obsessed with music that, at the age of 15, he ran away from home and busked on the streets of Waihi. When asked one day by the town's policemen if his name was Bobby Lane, he noticed a nearby garage sign that gave the name of 'Morton' and quickly informed the officer that his name was Bob Morton and that he was a street singer and entertainer. He worked on various jobs, including one with a travelling troupe known as the Gaieties Of 1932. He made some aluminium disc recordings in Wellington (never commercially released), which proved very popular on local radio and may well be the first country music records made outside the USA. In 1932, he moved to Australia and worked with travelling shows, where, in addition to singing, he worked as a magician, a boxing booth fighter, with wild animals, as the stooge for others, and even rode as a Wall Of Death rider. In 1934, with a repertoire of Australian bush ballads as well as the early country songs that he had heard on record, he moved to Sydney. He undertook whatever jobs he could find, including going to sea as a stoker and electrician, and once worked as a labourer for the firm responsible for installing the lighting on Sydney Harbour Bridge. After eventually winning a major talent show, he made his first recordings for Regal Zonophone in February 1936 when, among the four tracks recorded, two, 'Happy Yodeller' and 'Swiss Sweetheart', were his own compositions. The records sold well, further sessions soon followed and by 1937, Tex Morton the Yodelling Boundary Rider was a nationally known star. When he played his first concert in Brisbane, the crowd totalled 50,000. He continued to record throughout the late 30s, the material ranging from known country songs and his own numbers to recitations of the works of famous Australian poets Henry Lawson and Banjo Patterson. He published his Tex Morton songbook and a newspaper even ran a comic strip of his adventures. In 1939, a major star, he had established his own travelling circus/rodeo, where apart from singing, he entertained with trick shooting, fancy riding, a memory act and magic. World War II forced him to close his show and he invested heavily in a dude ranch, losing all his money when the project failed. After the war, he re-formed his rodeo, linked it with another major touring zoo and circus and toured all over Australia. In 1949, he decided to move to the USA and, having by then learned an act using hypnotism as well as his other talents, he moved to Los Angeles. After spending two years working as a singer and acting on radio and in some films, he began to appear as The Great Doctor Robert Morton - the World's Greatest Hypnotist. In 1951, he toured the USA and Canada with his one-man show on which he sang, did recitations, trick shooting, mind reading and hypnotism. He proved so popular that he set attendance records in many cities, including St. Louis, Boston and Vancouver and in Toronto his show outran *South Pacific*. Ever the showman, he used many gimmicks to attract the crowd, including stunts such as walking blindfold on the parapet of the tallest building in the town. In the early 60s, with many similar acts now performing, he gave up the hypnotism and, for a time, he worked on the stage and in films as Robert Morton. He briefly and unsuccessfully resurrected The Great Morton upon his return to Australia in 1965. He toured for a while with a small rodeo show but soon found that television had made such entertainment no longer viable. He continued to record and in 1973, he scored a major Australian hit with his song 'The Goodiwindi Grey' (a tribute to a famous racehorse), recorded at what turned out to be his last recording session. Throughout the 70s, he appeared on television and in Australian films and although he often tried to leave out the old hillbilly and yodelling songs, the public would not let him. It is estimated that during his long career he recorded over 1000 songs and had many major national hits with numbers such as 'Beautiful Queensland', 'The Black Sheep' (his best-selling song) and 'Good Old Droving Days'. Tex Morton died from pneumonia in July 1983.

● ALBUMS: *The Tex Morton Story* (1959)★★★, *Tex Morton Looks Back* (1961)★★★, *Songs Of The Outback* (1961)★★★, *The Versatile Tex Morton* (1962)★★★, *Sing, Smile And Sigh* (1964)★★★, *Encores* (60s)★★★, *Hallelujah I'm A Bum* (60s)★★★, *The Travelling Showman* (60s)★★★, *Tex Morton Today* (1970)★★★, *Tex Morton's Australia* (1973)★★★, early tracks some with sister Dorrie *Red River Valley* (1975)★★★.

Morwells

Formed in 1973, in Kingston, Jamaica, this group featured Maurice 'Blacka' Wellington (vocals, percussion) and Eric '**Bingi Bunny**' Lamont (b. *c.*1956, Kingston, Jamaica, West Indies, d. January 1994; vocals, guitar). Prior to forming the group (the group's name is a contraction of Maurice Wellington), Wellington had been a record salesman, and Lamont had recorded with Bongo Herman for **Derrick Harriott**. In 1974 they released 'Mafia Boss' and 'You Got To Be Holy' on their own Morwell Esquire label, and followed these with their debut, *Presenting The Morwells*, in 1975. The album was a blend of strong original songs and cover versions of hits by the **Melodians** and **Delroy Wilson**. A dub version of the album, *Dub Me*, was also released, and proved even more popular than the vocal album. In 1976 Wellington became an engineer and producer for **Joe Gibbs**, and Lamont became the rhythm guitarist with the **Revolutionaries**, **Channel One**'s house band. This gave them considerable access to the island's top musicians and studios, and in this period they reached peak form. Singles on Morwell Esquire included 'Proverb' (1976) and 'Crab In A Bag' (1977), and eight tracks from their first album plus four singles were released in the UK as *Crab Race*. Bassist Errol 'Flabba' Holt joined the group on a permanent basis, and further singles in 1977 included ''77 Festival' for Joe Gibbs, 'Mix-up' for **Winston 'Niney' Holness** and 'Africa We Want To Go' for Tony Robinson. Excellent albums followed with *Cool Runnings*, *Kingston 12 Toughie* and *The Best Of The Morwells*. The group then broke up, with Maurice Wellington continuing with the Morwell label, and Eric Lamont and Errol Holt forming the **Roots Radics**.

● ALBUMS: *Presenting The Morwells* (Morwells 1975)★★★, *Dub Me* (1975)★★★★, *Crab Race* (Burning Sounds 1978)★★★, *Cool Runnings* (Bushays 1979)★★★★, *Kingston 12 Toughies* (Carib Gems 1980)★★★.

● COMPILATIONS: *The Best Of The Morwells* (Night Hawk 1981)★★★★.

Mosby, Johnny And Jonie

Mosby (b. 26 April *c.*30s, Ft. Smith, Arkansas, USA) moved to Los Angeles when a child and during the 50s built a reputation around the local country circuit, soon fronting his own band. He first met Jonie (b. Janice Irene Shields, 10 August 1940, Van Nuys, Los Angeles, California, USA) when she successfully auditioned for the post of female vocalist with his band early in 1958, and that same year they married. They made their first recordings for a minor label in 1959 and had local chart success with 'Just Before Dawn'. They were later signed to **Columbia Records** and achieved their first US country chart entry in 1963 with a Harlan Howard song called 'Don't Call Me From A Honky Tonk'. They left **Columbia** and joined **Capitol** in 1964, and by 1973 had 16 further hits to their credit. These included 'Trouble In My Arms', 'Keep Those Cards And Letters Coming In' and 'Just Hold My Hand'. They also showed a penchant for recording, with minor success, country versions of songs that were pop hits, such as 'Hold Me, Thrill Me, Kiss Me' (Mel Carter), 'I'm Leaving It Up To You' (**Dale And Grace**) and 'My Happiness' (**Connie Francis**). Jonie and Johnny limited their touring in favour of raising their family, but appeared on various television shows and for several years had their own *Country Music Time* on Los Angeles television. They moved to Nashville in the 70s but achieved no chart hits after 1973.

● ALBUMS: *The New Sweethearts Of Country Music* (Starday 1965)★★★, *Mr & Mrs Country Music* (Columbia 1965)★★★, *Make A Left And Then A Right* (Capitol 1968)★★★, *Hold Me* (Capitol 1969)★★★, *I'll Never Be Free* (Capitol 1969)★★, *Just Hold My Hand* (Capitol 1969)★★★, *My Happiness* (Capitol 1970)★★★, *Oh, Love Of Mine* (Capitol 1970)★★.

Mosca, Sal

b. Salvatore Joseph Mosca, 27 April 1927, Mount Vernon, New York, USA. A student, disciple and close friend of **Lennie Tristano**, pianist Mosca has followed his mentor's example by recording and touring only rarely. In the 50s he did play on several **Lee Konitz** albums, and some sessions with **Peter Ind** later appeared on the bassist's Wave label. In the 70s Mosca again worked with Konitz and with **Warne Marsh**, toured Europe as a solo artist and played at the Lennie Tristano Memorial Concert in 1979.

In the 80s he was seldom heard as a performer, but remained active as a teacher. A remarkably subtle player, with the sophisticated harmonic ear characteristic of Tristanoites, Mosca can disguise the chord changes of the best-known standard so cleverly that he makes it virtually unrecognizable, creating an entirely new tune in the process.

● ALBUMS: With Peter Ind *At The Den* 1959 recording

(1969)★★★, *On Piano* 1955-1959 recordings (1969)★★★★, *Sal Mosca Music* (1977)★★, *For You* (1979)★★, with others *Lennie Tristano Memorial Concert* (1979)★★★★, with Warne Marsh *How Deep, How High* 1977-1979 recordings (1980)★★★, *A Concert* 1979 recording (Jazz Records 1990)★★.

Moseley Shoals - Ocean Colour Scene

Riding on a crest of late 60s retro rock, this band have received a disproportionate dollop of criticism since their considerable success with this, their second album. Revealing influences ranging from **10CC** and the **Idle Race** ('The Day We Caught The Train') to the **Love Affair** and **Beatles** ('The Circle'), the derivative nature of this record is nevertheless highly palatable. Even a **Randy Newman** soundalike rears up in 'Lining Your Pockets' and **Eric Clapton**'s ***Disraeli Gears*** wah-wah guitar can also be found liberally sprinkled throughout ('The Riverboat Song', 'Policeman & Pirates'). A necessary album for anyone with a magpie complex.

- Tracks: *The Riverboat Song; The Day We Caught The Train; The Circle; Lining Your Pockets; Fleeting Mind; 40 Past Midnight; One For The Road; It's My Shadow; Policemen & Pirates; The Downstream; You've Got It Bad; Get Away.*
- First released 1996
- UK peak chart position: 1
- USA peak chart position: did not chart

Moses, Bob

b. 28 January 1948, New York, USA. Moses grew up surrounded by musicians like **Charlie Mingus**, for whom his father was press agent. Largely self-taught, he started to play drums when he was 10 years old and also played vibes in local Latin bands in his teens. He appeared with **Rahsaan Roland Kirk** in the mid-60s and formed Free Spirits with **Larry Coryell**, one of the first jazz-rock bands. After a short stay with **Dave Liebman**'s Open Sky he joined **Gary Burton**. In the early 70s he formed Compost with Harold Vick (tenor) and **Jack DeJohnette** and toured the UK with the **Mike Gibbs** Orchestra before returning to the groups of **Gary Burton** and **Pat Metheny**. At this stage he was also writing for large ensembles and formed his own label - Mozown Records - to release the results. The music was recorded by all-star line-ups of New York musicians and was accorded great critical acclaim. Moses makes personal use of a wide range of influences to create colourful, complex yet swinging music.

In the 80s he played with the **Steve Kuhn/Sheila Jordan** Band (1979-82), **George Gruntz** Big Band and his own quintet. He is the author of the drum method *Drum Wisdom.*

- ALBUMS: with Rahsaan Roland Kirk *I Talk With the Spirits* (1966)★★★★, with Kirk *Rip, Rig And Panic* (1966)★★★★, with Gary Burton *Lofty Fake Anagram* (1967)★★★, with Compost *Life Is Round* (1971)★★, with Mike Gibbs *The Only Chrome Waterfall Orchestra* (1975)★★★★, with Pat Metheny *Bright Size Life* (1975)★★★★, with Steve Swallow *Bittersweet In The Ozone* (1975)★★★, with Swallow *Home* (1979)★★★, with Swallow *When Elephants Dream Of Music* (1982)★★★, with Swallow *Visits With The Great Spirit* (Gramavision 1983)★★★, *Wheels Of Coloured Light* (Open Minds 1983)★★★, with Gibbs *Big Music* (Virgin 1988)★★★★, *Story Of Moses* (Gala 1989)★★★, with Billy Martin *East Side* (ITM 1989)★★★.

Moses, J.C.

b. John Curtis Moses, 18 October 1936, Pittsburgh, Pennsylvania, USA, d. 1977. Moses began as a percussionist, learning congas and bongos, with drummer Paula Roberts. Between 1958 and 1960 he played with Walt Harper, then relocated to New York. His accurate, expansive timekeeping was embraced by the progressive jazz community, most notably **Eric Dolphy**, who used him on the sessions which produced the little-known masterpieces *Conversations* and *Iron Man* (1964). Other musical associates included pianists **Cedar Walton** and **Herbie Hancock** and bebop trumpeter **Kenny Dorham**. In 1963 he left for Europe with the short-lived New York Contemporary Five and later appeared on fellow-Fiver **Archie Shepp**'s *Fire Music* (1965) and *On This Night* (1966). Between 1965 and 1967 he drummed with **Roland Rahsaan Kirk**. For the next two years he freelanced, playing with **John Coltrane**, **Sonny Stitt**, **Jackie McLean**, **Hal Singer** and singer **Nancy Wilson**. In 1969 he left for Denmark and became house drummer at the famous Cafe Montmartre in Copenhagen. As well as working with fellow expatriates **Dexter Gordon** and **Kenny Drew**, he accompanied **Coleman Hawkins**, **Ben Webster**, **Ted Curson** and **Tete Monteliou**, and also recorded with **John Tchicai**'s Cadentia Nova Danica orchestra (*Afrodisiaca*, 1969). After 1970, problems with his kidneys limited his activities and he returned to Pittsburgh, where he played with **Nathan Davis** and Eric Kloss. His death in 1977, aged 41, deprived the world of a drummer who could relate both to New Thing iconoclasts and swing veterans.

- ALBUMS: with Eric Dolphy *Conversations* (1964)★★★, with Dolphy *Iron Man* (1964)★★★, *Archie Shepp & The New York Contemporary Five* (1963)★★.

Moses, Pablo

b. Pablo Henry, *c.*1953, Jamaica, West Indies. In 1975 Moses made his debut recording, 'I Man A Grasshopper'. It was immediately evident that an extraordinary talent was at work, an impression that was sustained by the release of 'We Should Be In Angola' (1976), produced by Clive Hunt. His first album, *Revolutionary Dream*, was released in 1977, and it still stands as a genuine mid-70s reggae classic. Moses's detached delivery of his parable-like songs coalesced with **Geoffrey Chung**'s brilliant production and arrangements to form a truly remarkable whole. Two further excellent albums under Chung's supervision followed, *A Song* and *Pave The Way*. Moses then decided to produce himself, but was unable to sustain the quality of his previous releases. Since the early 80s, he has toured extensively, and gained a strong reputation internationally as a live performer.

● ALBUMS: *Revolutionary Dream* (Tropical Sound Track 1977)★★★★, *A Song* (Island 1980)★★★, *Pave The Way* (Mango/Island 1981)★★★, *In The Future* (Alligator/Mercury 1983)★★, *Tension* (Alligator/Mercury 1985)★★, *Live To Love* (Rohit 1985)★★, *We Refuse* (Profile 1990)★★, *Charlie* (Profile 1990)★★, *The Confessions Of A Rastaman* (Musidisc 1993)★★.

Mosley, Snub

b. Lawrence L. Mosley, 29 December 1905, Little Rock, Arkansas, USA, d. 21 July 1981. Starting out on trombone, in the 20s Mosley joined in the popular **territory band** led by **Alphonso Trent**. Noted for his aggressive, attacking style, Mosley was dissatisfied with what he saw as the limitations of the trombone and invented his own instrument. This was a slide saxophone, which he thereafter preferred to a more orthodox instrument, although he still continued to play trombone. Leaving Trent in 1933, Mosley worked with some of the best-known bands of the period, including those led by **Claude Hopkins**, **Fats Waller** and **Louis Armstrong**. He also tried his hand at bandleading, but while he worked steadily throughout the 40s and into the 50s, accommodating shifts in musical tastes by playing and singing R&B, he never made the breakthrough to nationwide success. In the late 70s he became a popular figure on the international club and festival scene.

● ALBUMS: *Snub Mosley Live At The Pizza Express* (1978)★★★.

Moss, Buddy

b. Eugene Moss, 26 January 1914, Hancock County, Georgia, USA, d. October 1984, Atlanta, Georgia, USA. It was as a harmonica player that Moss first appeared on record, in 1930, as one of the Georgia Cotton Pickers with **Barbecue Bob** and **Curley Weaver**. Although he apparently learned guitar from Bob, his playing was distinctly in the ragtime-inflected Eastern blues tradition of artists such as **Blind Blake**. Moss had his own style, however, a carefully crafted blues sound that later established his name as one of the most popular Atlanta-based singers of the 30s. He recorded prolifically between 1933 and 1935, sometimes backed by Weaver and occasionally **Blind Willie McTell**. On later dates he teamed up with **Josh White** and the two musicians accompanied each other on their respective recordings. Altogether, Moss made over 60 tracks in these three years, but there followed a long hiatus when he was sentenced to a prison term soon after the 1935 session. He was released in 1941 and recorded again, this time with **Sonny Terry** and **Brownie McGhee**. The outbreak of war cut short his prospects and he earned his living working outside music until he was rediscovered in the 60s, although this led to only a few new recordings and live appearances.

● COMPILATIONS: *Georgia Blues 1930-1935* (Travellin' Man 1983)★★★, *Red River Blues* (Travellin' Man 1988)★★★, *Buddy Moss 1930-1941* (Travellin' Man 1990)★★★.

Moss, Danny

b. 16 August 1927, Redhill, Surrey, England. By the late 40s tenor saxophonist Moss had established a reputation as an outstanding musician and was hired by many of the leading UK jazz and dancebands of the day, including those of **Ted Heath**, Oscar Rabin, **Vic Lewis**, **John Dankworth** and **Humphrey Lyttelton**. From the early 60s Moss led his own small groups, touring the UK and sometimes working with fellow UK musicians such as **Sandy Brown** and **Dave Shepherd**. Additionally, he was in great demand as an accompanist and featured soloist with visiting American artists, most notably with a succession of leading singers that included **Ella Fitzgerald**, **Sarah Vaughan** and **Rosemary Clooney**. In 1990 Moss, whose wife is singer Jeannie Lambe, took up residence in Australia. In the summer of the same year he was awarded an MBE in the Queen's Birthday Honours List. A committed jazzman, Moss's distinctive playing style shows him to be at ease whether on uptempo swingers, where his full-bodied sound is a delight, or on soulful ballads to which he brings great emotional depth.

● ALBUMS: *Danny Moss Quintet With Strings* (1966)★★★, *The Good Life* (1968)★★★, *Straighten Up And Fly Right* (1979)★★, *Danny Moss Quartet With Geoff Simkins* (1979)★★★, *Jeannie Lambe* (1980)★★★★, with Lambe *Blues And All That Jazz* (1982)★★★, with Simpkins *Danny Moss And Geoff Simpkins Vol 2* (Flyright 1982)★★★, with Lambe *The Midnight Sun* (1984)★★★.

Moss, Jerry

(see **A&M Records**)

Most Happy Fella, The

Any show that opened in the same season as ***My Fair Lady*** was bound to be somewhat overshadowed by **Alan Jay Lerner** and **Frederick Loewe**'s masterpiece, which was destined to be a smash hit. However, *The Most Happy Fella* was, in some ways, a more ambitious work than its female counterpart, and enjoyed a satisfactory run of 676 performances on Broadway. The show opened on 3 May 1956 at the Imperial Theatre, and immediately confused many of the critics: was it an opera? A play with music, perhaps? **Frank Loesser**, who wrote the music, lyrics, and libretto, settled on 'an extended musical comedy'. His adaptation of Sidney Howard's 1924 Pulitzer Prize-winning play, *They Knew What They Wanted*, was set in Napa Valley, California, and tells of an Italian vintner, Tony (Robert Weede, a former opera singer, making his Broadway debut), who is maturing rather more quickly than the grapes in his vineyard. He longs for a wife, and proposes by post to Rosabella (Jo Sullivan, who later became Loesser's wife), a waitress he has noticed in a San Francisco restaurant. To increase his chances of success, he includes a photograph of his handsome young foreman, Joey (Art Lund), and she hurried there to meet him. Even though he has deceived her, she still marries Tony - but tarries with Joey. When she discovers that she is pregnant with Joey's child she is determined to leave, but Tony forgives her and adopts the child as his own. With spoken dialogue at a minimum, *The Most Happy Fella* is a virtually sung-through show, and Loesser's score has moments of high emotion in songs such as 'Somebody Somewhere', My Heart Is Full Of You', and 'Joey, Joey'. Rosabella's friend Cleo (Susan Johnson), who follows her out from San Francisco, becomes fairly friendly herself with one of the ranch hands, Herman (Shorty Long), and leads the company in a hymn to Dallas, the rousing 'Big D'. The show's big hit song was 'Standing On The Corner', which became popular in the USA for **Dean Martin**, and the **Four Lads** who repeated their success in the UK, in competition with the **King Brothers**. Another of the show's lighter numbers, 'Happy To Make Your Acquaintance', also entered the UK chart in a version by **Sammy Davis Jnr.** and **Carmen McRae**. The rest of Loesser's highly distinguished score, which contained well over 30 songs in a wide variety of musical styles such as arias and choral pieces, included 'Ooh! My Feet', 'Mama, Mama', 'Warm All Over', 'I Like Everybody', 'Song Of A Summer Night', 'Sposalizio', 'How Beautiful The Days', 'Rosabella', 'The Most Happy Fella' and 'Abbondanza'. *The Most Happy Fella* was not everybody's idea of what a Broadway musical should be, but during a 20-month stay on Broadway, it won the New York Drama Critics Award for best musical, and subsequently ran for 288 performances at the London Coliseum. Lund reprised his role in the West End, during which time he became a favourite of audiences there, and returned with **Richard Rogers**' *No Strings* in 1963. *The Most Happy Fella* was revived on Broadway in 1979, and presented by the New York City Opera in 1991, with Giorgio Tozzi in the lead. In the following year the show was back on Broadway again, via the Goodspeed Opera House and Los Angeles, this time with just a two-piano orchestration, which Loesser himself had commissioned some years previously. Although critically acclaimed, the production ran for only 229 performances and lost most of its $1.4 million investment. It was nominated for four **Tony** Awards, but won just one - Scott Waara for best featured actor - being pipped at the post for 'best revival' by ***Guys And Dolls***, which is, of course, another Frank Loesser show. Unusually, the Original Cast album was recorded in 'real time' - in two long takes - just as the show was performed in the theatre. Even with part-retakes, the recording took only one day to complete, in comparison with the 1956 three-album set which needed a week of session time. In 1993, a concert performance of *The Most Happy Fella* became 'the first of its kind to be broadcast on BBC radio in England'.

Most, Mickie

b. Michael Peter Hayes, June 1938, Aldershot, Hampshire, England. In the late 50s Most toured and recorded for **Decca** as the Most Brothers with Alex Wharton who later produced the **Moody Blues**' hit 'Go Now'. From 1959-63 he worked in South Africa, producing his own hit versions of songs such as **Chuck Berry**'s 'Johnny B. Goode' and **Ray Peterson**'s 'Corrina Corrina'. He returned to Britain aiming to develop a career in production and after scoring a minor hit with 'Mister Porter', he became producer of the Newcastle R&B group the **Animals**. Beginning with 'Baby Let Me Take You Home' in 1964, Most supervised seven hit singles by the group and was now in demand as a producer. Much of his skill at this time lay in his choice of songs for artists such as the **Nashville Teens** and **Herman's Hermits**, for whom he found 'Silhouettes', 'I'm Into Something Good' and 'Wonderful World'. After his earliest UK successes Most was given a five-year retainer production deal by **CBS** in America, under which he produced records by **Lulu**, **Terry Reid**, **Jeff Beck** and **Donovan**, for whom he created a new electric sound on 'Sunshine Superman' (1966). He had later successes with artists such as **Mary Hopkin** (the 1970 Eurovision Song Contest entry, 'Knock Knock Who's There') and **Julie Felix** ('El Condor Pasa') but after 1969 he concentrated on running the **RAK** label. For over a decade, RAK singles were regularly to be found in the UK Top 10. The roster included **Hot Chocolate**, **Alexis Korner**'s CCS, **Smokie**, **Chris Spedding**, **Kim Wilde**, New World, **Suzi Quatro** and **Mud**. The last three acts were produced by **Nicky Chinn** and **Mike Chapman** for RAK. During the 70s Most was a member of the panel on the UK television talent show *New Faces* and with the arrival of punk, he presented *Revolver*, a short-lived show devoted to the new music. However, he was out of sympathy with much of punk and the subsequent New Romantic trend and after the RAK back catalogue was sold to **EMI** in 1983, Most was less active. Among his few later productions was 'Me And My Foolish Heart' an early record by **Johnny Hates Jazz** which included his son Calvin. After taking a brief sabbatical, Most returned in 1988 with a revived RAK label, producing Perfect Stranger which featured ex-**Uriah Heep** singer Peter Goalby. In 1995 Most appeared once more in the *Sunday Times* 'Britain's Richest 500', this time announcing a car collection worth over £1m and a new house costing £4m with claims that it is the largest private house in Britain.

Motello, Elton

Alan Ward had originally been the singer with punk hopefuls **Bastard**, which also included in its ranks future **Damned** guitarist Brian James. After the band split Ward assumed the pseudonym of Elton Motello, alternating between England and Belgium, where he had built up associations touring with Bastard. He made his debut appearance at the end of 1977 with 'Jet

Boy, Jet Girl', first in Belgium on Pinball, followed a month later by a UK release on Lightning. The track achieved international success with the re-titled French version, 'Ca Plane Pour Moi', by pop-punk exponent **Plastic Bertrand**. Success for Motello's original was much more limited, even though it was released in many different countries. A few months later, 'Jet Boy, Jet Girl' was re-recorded to greater notoriety by **Captain Sensible** And The Softies. Towards the end of 1978 Motello recorded his debut album, *Victim Of Time*, which was released in March 1979 by Attic Records, but only in Canada. He was backed by various players including Peter (guitar), Nobby (drums) and Willie Change (bass), with the help of Jet Staxx (guitar), Tony Boast (guitar) and former **Pink Fairies** and **Pretty Things** drummer John 'Twink' Alder. In addition to the single, the album included a remake of the **Small Faces**' 'Sha La La La Lee' and another 11 compositions that fluctuated between pop and punk. With the new decade came two further releases, '20th Century Fox' and a second album, *Pop Art*.

● ALBUMS: *Victim Of Time* (Attic 1979)★★★, *Pop Art* (Attic 1980)★★★.

Motels

Formed in Berkeley, California, in the early 70s, the Motels comprised Martha Davis (vocals), Jeff Jourard (guitar), his brother Martin (keyboards, saxophone), former jazzer Michael Goodroe (bass) and UK session drummer Brian Glascock (ex-**Toe Fat**). Transferring to Los Angeles, the group assembled for appearances at Hollywood's Whiskey club throughout July 1978, attracting a modicum of music industry interest in the process. In 1979 their stunning debut album was issued by **Capitol Records**. Like its remaining tracks, the hit ballad 'Total Control' was produced by John Carter and composed by central figure Davis, whose eclectic tastes included blues, Broadway musicals and Stravinsky. Her onstage presence was 'exceptionally charismatic', wrote *The Los Angeles Times*, wrongly predicting that she 'could become one of the most influential female performers in rock'. Her boyfriend, Tim McGovern (ex-Captain Kopter And The Fabulous Twirlybirds), replaced Jeff Jourard during sessions for *Careful*, with a sleeve adorned with a print of a Dougie Fields painting. Though its singles, 'Whose Problem' and 'Days Are OK', flitted into the US and UK charts, they fared well in regional charts in Australasia, a territory where the group made its strongest impact. Their albums and tie-in singles tended to hover around the lower half of the UK Top 40 after *All Four One*, at number 16, marked the Motels' commercial zenith. In their home-land they enjoyed two US Top 10 hits with 'Only The Lonely' and 'Suddenly Last Summer', but folded in 1987.

● ALBUMS: *The Motels* (Capitol 1979)★★★★, *Careful* (Capitol 1980)★★★, *All Four One* (Capitol 1982)★★★, *Little Robbers* (Capitol 1983)★★, *Shock* (Capitol 1985)★★.

Moten, Bennie

b. 13 November 1894, Kansas City, Missouri, USA, d. 2 April 1935. In his youth, Moten gained a substantial reputation in and around his home town as a pianist; by 1920 he had become an established and respected bandleader. His unit, originally a small outfit, gradually expanded until it was a big band ready to take advantage of the upsurge in interest in this kind of ensemble. As a pianist and an accomplished arranger, Moten deftly blended New Orleans concepts into the free-wheeling style popular in the midwest. Beginning its recording career in 1923, the band built a reputation far afield, and residencies in New York followed. Moten attracted many excellent musicians until his was the outstanding band of the region. Some of the best men were poached from **Walter Page**'s Blue Devils, among them Bill (not yet **Count**) **Basie**, **Oran 'Hot Lips'** Page, **Eddie Durham** and **Jimmy Rushing**. Eventually, Walter Page went along, too. Later additions to the band included **Ben Webster**, **Herschel Evans**, **Eddie Barefield** and **Lester Young**. By the mid-30s the band was not merely the finest in the region, but was superior to many of the headline bands in the east and elsewhere. In 1935 the unit visited Chicago to audition for a residency at the Grand Terrace Ballroom. When they headed for home Moten remained behind for a tonsillectomy and died when the surgeon's knife slipped and severed his jugular vein. The band subsequently broke up, but later many of the musicians reformed under the leadership of **Buster Smith** and Basie, and later still the band became Basie's. As the leader of an outstanding band, Moten occupies an important position in the history of Kansas City jazz, even if he was understandably overshadowed by his musical legatees.

● COMPILATIONS: *The Complete Bennie Moten Vols 1/2, 3/4, 5/6* (RCA, 1923-32 recordings)★★★★.

Moth Macabre

Originally based in Minneapolis, Minnesota, USA, Moth Macabre comprise Daniel Presley (guitar, vocals), Michelle Muldrow (bass), Tom Risse (guitar) and David White (drums). According to Presley, their name is synonymous with the sound they have produced since their formation in the early 90s: 'It's an oxymoron, a dichotomy. We can be ethereal and then all of a sudden be in your face. That imbalance and conflict appeals to us.' Presley had grown up in Miami, Florida, taking piano lessons, which he loathed, from the age of six. He recovered his interest in music in time to buy a guitar at the age of 12. After completing high school he moved to Minneapolis, reportedly after having a dream in which **Prince** advised him to do so. In 1990 he met Muldrow, and they began collaborating immediately. Presley managed to find the band free recording space through his jobs at various studios as a sound engineer. After a demo tape was forwarded to a manager in San Francisco the duo was invited west. They moved there in January 1992 with songs already written, and placed adverts for a drummer and rhythm guitarist in the free music magazine *Bam*, eventually recruiting Risse and White. The advert copy mentioned the influence of the **Breeders** and **Pixies**, and Presley's songs follow a similar, angular path - being loud and aggressive without sacrificing musical or lyrical literacy. Topics covered on their debut album included self-mutilation, vampires, surf songs, fossil fuel use and communicating with dolphins, with musical shading to match that diversity.

● ALBUMS: *Moth Macabre* (Interscope/East West 1994)★★★.

Mother Earth (60s)

Formed in Texas in 1966, Mother Earth was one of several American groups to move to the more liberal San Francisco during the west coast beat boom of the late 60s. The original line-up featured three former members of the Wigs, John 'Toad' Andrews (guitar), Bob Arthur (bass) and George Rains (drums), as well as songwriter R. Powell St. John, who composed several songs for the **13th Floor Elevators**. Blues singer **Tracy Nelson** (b. 27 December 1944, Madison, Wisconsin, USA), was Mother Earth's featured vocalist, while the group was latterly augmented by Mark Naftalin (keyboards) and Martin Fierro (horns). The ensemble made its tentative debut on the soundtrack of the film *Revolution*, before completing a promising debut album in 1968. Nelson's powerful voice enhanced its blues-based foundation, while admirable cameos from guitarist **Mike Bloomfield** and fiddler Spencer Perkin added to the informal atmosphere. The following year Mother Earth moved to a farm on the outskirts of Nashville. Their music became increasingly country-orientated and by the release of a fourth album, *Satisfied*, only Nelson and Andrews remained from the group's first release. In 1973 they took the name Tracy Nelson/Mother Earth, but the group was dissolved when the singer's self-titled solo album won critical and commercial plaudits.

● ALBUMS: *Living With The Animals* (Mercury 1968)★★★, *Make A Joyful Noise* (Mercury 1969)★★★, *Mother Earth Presents Tracy Nelson Country* (Mercury 1969)★★, *Satisfied* (Mercury 1970)★★, *Bring Me Home* (Reprise 1971)★★, *Mother Earth* (1972)★★, *Poor Man's Paradise* (1973)★★★.

Mother Earth (90s)

Matt Deighton (vocals/guitar), Neil Corcoran (bass guitar), Chris White (drums), Bryn Barklam (Hammond organ). The UK's 'acid jazz' craze gained momentum in the mid-80s, when the original **Acid Jazz** label began to capitalise on the swelling interest in jazz, by encouraging a series of crossover bands who were mixing the music with funk and creating a danceable but harmonically rich, essentially live sound. As more and more London musicians began looking to the 70s, and projects led by **Herbie Hancock**, **Billy Cobham** or **Lonnie Liston Smith**, for inspiration, Mother Earth came together in 1990, originally as a six-piece, with additional vocalists Shauna Greene and Bunny. Their first recordings – '5th Quadrant' and 'Riot On 103rd Street' on the *Totally Wired 6* and *Totally Wired 7* Acid Jazz compilations – swiftly gained the group a cult popularity and a contract with the label. A funky, Hammond organ-led affair very much in the jazz funk mould, *Stoned Woman* was released in 1992, and the band quickly followed up with a hectic tour schedule, establishing a trendy, retro stage image heavy on flared trousers and sheepskin. If *Stoned Woman* suffered from an occasional blandness and lack of musical direction, Mother Earth tightened things up in 1994, with the release of *The People Tree*. Harder and funkier, with catchier tunes, *The People Tree* featured guest appearances by **Paul Weller** and popular Acid Jazz percussionist Snowboy, and represented a significant change in direction for the band, who were now looking towards 70s funk rock for a tougher, **Santana**-influenced sound. Deighton released a wistful solo set, *Villager*, before Mother Earth bowed out with another strong collection, *You Have Been Watching*. One of Acid Jazz's more interesting acts, Mother Earth's vocalist Deighton can now be found playing guitar in Paul Weller's touring band.

● ALBUMS: *Stoned Woman* (Acid Jazz 1992)★★★, *The People Tree* (Acid Jazz 1994)★★★★, *You Have Been Watching* (Focus 1995)★★★★.

Mother Goose

Formed in Dunedin, New Zealand in 1975 and finding themselves rejected by their home country, Mother Goose emigrated to Australia in 1976. Their first single 'Baked Beans' was a novelty hit which caused the band many problems in relating to a wider rock audience. Like the **Village People**, each member dressed in a character's costume, and their stage choreography meant that the audience were entertained musically and visually. The line-up comprised Kevin Collings (guitar), Denis Gibbins (bass), Craig Johnston (vocal), Marcel Rodeka (drums), Steve Young (keyboards) and Pete Dickson (guitar, replaced by American Justin McCarthy in 1979). The band was never able to shake off the novelty image even though its recorded output was of a high standard, and the mime and satire in its stage show had a serious edge. Although Mother Goose released three albums they never achieved significant radio success, despite being one of Australia's most popular live acts, with a fiercely loyal following. The band spent 1978-79 in the USA, but record company troubles prevented them making any inroads into that market. On return to Australia the band based itself in Perth. When the third album enjoyed some success in Canada the band moved there, working under the name Landing Party, before returning to Australia to break up in 1984.

● ALBUMS: *Stuffed* (1977),★★★ *Don't Believe In Fairy Tales* (1979)★★, *This Is The Life* (1982)★★★.

Mother Love Bone

This short-lived, Seattle-based quintet comprised Andrew Wood (vocals), Greg Gilmore (drums), Bruce Fairweather (guitar), Stone Gossard (guitar, ex-**Green River**) and Jeff Ament (bass, ex-Green River). Drawing influences from the **Stooges**, **MC5** and the **Velvet Underground**, they specialized in heavy-duty garage rock laced with drug-fuelled psychotic overtones. Signing to **Polydor**, they debuted with *Apple* in 1990 to widespread critical acclaim. Their promising career was curtailed abruptly by the untimely death of vocalist Andrew Wood in March, shortly after the album was released. Gossard and Ament went on to enjoy further success with **Temple Of The Dog** and, to a much greater extent, **Pearl Jam**.

● ALBUMS: *Apple* (Polydor 1990)★★★★.

● COMPILATIONS: *Stardog Champion* (Polydor 1992)★★★.

Mother Superia

b. Miami, Florida, USA. A formidable female rapper in the vein of **MC Lyte**, this refreshingly principled hip hop artist spent some nine years in the wilderness before the release of her debut album in 1997. Inspired by the old-skool rapping of **KRS-1**, **Melle Mel** and **Eric B. And Rakim**, she signed with **Island Records** subsidiary 4th & Broadway because of the label's widely-acknowledged history with some of rap music's pioneering forces. Her hardcore lyrics, meanwhile, carrying hardcore social messages through metaphor, were widely compared to those of **Queen Latifah**. She came to the attention of 4th & Broadway through the independently-released local hit, 'Rock Bottom'. The biggest rap song to come from Miami since **2 Live Crew** were at their peak, it led to hip hop writers referring to the city itself as 'The Bottom' in rap parlance. Superia stayed true to her local heritage by employing an all-Miami production team to work on her debut album, *Levitation*.

● ALBUMS: *Levitation* (4th & Broadway 1997)★★★.

Mother Wore Tights

20th Century-Fox teamed their top pin-up girl, **Betty Grable**, with one of their most popular and likeable song-and-dance-men, **Dan Dailey**, in this 1947 release which was produced by Lamar Trotti. He was also responsible for the screenplay which was based on a book by Miriam Young. Set in the early part of the century and told in flashback, it was a warm-hearted tale about a married vaudeville couple, Burt and McKinley (Grable and Dailey) whose hoity-toity elder daughter (Mona Freeman) derides her parents' performing lifestyle ('my friends go to the opera and things') until the entire class of her swanky music school go to see the 'old folks' show' - and actually enjoy it. The wayward miss then realises what a fool she has been, and at her graduation ceremony sings 'You Do', one of her father and mother's big hit songs. **Josef Myrow** and **Mack Gordon** wrote that one, and several of the others, including 'There's Nothing Like A Song', 'This Is My Favourite City', 'Kokomo, Indiana', 'Rolling Down To Bowling Green', and 'On A Little Two-Seat Tandem'. Gordon also collaborated with **Harry Warren** on 'Tra-la-la', and there were several more nostalgic numbers by various composers, such as 'Burlington Bertie From Bow' (William Hargreaves). Musical director **Alfred Newman** won an Oscar for his work on the score. Connie Marshall played the younger (but more mature) daughter, and there were excellent performances from Vanessa Brown, Robert Arthur, Sara Allgood, William Frawley, Ruth Nelson, Anabel Shaw, Michael Dunne, George Cleveland, Veda Ann Borg, Sig Ruman, Lee Patrick, and especially the highly amusing Señor Wences. Seymour Felix and Kenny Williams handled the olde worlde dance sequences and the director was Walter Lang. *Mother Wore Tights* was one of the Top 20 musicals of the 40s, and Betty Grable's most financially successful picture.

Mother's Finest

Despite the 90s fixation with funk rock, Mother's Finest have long been considered the greatest in this musical field. Led by vocalist Baby Jean (b. Joyce Kennedy) and originating from Atlanta, Georgia, USA, the band boasts the talents of Moses Mo (b. Gary Moore; guitar), Glen Murdock (guitar, vocals), Mike (keyboards), Wizzard (b. Jerry Seay; bass) and B.B. Queen (b. B.B. Borden; drums). Formed in 1972, their music was basically funk with a metal edge, and Kennedy's vocals ranged from the sensual to all-out attack. The band never found great success in their homeland and only gained a cult following in Europe, although they were popular in Holland. In 1983, following the release of *Iron Age*, probably their hardest and most enduring record, the band disintegrated. Kennedy subsequently released two soul albums for **A&M**. Wizzard later linked up with Rick Medlocke's **Blackfoot**. The original line-up re-formed in 1989 but the accompanying album failed to capture the fire and soul of earlier releases. Undaunted, they soldiered on and released a live recording, *Subluxation*, to critical acclaim. In its wake, and with a line-up boasting just three original members: Baby Jean, Murdock and Wizzard, they provided the agenda-setting *Black Radio Won't Play This Record*.

● ALBUMS: *Mother's Finest* (RCA 1972)★★★★, *Mother's Finest* (Epic 1976)★★★, *Another Mother Further* (Epic 1977)★★, *Mother Factor* (Epic 1978)★★★, *Live Mutha* (Epic 1979)★★, *Iron Age* (Epic 1982)★★★, *One Mother To Another* (Epic 1983)★★★, *Looks Could Kill* (Capitol 1989),★★ *Subluxation* (Capitol 1990)★★★★, *Black Radio Won't Play This Record* (Scotti Bros 1992)★★★.

Motherlode

Formed in London, Ontario, Canada in the late 60s, Motherlode were best-known for their Top 20 entry, 'When I Die'. The group consisted of saxophonist Steve Kennedy, keyboardist William 'Smitty' Smith, guitarist Kenny Marco and drummer Wayne 'Stoney' Stone. The band was working at Top 40 clubs when it was signed to the Canadian label Revolution Records. Their local soul-orientated single 'When I Die', written by Smith and Kennedy, was picked up by **Buddah Records** and ultimately reached number 18 in the US. An album of the same title made the bottom of the charts but follow-up recordings failed to sell and the group disbanded in the early 70s. Smith formed a new Motherlode group and the remaining three members continued as Dr. Music. Smith and Marco later went on to become successful session musicians.

● ALBUMS: *When I Die* (1969)★★★★ *Tuffed Out* (1973)★★.

Mothers Of Invention

This celebrated group was formed in 1965 when guitarist **Frank Zappa** (b. 21 December 1940, Baltimore, Maryland, USA, d. 4 December 1993) replaced Ray Hunt in the Soul Giants, a struggling R&B-based bar band. Ray Collins (vocals), Dave Coronado (saxophone), Roy Estrada (bass) and Jimmy Carl Black (drums) completed their early line-up, but Coronado abandoned the group when the newcomer unveiled his musical strategy. Now renamed the Mothers, the quartet was relocated from Orange County to Los Angeles where they were briefly augmented by several individuals, including **Alice Stuart**, **James Guercio** and Henry Vestine, later guitarist in **Canned Heat**. Jim Fielder (b. 4 October 1947, Denton, Texas, USA) was another bass player who passed through the ranks. He actually joined **Buffalo Springfield** before he had officially handed in his niotice. These temporary additions found Zappa's vision daunting as the Mothers embarked on a disarming mélange of 50s pop, Chicago R&B and *avant garde* music. They were embraced by the city's nascent Underground before an appearance at the famed Whiskey A Go-Go resulted in a recording deal when producer **Tom Wilson** caught the end of one of their sets.

Now dubbed the Mothers Of Invention, owing to pressure from the record company, the group added guitarist Elliott Ingber (Winged Eel Fingerling) before commencing ***Freak Out***, rock music's first double album. This revolutionary set featured several exceptional pieces including 'Trouble Every Day', 'Hungry Freaks, Daddy' and 'The Return Of The Son Of Monster Magnet', each of which showed different facets of Zappa's evolving tableau. The Mothers second album, *Absolutely Free*, featured a radically reshaped line-up. Ingber was fired at the end of 1966 while Zappa added a second drummer, Billy Mundi, plus Don Preston (b. 21 September 1932; keyboards), Bunk Gardner (horns) and Jim 'Motorhead' Sherwood (saxophone) to the original group nucleus. A six-month residency at New York's Garrick Theater combined spirited interplay with excellent material and the set showed growing confidence. Satire flourished on 'Plastic People', 'America Drinks & Goes Home' and 'Brown Shoes Don't Make It', much of which was inspired by the 'cocktail-bar' drudgery the group suffered in its earliest incarnation. However, Zappa's ire was more fully flexed on ***We're Only In It For The Money***, which featured several barbed attacks on the trappings of 'flower-power'. Housed in a sleeve which cleverly mocked the **Beatles'** ***Sgt. Pepper's Lonely Hearts Club Band***, the set included 'The Idiot Bastard Son' ('The father's a Nazi in Congress today, the mother's a hooker somewhere in LA') and 'Who Needs The Peace Corps' ('I'll stay a week and get the crabs and take a bus back home') and indicated Zappa's growing fascination with technology. The album also introduced new member Ian Underwood (saxophone/keyboards), who became an integral part of the group's future work. *Cruising With Ruben And The Jets* was, to quote the liner notes, 'an album of greasy love songs and cretin simplicity'. Despite such cynicism, the group displayed an obvious affection for the 50s doo-wop material on offer, all of which was self-penned and included re-recordings of three songs, 'How Could I Be Such A Fool', 'Any Way The Wind Blows' and 'You Didn't Try To Call Me', first aired on *Freak Out*. However, the album was the last wholly new set committed by the 'original' line-up. Later releases, ***Uncle Meat*** (a soundtrack to the then unmade film), *Burnt Weeny Sandwich* and ***Weasels Ripped My Flesh***, were all compiled from existing live and studio tapes as tension within the group pulled it apart. The musicians enjoyed mixed fortunes; Estrada joined newcomer Lowell George in **Little Feat**, third drummer Arthur Dyre Tripp III switched allegiance to **Captain Beefheart**, while Jimmy Carl Black formed **Geronimo Black** with brothers Buzz and Bunk Gardner.

A new Mothers was formed in 1970 from the musicians contributing to Zappa's third solo album, *Chunga's Revenge*, and the scatalogical 'on the road' documentary, ***200 Motels***. Three former **Turtles**, Mark Volman, Howard Kaylan (both vocals) and Jim Pons (bass) joined **Aynsley Dunbar** (drums) and long-standing affiliates Ian Underwood and Don Preston in the group responsible for *Fillmore East - June 1971*. Here, however, the early pot-pourri of Stravinsky, **John Coltrane**, doo-wop and 'Louie Louie' gave way to condescending innuendo as Zappa threatened to become the person once the subject of his ire. Paradoxically, it became the group's best-selling album to date, setting the tone for future releases and reinforcing the guitarist's jaundiced view of his audience. This period was brought to a sudden end at London's Rainbow Theatre. A 'jealous' member of the audience attacked the hapless Zappa onstage, pushing him into the orchestra pit where he sustained multiple back injuries and a compound leg fracture. His slow recuperation was undermined when the entire new Mothers, bar Underwood, quit *en masse* to form what became known as **Flo And Eddie.** Confined to the studio, Zappa compiled *Just Another Band From L.A.* and used the Mothers epithet for the jazz big band on *The Grand*

Wazoo. Reverting to rock music, the Mothers' name was re-established with a new, tighter line-up in 1973. However subsequent albums, *Over-Nite Sensation*, *Roxy And Elsewhere* and ***One Size Fits All***, are indistinguishable from projects bearing Zappa's name and this now superfluous title was abandoned in 1975, following the release of *Bongo Fury*, a collaboration with Captain Beefheart. Since Zappa's death a number of biographies have appeared; Neil Slaven's *Electric Don Quixote* is particularly noteworthy. Zappa's entire catalogue has been expertly remastered and reissued with the advent of the compact disc. Rykodisk are to be congratulated for their programme, having purchased the whole work from Gail Zappa for a large undisclosed sum. The quality of those early Mothers Of Invention recordings are by today's standards quite outstanding.

- ALBUMS: *Freak Out* (Verve 1966)★★★★, *Absolutely Free* (Verve 1967)★★★★, *We're Only In It For The Money* (Verve 1968)★★★★, *Cruising With Ruben And The Jets* (Verve 1968)★★★, *Uncle Meat* (Bizarre 1969)★★★★, *Burnt Weeny Sandwich* (Bizarre 1969)★★★, *Weasels Ripped My Flesh* (Bizarre 1970)★★★★, *Fillmore East - June 1971* (Bizarre 1971)★★★, *200 Motels* (United Artists 1971)★★, *Just Another Band From L.A.* (Bizarre 1972)★★★, *The Grand Wazoo* (Bizarre 1972)★★★, *Over-Nite Sensation* (DiscReet 1973)★★★, *Roxy And Elsewhere* (DiscReet 1974)★★★, *One Size Fits All* (DiscReet 1975)★★★, with Captain Beefheart *Bongo Fury* (DiscReet 1975)★★★.
- COMPILATIONS: *Mothermania* (Verve 1969)★★★★, *The Worst Of The Mothers* (MGM 1971)★★★.
- FURTHER READING: *Electric Don Quixote: The Story Of Frank Zappa*, Neil Slaven.
- FILMS: *200 Motels* (1970).

Motian, Paul

b. 25 March 1931, Providence, Rhode Island, USA. Motian played guitar in Providence in his teens, then served a term in the US army. On his discharge in 1954 he went to New York to study music at the Manhattan School. By 1956 he was playing drums for **George Wallington** and Russell Jacquet. Between 1956 and 1958 he worked with **Tony Scott**, with whom he met the pianist **Bill Evans**. His work in the Evans trio (1959-64) has since achieved legendary status for delicacy and balance. Motian also played with **Oscar Pettiford**, **Zoot Sims** and **Lennie Tristano** in the late 50s. In the mid-60s he worked with singers **Mose Allison** and **Arlo Guthrie** and was part of the **Paul Bley** trio in 1964. Motian had met **Ornette Coleman**'s bassist **Charlie Haden** in 1959 and got a chance to work with him in **Keith Jarrett**'s band with **Dewey Redman** (1967-76); he also joined Haden's Liberation Music Orchestra for its debut recording in 1969 and toured with the re-formed Orchestra in the 80s. In the 70s he was active in the Jazz Composers' Orchestra and played on Carla Bley's *Escalator Over The Hill* in 1972. He emerged as a leader in 1974, since when he has released an impressive series of albums on the **ECM**, Soul Note and JMT labels that have confirmed his stature as a drummer and composer. *Tribute* (1974) featured **Carlos Ward** on alto, while *Dance* and *Le Voyage* from the late 70s boast rare appearances by saxophonist **Charles Brackeen**. In the 80s he began long-term associations with guitarist **Bill Frisell**, whose arching, tremulous interpretations of Motian's melodies are particularly sympathetic, and the inventive tenorist **Joe Lovano**. In the late 80s he renewed his acquaintance with Paul Bley on a marvellous album of improvised duets (*Notes*), and joined with Haden and pianist **Geri Allen** to form one of the most thoughtful of contemporary piano trios; a guest appearance with **Marilyn Crispell**'s trio (*Live In Zurich*, 1991) proved he was also at home in more exploratory modes. Motian's examination of **Thelonious Monk** (*Monk In Motian*), standards (*Motian On Broadway*) and his piano-less tribute to Bill Evans (1991) show a questing musical mind, still working as keenly as ever. He recorded with his Electric Bebop band in the 90s, which included **Steve Swallow** and Don Alias.

- ALBUMS: *Conception Vessel* (ECM 1974)★★★, *Tribute* (ECM 1974)★★★, *Dance* (1977)★★★, *Le Voyage* (ECM 1979)★★★★, *Psalm* (ECM 1982)★★★★, *The Story Of Maryam* (ECM 1984)★★★, *It Should've Happened A Long Time Ago* (ECM 1985)★★★★, *Jack Of Clubs* (ECM 1985)★★★, *Misterioso* (Soul Note 1986)★★★★, with Paul Bley *Notes* (1987)★★★★, with Geri Allen, Charlie Haden *Etudes* (1988)★★★, *Monk In Motian* (JMT 1988)v, *Paul Motian On Broadway Vol 1* (JMT 1989)★★★, with Allen, Haden *In The Year Of The Dragon* (1989)★★★, with Allen, Haden *Segments* (1989)★★★, *One Time Out* (Soul Note 1990)★★★, *Paul Motian On Broadway Vol 2* (JMT 1990)★★, *Motian In Motian* (JMT 1989)★★★★, *Bill Evans* (JMT 1991)★★★, with Allen, Haden *Live At The Village Vanguard* (1991)★★★★, *Motian In Tokyo* (JMT 1992)★★★, *On Broadway Vol. 3* (JMT 1992)★★★, *And The Electric Bebop Band* (JMT 1992)★★★, with Keith Jarrett, Gary Peacock *At The Deer Head Inn* (ECM 1994)★★★, *Trioism* (JMT 1994)★★★, *Reincarnation Of A Love Bird* (JMT 1995)★★★, *At The Village Vanguard* (Verve 1996)★★★★, *Sound Of Love* (Winter & Winter 1998)★★★.

Mötley Crüe

This heavy rock band was formed in 1980 by Nikki Sixx (b. Frank Faranno, 11 December 1958, California, USA; bass) and consisted of former members of several other Los Angeles-based groups. Tommy Lee (b. 3 October 1962, Athens, Greece; drums) was recruited from Suite 19; Vince Neil (b. Vince Neil Wharton, 8 February 1961, Hollywood, California, USA; vocals) from Rocky Candy; while Sixx himself had recently left **London**. Mick Mars (b. Bob Deal, 3 April 1956, USA; guitar) was added to the line-up after Sixx and Lee answered an advertisement announcing 'Loud, rude, aggressive guitarist available'. Their first single, 'Stick To Your Guns'/'Toast Of The Town', was issued in 1981 on their own Leathür label, followed by their self-produced debut, *Too Fast For Love*. The band signed to **Elektra Records** in 1982, and the album was remixed and reissued that August. The following year they recorded a new set, ***Shout At The Devil***, with producer Tom Werman. He stayed at the helm for the two albums that broke them to a much wider audience in the USA, *Theatre Of Pain* (which sold more than two million copies) and *Girls, Girls, Girls*, which achieved the highest entry for a heavy metal album on ***Billboard***'s album chart since *The Song Remains The Same* by **Led Zeppelin** in 1976. These albums refined the raw sound of earlier releases, without hiding the influence that **Kiss** and **Aerosmith** have exerted on their work. This change in style, which saw Mötley Crüe experimenting with organs, pianos and harmonicas in addition to their traditional instruments, has been described as a move from 'club-level metal glam' to 'stadium-size rock 'n' roll'. The band have not been without their setbacks: in 1984, Vince Neil was involved in a major car crash in which **Hanoi Rocks** drummer Razzle was killed. The subsequent *Theatre Of Pain* was dedicated to his memory, and this grim incident helped to inform the mood of the recording. Three years later, Nikki Sixx came close to death after a heroin overdose following touring with **Guns N'Roses**. Feuds with that same band, particularly between Neil and Axl Rose, later provided the group with many of their column inches in an increasingly disinterested press. The band survived to appear at the Moscow Peace Festival in 1989 before more than 200,000 people, and then in 1991 to issue *Dr. Feelgood*, which gave them their first US number 1 chart placing. Vince Neil was unexpectedly ejected from the band's line-up in 1992, establishing the **Vince Neil Band** shortly thereafter. His replacement for 1994's self-titled album was John Corabi (ex-**Scream**), although the band's problems continued with a record label/management split and a disastrous North American tour. Neil was working with the band again in Autumn 1996. Lee became the focus of much press attention as a result of his explosive marriage to actress Pamela Anderson. Corabi was sacked in 1996 and the following year instigated litigation against the band members for damages arising from non-payment of monies owed to him. This action was taken as *Generation Swine* was released.

● ALBUMS: *Too Fast For Love* (Leathur 1981)★★, *Shout At The Devil* (Elektra 1983)★★, *Theatre Of Pain* (Elektra 1985)★★, *Girls, Girls, Girls* (Elektra 1987)★★★, *Dr. Feelgood* (Elektra 1989)★★★, *Mötley Crüe* (Elektra 1994)★★★, *Generation Swine* (Elektra 1997)★★★.

● COMPILATIONS: *Raw Tracks* (Elektra 1988)★★★, *Decade Of Decadence* (Elektra 1991)★★★★.

● VIDEOS: *Uncensored* (1987), *Dr. Feelgood, The Videos* (1989), *Decade Of Decadence* (1991).

● FURTHER READING: *Lüde, Crüde And Rüde*, Sylvie Simmons and Malcolm Dome.

Motley, Frank

b. 30 December 1923, Cheraw, South Carolina, USA. Motley learned the rudiments of trumpet playing from **Dizzy Gillespie** and soon developed a novelty technique of playing two trumpets simultaneously, thereafter being known by the nicknames of 'Dual Trumpet' and 'Two Horn' Motley. After navy service, Frank studied music at Chicago and Washington D.C. and formed his own band in 1949. The Motley Crewe, included drummer **T.N.T. Tribble** and recorded for Lilian Claiborne who placed masters with Gotham, **RCA** Victor, **Specialty**, Gem, DC, Big Town, Hollywood and many other small labels. In the mid-50s, with the advent of rock 'n' roll, Motley married and moved north to Toronto, Canada, where he continued to play and perform until 1984 when he retired to Durham, North Carolina.

● ALBUMS: *Frank Motley* (1986)★★★, with T.N.T. Tribble *The Best Of Washington D.C. R&B* (1991)★★★.

Motor Town Revue

The celebrated Motor Town Revue was instigated by **Motown Records** founder **Berry Gordy** as an adjunct to his activities as label boss, manager (through International Talent Management) and publisher (Jobete) of his many talented artists. Indeed, some have suggested that this was an attempt to bring every aspect of their performance under his personal remit. The idea for the revue came as a result of discussions between Gordy, Thomas 'Bean' Bowles and Esther Gordy Edwards. The first show was scheduled for 2 November 1962 at the Boston Arena, before sweeping across the US mainland playing 19 further major cities in 23 days. Promoted by Henry Wynne's Supersonic Attractions, the Motor Town Revue gave the lie to the carefully projected impression of a 'happy family' at Motown. In the touring buses musicians were separated from artists. With musicians at the back and artists at the front, the sections of the bus were analogized as 'Broadway' (front) and 'Harlem' (back) by some of the incredulous travellers. Artists including the **Supremes**, **Stevie Wonder**, the **Temptations**, the **Marvelettes**, and **Martha And The Vandellas** were among those taking part, but they encountered significant resistance when they travelled through America's Deep South. The artists found themselves playing in the firmament of the civil rights movement, and they were often refused entry to 'white only' restaurants as they travelled. Bowles' task as road manager became increasingly frenetic, and on Thanksgiving Day 1962 he was seriously injured in a car crash that killed driver Ed McFarland Jnr. Luckily, the tour proceeds he was carrying, some $12,000, still found their way back to Motown headquarters. With Bowles confined to hospital, it then looked likely that the tour would collapse, but Esther Gordy Edwards immediately took over his responsibilities to stabilize the situation. The tour finally finished in triumph with 11 dates at Harlem's **Apollo** Theatre. Motown learned the lessons of the tour well, making sure that subsequent revues were better orchestrated and regulated, and that the artists concerned were tightly disciplined on stage. A UK Motor Town Revue of 1965 (with **Georgie Fame** as special 'guest star') also proved problematic, although it too was a relative success and helped to develop a major international fanbase for Motown's galaxy of stars.

Motorcycle Boy

This UK 'indie' pop group was formed in 1987 by former **Shop Assistants** singer Alex Taylor (vocals) with ex-Meat Whiplash personnel Michael Kerr (guitar), Paul McDermott (drums), Eddie Connelly (bass) and outsider, 'Scottie' (b. David Scott; guitar). Their debut single for **Rough Trade Records**, 'Big Rock Candy Mountain' (formerly a title for **Burl Ives**), reached number 3 in the UK independent chart. Despite this promising start, and much music press attention, they failed, largely through disorganization, to set the live circuit alight and subsequently broke up soon after the release of their lone album, which was recorded for major label **Chrysalis Records**. Alex Taylor was reportedly last spotted working as (ironically) a shop assistant for a record store chain.

● ALBUMS: *Scarlet* (Chrysalis 1989)★★★.

Motörhead

In 1975 Lemmy (b. Ian Fraiser Kilmister, 24 December 1945, Stoke, England; vocals, bass) was sacked from **Hawkwind** after being detained for five days at Canadian customs on possession charges. The last song he wrote for them was entitled 'Motörhead', and, after ditching an earlier suggestion, Bastard, this became the name of the band he formed with Larry Wallis of the **Pink Fairies** on guitar and Lucas Fox on drums. Together they made their debut supporting **Greenslade** at the Roundhouse, London, in July. Fox then left to join Warsaw Pakt, and was replaced by 'Philthy' Phil Taylor (b. 21 September 1954, Chesterfield, England; drums), a casual friend of Lemmy's with no previous professional musical experience. Motörhead was a four-piece band for less than a month, with Taylor's friend **'Fast' Eddie Clarke** (b. 5 October 1950, Isleworth, Middlesex, England) of Continuous Performance as second guitarist, until Wallis returned to the Pink Fairies. The Lemmy/Taylor/Clarke combination lasted six years until 1982, in which time they became the most famous trio in hard rock. With a following made up initially of Hell's Angels (Lemmy had formerly lived with their president, Tramp, for whom he wrote the biker epic 'Iron Horse'), the band made their debut with the eponymous 'Motörhead'/'City Kids'. A similarly titled debut album charted, before the group moved over to Bronze Records. *Overkill* and *Bomber* firmly established the group's *modus operandi*, a fearsome barrage of instruments topped off by Lemmy's hoarse invocations. They toured the world regularly and enjoyed hit singles with 'Ace Of Spades' (one of the definitive heavy metal performances, it graced a 1980 album of the same name that saw the band at the peak of their popularity) and 'Please Don't Touch' (as **Headgirl**). Their reputation as the best live band of their generation was further enhanced by the release of *No Sleep 'Til Hammersmith*, which entered the UK charts at number 1. In May 1982 Clarke left, citing musical differences, and was replaced by Brian Robertson (b. 12 September 1956, Glasgow, Scotland), who had previously played with **Thin Lizzy** and **Wild Horses**. This combination released *Another Perfect Day*, but this proved to be easily the least popular of all Motörhead line-ups. Robertson was replaced in November 1983 by Wurzel (b. Michael Burston, 23 October 1949, Cheltenham, England; guitar) - so-called on account of his scarecrow-like hair - and Philip Campbell (b. 7 May 1961, Pontypridd, Wales; guitar, ex-**Persian Risk**), thereby swelling the Motörhead ranks to four. Two months later and, after a final appearance on television's *The Young Ones*, Taylor left to join Robertson in Operator, and was replaced by ex-**Saxon** drummer Pete Gill. Gill remained with the band until 1987 and played on several fine albums including *Orgasmatron*, the title track of which saw Lemmy's lyric-writing surpass itself. By 1987 Phil Taylor had rejoined Motörhead, and the line-up remained unchanged for five years, during which time Lemmy made his acting debut in the *Comic Strip* film *Eat The Rich*, followed by other celluloid appearances including the role of a taxi driver in *Hardware*. In 1992 the group released *March Or Die*, which featured the American Mikkey Dee (ex-**King Diamond**) on drums and guest appearances by **Ozzy Osbourne** and Slash (**Guns N'Roses**). The title track followed on from '1916' and revealed a highly sensitive side to Lemmy's lyrical and vocal scope, both songs dealing with the horrors of war. The idiosyncratic Lemmy singing style, usually half-growl, half-shout, and with his neck craned up at 45 degrees to the microphone, remained in place. On a more traditional footing they performed the theme song to the horror film *Hellraiser 3*, and convinced the film's creator, Clive Barker, to record his first promotional video with the band. Lemmy also hammed his way through insurance adverts, taking great delight in his press image of the unreconstructed rocker. Wurzel left the band and formed Wvkeaf in 1996. Now recording as a trio, the band released their nineteenth album (*Snake Bite Love*) in 1998.

● ALBUMS: *Motörhead* (Chiswick 1977)★★★, *Overkill* (Bronze 1979)★★★, *Bomber* (Bronze 1979)★★★, *On Parole* (United Artists 1979)★★★, *Ace Of Spades* (Bronze 1980)★★★★, *No Sleep Till Hammersmith* (Bronze 1981)★★★★, *Iron Fist* (Bronze 1982)★★★, *Another Perfect Day* (Bronze 1983)★★, *What's Wordsworth* (Big Beat 1983)★★, *Orgasmatron* (GWR 1986)★★★, *Rock'N'Roll* (GWR 1987)★★★, *Eat The Rich* (GWR 1987)★★★, *No Sleep At All* (GWR 1988)★★★, *1916* (Epic 1991)★★★, *March Or Die* (Epic 1992)★★★, *Bastards* (ZYX 1993)★★★, *I* (SPV 1996)★★, *Overnight Sensation* (SPV 1996)★★★, *Snake Bite Love* (SPV 1998)★★★, *Live On The King Biscuit Flower Hour* recorded 1983 (King Biscuit 1998)★★.

● COMPILATIONS: *No Remorse* (Bronze 1984)★★★★, *Anthology* (Raw Power 1986)★★, *Dirty Love* (Receiver 1989)★★, *From The Vaults* (Sequel 1990)★★, *Best Of* (Action

Replay 1990)★★, *Collection* (Castle 1990)★★★, *Meltdown* 3-CD box set (Castle 1991)★★★, *All The Aces* (Castle 1993)★★, *The Best Of...* (Castle 1993)★★★, *Protect The Innocent* 4-CD box set (Essential 1997)★★★.

● VIDEOS: *Toronto Live* (Avatar 1984), *Deaf Not Blind* (Virgin Vision 1984), *Birthday Party* (Virgin Vision 1986), *The Best Of Motorhead* (Castle Music Pictures 1991), *Everything Louder Than Everything Else* (Sony Music Video 1991).

● FURTHER READING: *Motörhead: Born To Lose, Live To Win*, Alan Burridge. *Motörhead*, Giovanni Dadomo.

Motors

The Motors were based around the partnership of Nick Garvey (b. 26 April 1951, Stoke-on-Trent, Staffordshire, England) and Andy McMaster (b. 27 July 1947, Glasgow, Scotland) who first met in the pub rock band **Ducks Deluxe**. McMaster had a long career in pop music, having played in several bands in the 60s including the Sabres, which also featured **Frankie Miller**. McMaster released a solo single, 'Can't Get Drunk Without You', on President, and joined Ducks Deluxe in November 1974. Garvey was educated at Kings College in Cambridge and was an accomplished pianist, oboeist and trumpeter. Before he joined Ducks Deluxe in December 1972 he had acted as a road manager for the **Flamin' Groovies**. The pair left the Ducks early in 1975, just a few months before the unit disbanded. Garvey joined a group called the Snakes (along with future **Wire** vocalist Rob Gotobed) and they released one single. McMaster, meanwhile, went to work for a music publisher. Garvey's friend and manager Richard Ogden suggested that Garvey form his own band in order to record the songs he had written. This led to him contacting McMaster and in January 1977 they recorded demos together. The following month they recruited Ricky Wernham (aka Ricky Slaughter) from the Snakes on drums - he is the cousin of Knox from the **Vibrators**. Guitarist Rob Hendry was quickly replaced by **Bram Tchaikovsky** and the Motors were up and running. They made their live debut at the Marquee Club, London, in March 1977 and signed to **Virgin** in May.

A tour with the **Kursaal Flyers** and the **Heavy Metal Kids** led to the release of their debut single, 'Dancing The Night Away', and first album, produced by Mutt Lange. However, it was their second single, 'Airport', which became a huge hit in the UK. It is widely used to this day as a stock soundtrack when television programmes show film clips of aeroplanes taking off or landing. Despite this success, the group were already burning out. After performing at Reading in August the Motors decided to concentrate on writing new material. Wernham took the opportunity to leave, while Tchaikovsky formed his own band with the intention of returning to the Motors, though he never did. Garvey and McMaster eventually re-emerged with some new material for *Tenement Steps*. It was recorded with the assistance of former **Man** bassist Martin Ace, and drummer Terry Williams (ex-**Man** and Rockpile; future **Dire Straits**). After *Tenement Steps* the Motors seized up, but both Garvey and McMaster have since released solo singles.

● ALBUMS: *The Motors I* (Virgin 1977)★★★, *Approved By The Motors* (Virgin 1978)★★★★, *Tenement Steps* (Virgin 1980)★★★.

● COMPILATIONS: *Greatest Hits* (Virgin 1981)★★★.

Motown Records

The history of Motown Records remains a paradigm of success for independent record labels, and for black-owned industry in the USA. The corporation was formed in 1959 by **Berry Gordy**, a successful R&B songwriter who required an outlet for his initial forays into production. He used an $800 loan to finance the release of singles by **Marv Johnson** and **Eddie Holland** on his Tamla label, one of a series of individual trademarks that he eventually included under the Motown umbrella. Enjoying limited local success, Gordy widened his roster, signing acts including the **Temptations** and **Marvelettes** in 1960. That year, the **Miracles**' 'Shop Around' gave the company its first major US hit, followed in 1961 by their first number 1, the Marvelettes' 'Please Mr Postman'. Gordy coined the phrase 'The Sound Of Young America' to describe Motown's output, and his apparently arrogant claim quickly proved well founded. By 1964, Motown was enjoying regular hits via the **Supremes** and the **Four Tops**, while **Mary Wells**' 'My Guy' helped the label become established outside the USA. The label's vibrant brand of soul music, marked by a pounding rhythm and a lightness of touch that appealed to both pop and R&B fans, provided America's strongest response to the massive impact of the British beat group invasion in 1964 and 1965. At the same time, Gordy realized the importance of widening his commercial bases; in 1965, he overtly wooed the middle-of-the-road audience by giving the Supremes a residency at the plush Copa nightclub in New York - the first of many such ventures into traditional showbiz territory. The distance between Motown's original fans and their new surroundings led to accusations that the company had betrayed its black heritage, although consistent chart success helped to cushion the blow.

In 1966, Motown took three steps to widen its empire, snapping up groups such as the **Isley Brothers** and **Gladys Knight And The Pips** from rival labels, opening a Hollywood office to double its promotional capabilities, and snuffing out its strongest opposition in Detroit by buying the Golden World and Ric-Tic group of R&B companies. Throughout these years, Gordy maintained a vice-like grip over Motown's affairs; even the most successful staff writers and producers had to submit their work to a weekly quality control meeting, and faced the threat of having their latest creations summarily rejected. Gradually, dissent rose within the ranks, and in 1967 Gordy lost the services of his A&R controller, **Mickey Stevenson**, and his premier writing/production team, **Holland/Dozier/Holland**. Two years of comparative failure followed before Motown regained its supremacy in the pop market by launching the career of the phenomenally successful **Jackson Five** in 1969. Gordy made a bold but ultimately unsuccessful attempt to break into the rock market in 1970 with his Rare Earth label, one of a variety of spin-off companies launched in the early part of the decade. This was a period of some uncertainty for the company; several major acts either split up or chose to seek artistic freedom elsewhere, and the decision to concentrate the company's activities in its California office in 1973 represented a dramatic break from its roots. At the same time, Gordy masterminded the birth of Motown's film division, with the award-winning biopic about **Billie Holiday**, *Lady Sings The Blues*. The burgeoning artistic and commercial success of **Stevie Wonder** kept the record division on course, although outsiders noted a distinct lack of young talent to replace the company's original stalwarts.

The mid-70s proved to be Motown's least successful period for over a decade; only the emergence of the **Commodores** maintained the label as a contemporary musical force. Motown increasingly relied on the strength of its back catalogue, with only occasional releases, such as the Commodores' 'Three Times A Lady' and Smokey Robinson's 'Being With You', rivalling the triumphs of old. The departure of **Marvin Gaye** and **Diana Ross** in the early 80s proved a massive psychological blow, and, despite the prominence of Commodores leader **Lionel Richie**, the company failed to keep pace with the fast-moving developments in black music. From 1986, there were increasing rumours that Berry Gordy was ready to sell the label; these were confirmed in 1988, when Motown was bought by MCA, with Gordy retaining some measure of artistic control over subsequent releases. After more than a decade of disappointing financial returns, Motown remains a record industry legend on the strength of its remarkable hit-making capacities in the 60s. Some realignment was tackled in the 90s by the new label chief Andre Harrell; his brief was to make Motown the leading black music label once again. New releases from **Horace Brown, Johnny Gill, Queen Latifah** and **Boyz II Men** started the rebirth. George Jackson became president of the company in Novemmber 1997.

● COMPILATIONS: *Motown Chartbusters Volumes 1 - 10* (Motown 1968-1977), *20th Anniversary Album* (Motown 1986)★★★★, *Hitsville USA: The Motown Singles Collection 1959 - 1971* 4-CD box set (Motown 1993)★★★★★, *This Is Northern Soul! 24 Tamla Motown Rarities* (Debutante 1997)★★★, *This Is Northern Soul! Volume 2 - The Motown Sound* (Debutante 1998)★★★, *Tamla Motown Early Classics* (Spectrum 1998)★★★.

● VIDEOS: *The Sounds Of Motown* (PMI 1985), *The Sixties* (CIC Video 1987), *Time Capsule Of The 70s* (CIC Video 1987), *Motown 25th: Yesterday, Today, Forever* (MGM/UA 1988).

Mott

This short-lived group was founded in 1975. Morgan Fisher (keyboards), Overend Watts (bass, vocals) and Dale Griffin (drums), each formerly of **Mott The Hoople**, decided to drop the earlier suffix upon adding Nigel Benjamin (vocals) and Ray Major (guitar) to the line-up. Their albums proved sadly disappointing, provoking unfavourable comparisons with their previous, highly successful incarnation. The departure of Benjamin precipitated yet another change and, having invited ex-**Medicine Head** singer John Fiddler to join, the unit changed its name to **British Lions**.

● ALBUMS: *Drive On* (Columbia 1975)★★★, *Shouting And Pointing* (Columbia 1976)★★★.

Mott The Hoople

Having played in a number of different rock groups in Hereford, England, during the late 60s, the founding members of this ensemble comprised: Overend Watts (b. Peter Watts, 13 May 1947, Birmingham, England; vocals/bass), **Mick Ralphs** (b. 31 March 1944, Hereford, Herefordshire, England; vocals/guitar), Verden Allen (b. 26 May 1944, Hereford, England; organ) and Dale Griffin (b. 24 October 1948, Ross-on-Wye, England; vocals/drums). After dispensing with their lead singer Stan Tippens, they were on the point of dissolving when Ralphs sent a demo tape to **Island Records** producer **Guy Stevens**. He responded enthusiastically, and after placing an advertisement in ***Melody Maker*** auditioned a promising singer named **Ian Hunter** (b. 3 June 1946, Shrewsbury, England; vocals/keyboards/guitar). In June 1969 Stevens christened the group Mott The Hoople, after the novel by Willard Manus. Their self-titled debut album revealed a very strong **Bob Dylan** influence, most notably in Hunter's nasal vocal inflexions and visual image. With his corkscrew hair and permanent shades Hunter bore a strong resemblance to vintage 1966 Dylan and retained that style for his entire career. Their first album, with its M.C. Escher cover illustration, included pleasing interpretations of the **Kinks**' 'You Really Got Me' and **Sonny Bono**'s 'Laugh At Me', and convinced many that Mott would become a major band. Their next three albums trod water, however, and it was only their popularity and power as a live act that kept them together. Despite teaming up with backing vocalist **Steve Marriott** on the **George 'Shadow' Morton**-produced 'Midnight Lady', a breakthrough hit remained elusive. On 26 March 1972, following the departure of Allen, they quit in disillusionment. Fairy godfather **David Bowie** convinced them to carry on, offered his assistance as producer, placed them under the wing of his manager, Tony De Fries, and even presented them with a stylish UK hit, 'All The Young Dudes'. The catchy 'Honaloochie Boogie' maintained the momentum but there was still one minor setback when Ralphs quit to form **Bad Company**. With new members Morgan Fisher and Ariel Bender (Luther Grosvenor) Mott enjoyed a run of further UK hits including 'All The Way From Memphis' and 'Roll Away The Stone'. During their final phase, Bowie's sideman **Mick Ronson** joined the group in place of Grosvenor (who had departed to join **Widowmaker**). Preparations for a European tour in late 1974 were disrupted when Hunter was hospitalized suffering from physical exhaustion, culminating in the cancellation of the entire tour. When rumours circulated that Hunter had signed a deal instigating a solo career, with Ronson working alongside him, the upheaval led to an irrevocable rift within the group resulting in the stormy demise of Mott The Hoople. With the official departure of Hunter and Ronson, the remaining members, Watts, Griffin and Fisher, determined to carry on, working simply as **Mott**.

● ALBUMS: *Mott The Hoople* (Island 1969)★★★, *Mad Shadows* (Island 1970)★★★, *Wild Life* (Island 1971)★★, *Brain Capers* (Island 1971)★★★, *All The Young Dudes* (Columbia 1972)★★★, *Mott* (Columbia 1973)★★★★, *The Hoople* (Columbia 1974)★★★★, *Live* (Columbia 1974)★★★, *Original Mixed Up Kids: The BBC Recordings* (Windsong 1996)★★★.

● COMPILATIONS: *Rock And Roll Queen* (Island 1972)★★, *Greatest Hits* (Columbia 1975)★★★★, *Shades Of Ian Hunter - The Ballad Of Ian Hunter And Mott The Hoople* (Columbia 1979)★★★★, *Two Miles From Heaven* (Island 1981)★★★, *All The Way From Memphis* (Hallmark 1981)★★★, *Greatest Hits* (Columbia 1981)★★★★, *Backsliding Fearlessly* (Rhino 1994)★★★.

● FURTHER READING: *The Diary Of A Rock 'N' Roll Star*, Ian Hunter.

Mott The Hoople - Mott The Hoople

From the brilliant cover illustration by M.C. Escher to what nearly every critic called a 'straightfaced' version of **Sonny Bono**'s 'Laugh At Me' (as though it was impossible to perform it any other way), **Mott The Hoople**'s debut album showed that they were clearly no ordinary post-psychedelic British band. Their original material, particularly guitarist **Mick Ralph**'s 'Rock And Roll Queen', presaged the glam sound for which they would later become renowned. Appropriately, *Mott The Hoople* was produced by the inventive (and seriously whacked) **Guy Stevens**. A decade later, the **Clash**, who were strongly influenced by Mott The Hoople, called upon him to produce ***London Calling***.

● Tracks: *You Really Got Me; At The Crossroads; Laugh At Me; Backsliding Fearlessly; Rock And Roll Queen; Rabbit Foot And Toby Time; Half Moon Bay; Wrath And Wroll.*

● First released 1969

● UK peak chart position: did not chart

● USA peak chart position: 191

Mould, Bob

b. 16 October 1960, Malone, New York, USA. The former guitarist, vocalist and co-composer in **Hüsker Dü**, Mould surprised many of that leading hardcore act's aficionados with his reflective solo debut, *Workbook*. Only one track, 'Whichever Way The Wind Blows', offered the maelstrom of guitars customary in his former group's work and instead the set was marked by a predominantly acoustic atmosphere. Cellist Jane Scarpantoni contributed to its air of melancholy, while two members of **Pere Ubu**, Tony Maimone (bass) and Anton Fier (drums; also **Golden Palominos**), added sympathetic support, helping to emphasize the gift for melody always apparent in Mould's work. Maimone and Fier also provided notable support on *Black Sheets Of Rain*, which marked a return to the uncompromising power of the guitarist's erstwhile unit. The set included the harrowing 'Hanging Tree' and apocalyptical 'Sacrifice Sacrifice/Let There Be Peace', but contrasted such doom-laden material with a brace of sprightly pop songs in 'It's Too Late' and 'Hear Me Calling', both of which echoed **R.E.M.** Mould also formed his own record company, SOL (Singles Only Label), which has issued material by, among others, **William Burroughs**. The artist abandoned his solo career in 1993, reverting to the melodic hardcore trio format with **Sugar**. By 1995, following the apparent demise of the band, he returned once again to his solo career. *Bob Mould* was an excellent album, although the ever perverse singer refused to undertake any promotional duties. Not surprisingly, it sounded like a cross between Hüsker Dü and Sugar, with sparkling tracks such as the venomous 'I Hate Alternative Rock' and the **Tom Petty**-esque 'Fort Knox, King Solomon'. Equally energetic was *The Last Dog And Pony Show*, with Mould still finding those memorable chord changes that lift the heart.

● ALBUMS: *Workbook* (Virgin 1989)★★★, *Black Sheets Of Rain* (Virgin 1990)★★★, *Bob Mould* (Creation/Rykodisk 1996)★★★★, *The Last Dog And Pony Show* (Creation 1998)★★★★.

● COMPILATIONS: *Poison Years* (Virgin 1994)★★★★.

Mound City Blue Blowers

Formed in 1924 by **Red McKenzie** as a novelty group, the Mound City Blue Blowers expanded to include **Eddie Lang**, with whom they visited London in the mid-20s. Later the band became a more orthodox, and often much larger, Dixieland outfit under McKenzie's leadership. In its bigger form the band was occasionally home in the late 20s to leading musicians such as **Eddie Condon**, **Gene Krupa**, **Glenn Miller** and **Jack Teagarden**. McKenzie continued to record under this collective title into the mid-30s, using artists including **Yank Lawson**, **Bob Haggart**, **Dave Tough** and **Bunny Berigan**. Although the band's first record, 'Arkansas Blues' in 1924, was its biggest seller, the finest jazz performance came at a 1929 session featuring **Coleman Hawkins**, which included 'Hello Lola' and the classic '(If I Could Be With You) One Hour (Tonight)'.

Mounka, Pamelo

b. Bemba Pamelo Mounk'a, 30 October 1945, Ouesso, Congo-Brazzaville. Vocalist Mounka is one of the most popular Congo-Brazzaville recording artists, performing in a style which to Western ears is indistinguishable from that of the country's larger neighbour, Zaire. In fact, Mounka's first break in the music business came via Zairean bandleader **Rochereau**, who recorded him in 1963. A member of the Bantous for some years, Mounka went solo in the mid-60s, releasing an unbroken string of over 70 hit singles between then and 1980, when he was taken to Paris by the Eddyson label to record, a venture that resulted in the major-selling album *L'Argent Appelle L'Argent*. In 1983 he was reunited with Rochereau on the album *20 Ans De Carriere*, celebrating his 20 years in the record business. In 1985 he recorded the superb *En Plein Maturite*, which remains his finest work to date.

● ALBUMS: *L'Argent Appelle L'Argent* (Eddyson 1981)★★★★, *Samantha* (Sonodisc 1982)★★★★, *Propulsion* (Sonodisc 1983)★★★, *20 Ans De Carriere* (Genidia 1983)★★★★, *Camatana* (Sonodisc 1984)★★★, *Cynthia* (IS 1986)★★★, *Bonne Chance* (1989)★★★.

Mounsey, Paul

b. Scotland. A Scotsman now resident in Brazil, Mounsey's highly affecting debut album took a full two years to complete. With full-time employment at the Play It Again Sam Music House in Brazil, where he is musical director, plus various professional projects in commercial and contemporary music, time was limited for extra-curricular activities. A first class honours graduate in music at Trinity College, London, Mounsey's multi-instrumental and compositional skills were finally turned to his own recordings for 1994's *Nahoo*. At once contemporaneous and traditional, this project utilised both recently discovered field recordings of the School Of Scottish Studies, Celtic harp excerpts and modern recording techniques. Songs such as 'Alba' related **Runrig**'s version of the song with traditional samples to mesmerising effect, helping to produce a truly modern folk album.

● ALBUMS: *Nahoo* (Iona 1994)★★★★, *NahooToo* (Iona 1997)★★★.

Mount Rushmore

This third generation, late 60s San Francisco rock group comprised Glen 'Smitty' Smith (vocals), Mike 'Bull' Bolan (guitar), Terry Kimball (bass) and Travis Fullerton (drums). Although they failed to garner the same commercial or artistic plaudits of many contemporaries, the group's two albums revealed a competent, if unadventurous, act. Mount Rushmore disbanded in 1969 following the release of their second album, although Fullerton later found success as a member of **Sylvester** And The Hot Band.

● ALBUMS: *High On Mount Rushmore* (Dot 1968)★★★, *Mount Rushmore 69* (Dot 1969)★★★.

Mountain

Mountain were one of the first generation heavy metal bands, formed by ex-Vagrants guitarist **Leslie West** (b. Leslie Weinstein, 22 October 1945, Queens, New York, USA) and bassist **Felix Pappalardi** (b. 1939, Bronx, New York, USA, d. 17 April 1983) in New York in 1968. Augmented by drummer Corky Laing and Steve Knight on keyboards, they played the **Woodstock** festival in 1970, releasing *Mountain Climbing* shortly afterwards. Featuring dense guitar lines from West and the delicate melodies of Pappalardi, they quickly established their own sound, although Cream influences were detectable in places. The album was an unqualified success, peaking at number 17 in the ***Billboard*** album chart in November 1970. Their next two albums built on this foundation, as the band refined their style into an amalgam of heavy riffs, blues-based rock and extended guitar and keyboard solos. *Nantucket Sleighride* (the title track of which was used as the theme tune to the UK television programme *World In Action*) and *Flowers Of Evil* made the *Billboard* charts at numbers 16 and 35, respectively. A live album followed, which included interminably long solos and was poorly received. The group temporarily disbanded to pursue separate projects. Pappalardi returned to producing, while West and Laing teamed up with **Cream**'s **Jack Bruce** to record as **West, Bruce And Laing**. In 1974, Mountain rose again with Alan Schwartzberg and Bob Mann replacing Laing and Knight to record *Twin Peaks*, live in Japan. This line-up was short-lived as Laing rejoined for the recording of the disappointing studio album, *Avalanche*. The band collapsed once more and West concentrated on his solo career again. Pappalardi was shot and killed by his wife in 1983. Two years later, West and Laing resurrected the band with Mark Clarke (former **Rainbow** and **Uriah Heep** bassist) and released *Go For Your Life*. They toured with **Deep Purple** throughout Europe in 1985, but split again soon afterwards.

● ALBUMS: *Mountain Climbing* (Bell 1970)★★★, *Nantucket Sleighride* (Island 1971)★★★, *Flowers Of Evil* (Island 1971)★★★★, *The Road Goes On Forever-Mountain Live* (Island 1972)★★, *Avalanche* (Epic 1974)★★★, *Twin Peaks* (Columbia 1974)★★, *Go For Your Life* (Scotti Brothers 1985)★★.

● COMPILATIONS: *The Best Of* (Island 1973)★★★, *Over The Top* (Legacy 1995)★★, *Blood Of The Sun 1969-75* (Raven 1996)★★★.

Mountain Ash Band

The Mountain Ash Band produced yet another of those 'old friends get it together' albums, forming a UK folk/rock band from Colin Cripps' musical about an old tramp, *Job Senior*. They made the album, did the show, and then vanished. The music was very gritty, at times reminiscent of Bob Pegg, and mixed narrative lyrics with traditional material. The album was reissued by Vinyl Tap in 1996.

● ALBUMS: *The Hermit* (1975)★★★.

Mourneblade

London band whose main claim to fame was that one member was a British skateboarding champion.

Formed in late 1984, the group comprised Derek Jasnock (keyboards), Richard Jones (guitar), Dunken Mullet (vocals), Jeff Ward (drums) and Clive Baxter (bass). They blended the heavier qualities of **Hawkwind** with the bass-driven power of **Motörhead**. In keeping with that tradition they took their name from a novel by Michael Moorcock, and signed to the Hawkwind-allied Flicknife Records. It was their tenuous links with the latter band that first brought them attention, and their debut album contained six excellent songs, though it failed to impress the Hawkwind fraternity or rock fans in general. They vanished from the music scene for a couple of years before regrouping in 1988, gaining a session on BBC radio's, then influential, *Friday Rock Show* in July of the following year. This saw them unveil a new sound, which had already been sketched more fully in January, when their second album had arrived. This contained further Hawkwind-inspired tracks, including 'Hall Of The Mountain King', but also grim tales such as 'Lolita' and 'Blonde Beautiful And Dead'. A few gigs and poor record sales later, they returned to obscurity.

● ALBUMS: *Times Running Out* (Flicknife 1985)★★★, *Live Fast, Die Young* (Plastic Head 1989)★★★.

Mourning Reign

Formed in San Jose, California, USA, the Mourning Reign were garage band peers of the **Chocolate Watchband** and the Harbinger Complex. Initially known as the English, they consisted of Frank Beau Maggi (vocals), Johnnie Bell (lead guitar), Steve Canali (rhythm guitar), Charlie Garden (bass) and Craig Maggi (drums). They were highly popular in the suburbs of south and east San Francisco, playing punk-styled material derivative of the **Rolling Stones** and **Yardbirds**. The group recorded a cover version of 'Evil Hearted You' as their debut in 1966, before completing a compulsive original song, 'Satisfaction's Guaranteed', as its follow-up. Thomas O'Bonsawin then replaced Bell, but although two further tracks were completed for a third single, it remained unissued as the Mourning Reign split up in 1968 when several members were drafted to Vietnam.

Mouse And The Traps

This US group was formed in Tyler, Texas, USA in 1965 by guitarist/vocalist Ronnie 'Mouse' Weiss. Jerry Howell (keyboards) and Dave Stanley (bass), ex-colleagues from Jerry Vee And The Catalinas, joined him in this new venture which was completed by Bugs Henderson (lead guitar) and Ken Murray (drums). The quintet made its debut in February 1966 with 'A Public Execution' on which Weiss's **Bob Dylan** inflections topped a punk-style backing. 'Maid Of Sugar, Maid Of Spice' followed in a similar manner, while other notable singles included 'Lie, Beg, Borrow And Steal' (1967) and 'I Satisfy' (1968). By this point Doug Rhone had replaced Henderson. The Traps also recorded as Positively Thirteen O'Clock (with singer Jimmy Rabbit), and backed **Dale Hawkins** on *L.A., Memphis And Tyler*. The singer reciprocated by producing the group's final singles, 'Wicker Vine' and 'Knock On My Door' (both 1969). Barring a brief 1972 reunion, these releases brought Mouse And The Traps to a close, although Weiss, Stanley and Murray remained together in a country-rock act, Rio Grande.

● COMPILATIONS: *The Fraternity Years* (Big Beat 1997)★★★.

Mouse Records

This eclectic, revivalist label was formed by musician Dave Clarke in 1993. Previously a veteran of Essex, England band the Blue Angels, he had recorded his first solo album in 1973 with the help of **Jimi Hendrix** bassist **Noel Redding** and **Deep Purple** drummer Ian Paice. Over the ensuing years Clarke was involved in a number of musical ventures, none of which proved permanent. It was only in 1992 when he formed the group Shut Up Frank! that he again found stability, working alongside Redding once more and also others including keyboard player Dave Rowberry (ex-**Animals**). Mouse Records was originally formed as an outlet for the first Shut Up Frank! recordings, which were effectively songs written with Redding in California in 1992 and 1993. Clarke then made the decision to release an album of previously unissued material by White Line, the **EMI Records** artists who released two singles in 1977 who featured both Clarke and fellow Shut Up Frank! member Jim McCulloch (ex-**Thunderclap Newman, Wings**). Further reissues of albums by Dave Carlsen, the Dream Circle (a Clarke solo 'whim') and others followed. The rest of the roster quickly expanded, featuring artists including New York Hare Krishna punk band the Devas, Middlesborough pop band the Guests, and solo artists Joe Stone and **Tim Rose**.

Mouskouri, Nana

b. 13 October 1934, Athens, Greece. This bespectacled vocalist was steeped in the classics and jazz but was sufficiently broadminded to embrace a native style of pop after a stint on Radio Athens in 1958, and an artistic (and marital) liaison with orchestra leader Manos Hadjidakis facilitated a debut single, 'Les Enfants Du Piree', which was aimed at foreign consumers. Well-received performances at several international song festivals were added incentives for her team to relocate to Germany, where 'Weiss Rosen Aus Athen' (derived from a Greek folk tune), a number from Wadjidakis' soundtrack to the 1961 film *Traumland Der Sehnsucht*, sold a million copies. Now one of her country's foremost musical ambassadors, Mouskouri undertook a US college tour which was followed by further record success, particularly in France with such songs as 'L'Enfant Au Tambour', 'Parapluies De Cherbourg' (a duet with **Michel Legrand**) and a 1967 arrangement of the evergreen 'Guantanamera'. From the late 60s in Britain, she scored almost exclusively with albums with

Over And Over lingering longest on the lists. Sales were boosted by regular BBC television series on which her backing combo, the Athenians, were granted instrumental spots. A collection of Mouskouri favourites from a BBC season in the early 70s spent many weeks in the Top 30 but, other than a postscript Top 10 single ('Only Love') in 1986, her UK chart career climaxed with 1976's *Passport*. By then, however, she had mounted a plateau of showbusiness high enough to survive comfortably without more hits. Recently she has combined her music career with the post of Ambassador and world representative of the entertainment business at UNICEF, and the Greek deputy to the European parliament. Recording regularly in five languages (French, English, German, Spanish and Greek), her new English album *Return To Love* was released in 1997.

● ALBUMS: with Harry Belafonte *An Evening With Belafonte/Mouskouri* (RCA 1966)★★★, *Over And Over* (Fontana 1969)★★★, *The Exquisite Nana Mouskouri* (Fontana 1970)★★★, *Recital '70* (Fontana 1970)★★★, *Turn On The Sun* (Fontana 1971)★★★, *British Concert* (Fontana 1972)★★★, *Songs From Her TV Series* (Fontana 1973)★★★, *Spotlight On Nana Mouskouri* (Fontana 1974)★★★, *Songs Of The British Isles* (Philips 1976)★★★, *Passport* (Philips 1976)★★★, *Roses And Sunshine* (Philips 1979)★★★, *Come With Me* (RCA 1981)★★★, *Ballades* (Philips 1983)★★★, *Nana* i (Mercury 1984)★★★, *Farben* (Fontana 1984)★★★, *Athens* (Virgin 1984)★★★, *Nana Mouskouri* (Philips 1984)★★★, *Why Worry?* (Philips 1986)★★★, *Alone* (Philips 1986)★★★, *Live At The Herodes Hatticus Theatre* (Philips 1986)★★★, *Nana* ii (Philips 1987)★★★, *Love Me Tender* (Philips 1987)★★★, *Je Chante Avec Toi Liberte* (Philips 1988)★★★, *The Magic Of Nana Mouskouri* (Philips 1988)★★★, *The Classical Nana* (Philips 1990)★★★, *Gospel* (Philips 1990)★★★, *Oh Happy Day* (Philips 1990)★★★, *Return To Love* (Mercury 1997)★★★.

● COMPILATIONS: *The Romance Of Nana Mouskouri* (Spectrum 1998)★★★.

Moustaki, Georges

b. 1934, Alexandria, Egypt. A singer, songwriter, actor and film music composer of Greek ancestry, early in his life Moustaki studied French which enabled him to work in Paris as a journalist. He began to write songs, and played the piano and guitar in the College Inn in Montparnasse. He also met the gypsy musician Henri Crolla, a cousin of **Django Reinhardt**. Crolla introduced him to the legendary performer, **Edith Piaf**, and in 1958, he became her guitarist and lover. With Marguerite Monnet, who was involved with many of Piaf's songs, he wrote 'Milord', which became Piaf's last big hit before she died three years later. Her record spent 15 weeks in the UK chart in 1960, easily beating a version by **Frankie Vaughan**, which had an English lyric by **Decca** recording manager Bunny Lewis. Moustaki was driving the car late in 1959 when Piaf had her third serious car accident. He escaped unscathed, and accompanied the singer on her ninth tour of the USA, where their relationship was terminated following her collapse onstage at the Waldorf Astoria, and subsequent four-hour operation. In the 60s, long haired, with a grey beard, Moustaki toured the music festivals, writing and performing his own songs. These included the dramatic 'Le Gitan Et La Fille', 'Un Etranger', 'Les Orgues De Barbarie', 'Les Gestes', which was memorably sung by Serge Reggiani and 'Le Meteque' (the outcast), perhaps the song most identified with Moustaki, which ran: 'Look at me, a bloody foreigner/A wandering Jew, a Greek peasant/Hair all over the place, eyes washed out . . .' In the 70s Moustaki worked with Jacques Potrenaud on the film of Albert Cosseri's book, *Mendiants Et Orgueilleux*, and played the central character, Hadjis. He also composed the music for movies such as *The Man With Connections*, *Solo*, *The Five Leaf Clover* and *At The Brink Of The Bench*. Although little known outside the French-speaking world, in the early 90s Moustaki had several albums in the UK catalogue.

● ALBUMS: *Troubador* (Polydor 1978),★★★ *Le Meteque* (Polydor 1984),★★★ *Georges Moustaki* (Polydor 1985)★★★★.

Mouth And McNeal

Although former construction worker Willem Duyn ('Mouth') was a rock 'n' roll exponent, he teamed up with classically-trained vocalist Sjoukje Van't Spiijker ('McNeal') in 1971 after she heard a tape he made at Amsterdam's Phonogram studio. Recording a debut single, 'Hey Love You', in English, the pair anticipated the US million-seller, 1972's 'How Do You Do' (composed by Hans Van Hemert and Hans Van Hoff), when it was issued in North America, following chart triumphs in Austria and the Netherlands. As this overseas breakthrough could not be sustained, the duo concentrated on the European market, touring constantly both before and after their second - and last - international smash with 'I See A Star', a UK Top 10 entry and Holland's entry in 1974's Eurovision Song Contest.

Mouth Music

Formed by Martin Swan, a Sheffield born Scot, and an American, Talitha MacKenzie, Mouth Music made an impressive debut in 1990 with a fusion of Gaelic vocals, African percussion and synthesisers. An EP, *Blue Door, Green Sea*, released in 1992, confirmed their direction, and a constant stream of influences made their live shows exciting as well as experimental. One of the EP's tracks, a dance mix of their earlier, 'Sienn O', revealed a further advance. On *Mo-di* (1993), there were more apparent moves into the dance area, and it seems that the band's apparent folk origin is now only one aspect of its work, which includes samba and hip-hop. When Talitha MacKenzie departed, she was replaced by vocalist, Jackie Joyce. The group's live performances are usually augmented by a seven piece band.

● ALBUMS: *Mouth Music* (Triple Earth 1990),★★ *Mo-Di* (1993)★★★, *Shorelife* (Triple Earth 1994)★★★.

Mouzon, Alphonze

b. 21 November 1948, Charleston, South Carolina, USA. Mouzon started playing when he was four years old and was taught drums at high school. He relocated to New York when he was 17 and in 1969 played in the Broadway musical ***Promises, Promises.*** He released his first record in the same year, with **Gil Evans**. He freelanced for a time before playing with **Weather Report** in 1971, **McCoy Tyner** (1972-73), **Larry Coryell**'s Eleventh House (1973-75) and in a trio with **Albert Mangelsdorff** and **Jaco Pastorius**. After that Mouzon again freelanced until he joined **Herbie Hancock** in the late 70s. Mouzon tries to bring 'jazz polyrhythms to a rock pulse' and in this he succeeds, with his furiously propulsive drumming which is as welcome in a rock setting as in straight jazz.

● ALBUMS: *Gil Evans* (1969)★★★, *Funky Snakefoot* (1973)★★★, *Mind Transplant* (RPM 1975)★★, with Albert Mangelsdorff, Jaco Pastorius *Trilogue-Live* (1976)★★★★, *In Search Of A Dream* (MPS 1981)★★★, *Back To Jazz* (L&R 1986)★★★, *The Night Is Still Young* (Tenacious 1996)★★★.

● COMPILATIONS: *Best Of Alphonse Mouzon* (Black Sun 1989)★★★★.

Move

Formed in late 1965 from the ashes of several Birmingham groups, the original Move comprised **Roy Wood** (vocals/guitar), Carl Wayne (vocals), Chris 'Ace' Kefford (bass), Trevor Burton (guitar) and Bev Bevan (drums). Under the guidance of **Tony Secunda**, they moved to London, signed to **Decca**'s hit subsidiary **Deram**, and rapidly established themselves as one of the most inventive and accomplished pop groups on the live circuit. Their first two hit singles, the classically inspired 'Night Of Fear' and upbeat psychedelic 'I Can Hear The Grass Grow' sounded fresh and abrasive and benefitted from a series of publicity stunts masterminded by Secunda. Like the **Who**, the Move specialized in 'auto-destruction', smashing television sets and cars onstage and burning effigies of Adolf Hitler, Ian Smith and Dr Veerwoord. In 1967, they signed to the reactivated **Regal Zonophone** label which was launched with the fashionably titled 'Flowers In The Rain', the first record played on BBC Radio 1. The mischievous Secunda attempted to promote the disc with a saucy postcard depicting Harold Wilson. The Prime Minister promptly sued for libel, thereby diverting Roy Wood's royalties to charity. In February 1968, the group returned as strong as ever with the high energy, 50s inspired, 'Fire Brigade'. Soon afterwards, Ace Kefford suffered a nervous breakdown and left the group which continued as a quartet, with Burton switching to bass. The catchy but chaotic 'Wild Tiger Woman' fared less well than expected, as did their bizarrely eclectic EP *Something Else*. Management switches from Tony Secunda to **Don Arden** and **Peter Walsh** brought further complications, but the maestro Wood responded well with the evocative 'Blackberry Way', a number 1 in some UK charts. A softening of their once violent image with 'Curly' coincided with Burton's departure and saw Carl Wayne recklessly steering them on to the cabaret circuit. Increasing friction within their ranks culminated in Wayne's departure for a solo career, leaving the Move to carry on as a trio. The heavy rock sound of 'Brontosaurus' and 'When Alice Comes Down To The Farm' supplemented their diverse hit repertoire, and further changes were ahead. The recruitment of Jeff Lynne from the **Idle Race** encouraged them to experiment with cellos and oboes while simultaneously pursuing their career as an increasingly straightforward pop act. The final flurry of Move hits ('Tonight', 'Chinatown' and 'California Man') were bereft of the old invention, which was henceforth to be discovered in their grand offshoots, the **Electric Light Orchestra** (ELO) and **Wizzard**.

● ALBUMS: *The Move* (Regal Zonophone 1968)★★★★, *Shazam* (Regal Zonophone 1970)★★★★, *Looking On* (Fly 1970)★★★, *Message From The Country* (Harvest 1971)★★★, *California Man* (Harvest 1974)★★★.

● COMPILATIONS: *The Collection* (Castle 1986)★★★, *The Early Years* (Dojo 1992)★★★, *The BBC Sessions* (Band Of Joy 1995)★★, *Movements - Thirtieth Anniversary Anthology* 3-CD box set (Westside 1997)★★★★, *Looking Back - The Best Of The Move* (Music Club 1998)★★★.

Movement Ex

A Los Angeles, California-based duo combining Lord Mustafa Hasan Ma'd and DJ King Born Khaaliq, whose Afrocentric/Muslim opinions (they support the Five Percent Nation Islamic creed) are frankly and sharply put. The production of their debut, recorded when they were still teenagers, was dense and tightly-wrought, engaging the listener with its austere atmosphere. Subjects included drugs, gun-running, ecology, history and sexually transmitted diseases. Light listening for a saturday evening.

● ALBUMS: *Movement Ex* (CBS 1990)★★★.

Movin' Melodies

A label founded in March 1993 by DJ's Rob Boskamp and Patrick Prins. Boskamp had started as a mobile DJ at the age of 14 in his native Amsterdam, joining DMC Holland in 1986. He worked with Go! Bang and **ESP** before releasing his own material on MTMT Records. Boskamp's other labels include Urban Sound Of Amsterdam, Gyrate, Weekend, Dutch Volume, Looneyville, Ces, Dutch Club Culture, Mulatto, Fast Food and Red Skins. Prins started DJing in Vegas, learning drums and keyboards before taking a course in production/engineering, building up his own studio. The two partners were introduced in January 1993 by a Dutch dance magazine. The Movin' Melodies name was first invoked for an EP on Urban Sound Of Amsterdam in March 1993. The label was inaugurated properly by July's *French Connection* EP, then 'Bailando Guitarra' a month later. 1994 brought Peppermint Lounge ('Lemon Project') and Artemsia ('Bits & Pieces').

Moving Cloud

Formed in County Clare, Eire, Moving Cloud play waltzes, jigs, reels and polkas. The band consists of Paul Brock (button accordion), Manus McGuire (fiddle), Maeve Donnelly (fiddle), Carl Hession (piano) and Kevin Crawford (b. Birmingham, England; flute). Brock was already a well known instrumentalist when the group was formed, having won several fleadh cheoil titles and having played with **Artie Shaw** and **Glenn Miller**. Before forming Moving Cloud he had recorded two other albums, *Tribute To Joe Cooley* with Frankie Gavin in 1986 and *Mo Chairdin* in 1992. McGuire was born in Sligo, and released two albums with Buttons & Bows, *The First Month Of Summer* and *Buttons & Bows.* Donnelly is from Abbey in County Galway and as a keen folklorist selects much of Moving Cloud's music. Hession, a music teacher, is also from Galway and is classically trained. The band was officially formed in 1989 with the idea of playing dance music around the local pubs and clubs.

● ALBUMS: *Moving Cloud* (Green Linnet 1995)★★★.

Moving Hearts

This Irish group was formed in 1981, by former **Planxty** members **Christy Moore** and **Donal Lunny** and was notable for its innovative use in Irish folk of traditional music of an eclectic array of instruments, which at times included saxophones, pipes, bouzoukis and synthesizers. All the original members had a history in Irish folk scene. The original line-up with Moore and Lunny comprised: Eoghan O'Neill (bass/vocals), **Davy Spillane** (uileann pipes/whistles), Brian Calnan (percussion/drums) and Keith Donald (saxophone). This exciting blend of folk music, jazz and electric rock challenged the popular pre-conceptions of Irish - indeed, British - folk music, although the group never gained the recognition it fully deserved. The song subject matter ranged from the traditional to the more contemporary, chronicling the internment of terrorist suspects ('On The Blanket') and nuclear weapons ('Hiroshima'). Moore ultimately found the group format uncomfortable and returned to solo work in 1982. He was replaced by Mick Hanly, who in turn was supplanted by Florence McSweeney in 1984. The costs of running such a large line-up led to the eventually demise of the group in 1985, although they have since reformed for special concerts as in 1986's Self-Aid benefit.

● ALBUMS: *Moving Hearts* (1981)★★★, *Dark End Of The Street* (1982)★★★★, *Live Hearts* (1983)★★, *The Storm* (1985)★★★.

Moving Pictures

Formed in Sydney, Australia in 1980, Moving Pictures had a monster single, 'What About Me?', in early 1982 which went to number 1 in Australia and made the US Top 30. The band Comprised Alex Smith (vocals), Ian Lees (bass), Garry Frost (guitar/vocals), Charlie Cole (keyboards/trumpet/vocals), Andrew Thompson (saxophone) and Mark Meyer (drums), Moving Pictures' debut album featured strong ballads, but its rock-orientated live act was successfully captured on their second album which was a minor success. The band continued for several more years releasing a series of unsuccessful singles and another album before disbanding. The group would probably have achieved more success in the USA had its label **Elektra** not struck difficulties just as the band first charted. Guitarist Gary Frost later formed 1927 which also had an excellent response from Australian radio and the public.

● ALBUMS: *Days Of Innocence* (1981),★★★ *Matinee* (1983)★★★, *Last Picture Show* (1987)★★★.

Moving Pictures - Rush

The Canadian trio's new-found technological musing, which infuriated their more traditionally minded audience, came to glorious fruition with this record. The organic sensibilities of their quite excellent musicianship, combined with their dextrous inventiveness, made for a diverse and compelling record. Adopting a surprise reggae beat for 'Vital Signs', and with drummer Neil Peart's literary leanings much in evidence in a goggle-eyed adaptation of John Dos Passos' 'USA Trilogy' for the mini-epic 'The Camera Eye', Rush created a rich mesh of styles that is somehow both restrained and wildly evocative in the same instant. Reassuringly mature stuff.

● Tracks: *Tom Sawyer; Red Barchetta; YYZ; Limelight; The Camera Eye; Witch Hunt (Part III Of Fear); Vital Signs.*

● First released 1981

● UK peak chart position: 3

● USA peak chart position: 3

Moving Shadow Records

Rob Playford's hardcore label, founded in 1990 ('Hardcore is totally different from the rest of the music industry, cos its not showbiz. There's no band loyalty and nothing to read about in teeny mags'). Playford comes from a hip hop DJ background, and records on the label with various guest personnel as 2 Bad Mice (including 'Waremouse' and 'Bombscare', both of which featured the label's distinctive, heavy snare sound which was widely imitated/sampled subsequently). The label found its stride in 1992 with major releases from 2 Bad Mice ('Hold It Down'), Cosmo & Dibs ('Sonic Rush' - Playford and 'Little' Stevie 'T' Thrower's follow-up to 'Oh So Nice' and 'Star Eyes') and Blame ('Music Takes You'), which went to the top of the dance lists.

By 1993 the roster included 'intelligent techno/ambient tunes like Omni Trio's 'Mystic Stepper' and 'Renegade Snares', Four Play's 'Open Your Mind' and Hyper-On-Experience's 'Lords Of The Null Lines'. The label also started the *Two On One* series of EPs, where two artists were encouraged to experiment on either side of one record. The label's biggest record in the first half of 1994 would be Deep Blue's 'The Helicopter Tune'. Playford also promotes parties and raves (Voodoo

Magic etc), runs a record shop (Section 5) and the compilation label Reanimate.

- ALBUMS: Various *Renegade Selector Issue 1* (Reanimate/Moving Shadow 1994)★★★★.

Moving Sidewalks

Formed in Houston, Texas, USA, the Moving Sidewalks comprised of Billy Gibbons (lead guitar/vocals), Tom Moore (keyboards), Don Summers (bass) and Dan Mitchell (bass). They made their debut in 1967 with the powerful '99th Floor', which adeptly crossed a garage-band sound with emergent acid-rock. Further singles included a radical reappraisal of the **Beatles**' 'I Want To Hold Your Hand', while the superior *Flash* blended neo-psychedelic styles ('Flashback') with experimental material ('Eclipse' and 'Reclipse'), in which Gibbons' **Jimi Hendrix**-influenced guitar work was particularly memorable. The Moving Sidewalks began to disintegrate in 1970 when first Tom Moore, then Don Summers, were drafted into the armed forces. Lanier Greig (keyboards) joined Gibbons and Mitchell for the unit's final gigs, before the revamped trio took a new name, **Z.Z. Top**.

- ALBUMS: *Flash* (1968)★★★★.

Moving Targets

This hardcore punk band, led by Kenny Chambers (vocals, lead guitar), formed in 1981 in Ipswich, Massachusetts, USA, a quaint fishing town just north of Boston. In keeping with their regional origins, Moving Targets would display a definite **Mission Of Burma** influence as their career progressed. They made their debut by recording three tracks for the Boston regional compilation *Bands That Could Be God*, alongside the likes of Salem 66 and Deep Wound (whose J. Mascis would later spearhead **Dinosaur Jr**). However, it was quite some time before anyone paid attention to their numerous demos and invited them into a 'proper' studio. In 1986 Lou Giordana (who had originally produced the compilation tracks) helped the band record 15 songs which finally persuaded Taang! Records to offer them a contract. *Burning In Water, Drowning In Flames* emerged in October 1986. A strong debut, the band's progress was nevertheless impeded when Chambers became involved in a variety of sidelines. These included Dred Foole And The Din (two albums), the Groinoids and Bullet Lavolta, with whom he toured. Moving Targets eventually re-formed with Pat Leonard (guitar) and Chuck Freeman (bass). During disagreements over the second album's direction, the group's original bass player returned. Chambers then recorded a solo album. A new line-up of Moving Targets, featuring two ex-members of Jones Very, Jeff Goddard (bass) and Jamie Van Bramer (drums), as well as guitarist Ben Segal, recorded *Fall*. Goddard had also appeared on Chambers' solo work.

- ALBUMS: *Burning In Water, Drowning In Flames* (Taang! 1986)★★★★, *Brave Noise* (Taang! 1989)★★★, *Fall* (Taang! 1991)★★★.

Moving Targets - Penetration

Press acclaim and the patronage of Radio One's **John Peel** was not enough to sustain this female-led five-piece. Their debut single, the excellent 'Don't Dictate', which came out in the autumn of 1977, set the tone and created a widely regarded reputation for their punky enthusiasm. This, their debut album, which appeared the following year, cemented their critical acclaim. However, their much-vaunted appeal never truly translated into record sales, both their albums never managing to break into the UK Top 20. Pauline Murray eventually went solo but her releases suffered a similar fate.

- Tracks: *Future Daze; Life's A Gamble; Lovers Of Outrage; Vision; Silent Community; Stone Heroes; Movement; Too Many Friends; Reunion; Nostalgia; Freemoney.*
- First released 1978
- UK peak chart position: 22
- USA peak chart position: did not chart

Mowatt, Judy

b. *c.*1952, Kingston, Jamaica, West Indies. In her teens Mowatt joined a dance troupe that toured the Caribbean. There she met up with Beryl Lawson and Merle Clemonson, with whom she formed the Gaylettes (aka the Gaytones). Together they backed many artists on releases for the Federal label in the mid-60s, until Mowatt's two companions left for America in 1970. Deciding to persevere with a solo career, she recorded widely in both soul and reggae styles, under a variety of names due to contractual complications. The most notable of these releases was 'I Shall Sing', the first of a string of reggae chart successes. Subsequently, Mowatt joined the Twelve Tribes Of Israel organization, aligning herself with fellow Jamaican musicians such as **Dennis Brown** and **Freddie McGregor**. She formed her own label, Ashandan, and in the early 70s joined **Marcia Griffiths** on stage, alongside **Rita Marley**. Eventually, the trio was cemented as the **I-Threes**, **Bob Marley** having been suitably impressed by their performance. While working with Marley, she continued her solo career, and also managed to find time to raise a family. She also had the honour of being the first to record at Bob Marley's Tuff Gong studio in Kingston, sessions that produced *Black Woman*. It was the first time that a female artist had produced her own album in Jamaica. Not only was it an outstanding work in its own right, but it offered an articulate voice for Jamaican women, who had previously been either under- or mis-represented in the reggae idiom. Largely self-penned (with notable contributions from Bob Marley and Freddie McGregor), it proved a landmark work, showcasing her sweet and plaintive voice. She has continued to forge a solo career and rivals her old sparring partner Griffiths for the title of Jamaica's first woman of reggae. However, attempts to cross over have been less successful, notably *Love Is Overdue*, which included takes on 'Try A Little Tenderness' and **UB40**'s 'Sing Our Own Song'. The album did bring her a Grammy nomination, the first occasion on which a female reggae artist had been honoured in this way.

- ALBUMS: *Mellow Mood* (Ashandan 1975)★★★, *Black Woman* (Tuff Gong/Shanachie 1979)★★★★, *Only A Woman* (Shanachie 1982)★★★, *Mr D.J.* (Ashandan 1982)★★★, *Working Wonders* (Shanachie 1985)★★★, *Love Is Overdue* (Greensleeves 1986)★★.

Mowrey, Dude

Dude Mowrey is a typical 90s country singer - young, good-looking and able to hold a tune, but ultimately fairly bland and anonymous. He is managed by **Mel Tillis** and, although his records have sold reasonably well, he has yet to make a big breakthrough.

- ALBUMS: *Honky Tonk* (Capitol 1991)★★, *Dude Mowrey* (Arista 1993)★★★.

Moxy Früvous

A cappella Toronto, Canada band Moxy Früvous initially made their name opening for the likes of **Bob Dylan** and **Bryan Adams**. The members had, allegedly, previously met on a school trip to a pig-calling contest. They did not win, but shared instead the prize for 'Most Promising Pig-Caller'. Hence Mike Ford (guitar/percussion), Murray Foster (bass/guitar), Jean Ghomeshi (drums) and David Matheson (guitar/bass/accordion) formed a band, taken after the pigs' names; Moxy and Fruvous. They subsequently began to write and rehearse together at high school. However, one pair broke off to write three full-length musicals, while the others started a pop/funk combo called Tall New Buildings. They quartet regrouped while attending university in 1990 and began busking on the streets of Toronto. Their eclectic tastes saw them draw on rap, soca, folk and theatrical traditions. The single unifying factor was the band's distinctive four-part vocal harmonies. The irreverent and occasionally incisive lyrics offered an additional attraction, as on the single 'Stuck In The '90s', a grim take on counter-culture and the politics of protest. The band's debut album, *Bargainville*, was released in 1993, the songs conducted with the type of alternating restraint and fervour which recalled the passionate melodicism of the **Proclaimers**.

- ALBUMS: *Bargainville* (East West 1993)★★★.

Moye, Famoudou Don

b. 23 May 1946, Rochester, New York, USA. Moye studied at Wayne State University, Detroit and with trumpeter Charles Moore participated in the Detroit Free Jazz Artists' Workshop, where he met **Joseph Jarman**. In 1968 Moye began touring Europe and Morocco with Detroit Free Jazz, playing also with **Steve Lacy** in Rome, North Africa and Paris, where he joined the **Art Ensemble Of Chicago** in 1969. Since then most of his work has been with the Ensemble, and with the group he co-leads with Jarman and with the Leaders, an all-star post-bop group. He has also worked with the Gospel Messenger Singers, Sonny Sharrock, **Dave Burrell**, **Gato Barbieri**, **Pharoah Sanders**, **Randy Weston** and Alan Shorter, and in 1989 replaced Phil Wilson in **Lester Bowie**'s Brass Fantasy.

- ALBUMS: with Joseph Jarman: *Egwu-Anwu* (1978)★★★, with Jarman, Don Pullen *The Magic Triangle* (1979)★★★, with Jarman *Black Paladins* (1980)★★, *Earth Passage - Density* (1981)★★, with the Leaders *Mudfoot* (1986)★★★, with the Leaders *Out Here Like This* (1988)★★★, with the Leaders *Unforseen Blessings* (1989)★★★.

Moyet, Alison

b. 18 June 1961, Basildon, Essex, England. The former singer of the synthesizer duo **Yazoo**, Moyet embarked on a solo career in 1983, after critics had consistently praised her outstanding natural blues voice. The debut *Alf* was a superb recording produced and co-written by **Tony Swain and Steve Jolley**. 'Invisible', 'Love Resurrection' and 'All Cried Out' were all UK hits, while the album made number 1 and took root in the charts for nearly two years. In 1985 she abandoned pop and toured with a jazz band led by John Altman, performing standards which included a version of **Billie Holiday**'s 'That Ole Devil Called Love', which became her biggest hit to date. The tour was not well-received and following her performance with **Paul Young** at the **Live Aid** concert, little was seen or heard of her, apart from a major UK hit with 'Is this Love' in 1986. During this time she gave birth to a daughter and experienced the break-up of her marriage. *Raindancing* appeared in 1987 and narrowly missed the number 1 position in the UK chart. Two single successes were the driving 'Weak In The Presence Of Beauty' and a sensitive cover of **Ketty Lester**'s 'Love Letters'. Once again Moyet disappeared, giving birth to another child but experiencing another bout of lack of self-confidence. She returned in 1991, embarking on a UK tour and releasing a new album. *Hoodoo* was a diverse record that broke Moyet away from the mould she was anxious to escape. It was artistically satisfying, although commercially pedestrian and effectively enabled this highly talented singer to start again. Another lengthy hiatus was broken by the release of *Essex* in 1994, but this album failed to redress the balance with material that was nowhere near as strong as her outstanding voice deserved. There was a reminder of the quality of her past songs on a well-compiled retrospective, which reached number 1 in the UK album chart in 1995.

- ALBUMS: *Alf* (Columbia 1984)★★★★, *Raindancing* (Columbia 1987)★★, *Hoodoo* (Columbia 1991)★★★, *Essex* (Columbia 1994)★★.
- COMPILATIONS: *Alison Moyet Singles* (Columbia 1995)★★★.

Mr Fantasy - Trafffic

Released at the height of flower power, **Traffic** were originally the perfect 'tangerine candy coloured bicycle' group. **Dave Mason**'s hippie ditties blended with **Steve Winwood**'s more ambitious musical aspirations. Although they were given the same title, the US and UK albums had different track-listings. The US version has the edge because it includes the hit singles 'Hole In My Shoe' and 'Paper Sun' as well as 'Smiling Phases', which was covered by Blood Sweat And Tears. The UK version has 'Utterly Simple' and 'Hope I Never Find Me There' in their place. Mercifully, both versions include the magnificent title track with the definitive Winwood guitar solo (or was it Mason?).

- Tracks: *Paper Sun; Dealer; Coloured Rain; Hole In My Shoe; No Face, No Name, No Number; Heaven Is In Your Mind; House For Everyone; Berkshire Poppies; Giving To You; Smiling Phases; Dear Mr Fantasy.*
- First released 1967
- UK peak chart position: 8
- USA peak chart position: 88

Mr Lucky - John Lee Hooker

With the success of *The Healer* behind him, a newly rich man who now had enough money to live his years in some comfort, **John Lee Hooker** could only call himself Mr Lucky. He had first recorded the song in 1967, and this time he had the **Robert Cray** Band giving him enthusiastic backing. Other guests included **Ry Cooder**, **Albert Collins**, **John Hammond**, **Van Morrison**, **Carlos Santana**, **Johnny Winter** and **Keith Richards**. 'This Is Hip', with Cooder and **Terry Evans**, became the soundtrack for a Lee Jeans television advert. Most of the other songs revisited his huge song catalogue but 'Stripped Me Naked', with Carlos Santana's band, showed that he could still pen a powerful lyric.

- Tracks: *I Want To Hug You; Mr. Lucky; Backstabbers; This Is Hip; I Cover The Waterfront; Highway 13; Stripped Me Naked; Susie; Crawlin' Kingsnake; Father Was A Jockey.*
- First released 1991
- UK peak chart position: 3
- USA peak chart position: 101

Mr Tambourine Man - Byrds

The only other major group of the 60s, other than the **Beatles** (the fab four), to elicit such universal love and approval are the **Byrds** (the famous five). They were originally seen as copyists, and were certainly slammed when they first came to hostile England. The great Byrdologist Johnny Rogan and most of us lesser mortals now realise their massive influence on popular music since 1965. The **Roger McGuinn** 12-string Rickenbacker opening of the title track is still one of the greatest sounds in music! On this, **Gene Clark** showed us he was a genius songwriter. The CD reissue with bonus tracks is as essential and dutiful as breathing and smiling. Just like **David Crosby** did in those days.

- Tracks: *Mr Tambourine Man; I'll Feel A Whole Lot Better; Spanish Harlem Incident; You Won't Have To Cry; Here Without You; The Bells Of Rhymney; All I Really Want To Do; I Knew I'd Want You; It's No Use; Don't Doubt Yourself Babe; Chimes Of Freedom; We'll Meet Again; She Has A Way; You And Me.*
- First released 1965
- UK peak chart position: 7
- USA peak chart position: 6

Mr. Big (70s)

With their name taken from an album track by the disbanded **Free**, Jeff Dicken (vocals), Pete Crowther (guitar), Robert Hirschman (bass) and John Burnip (drums) attempted to fill this market void by ploughing a hard rock furrow with a similar blues-derived stalk. On stage, hirsute Dicken's tight-trousered gyrations ensured a healthy cluster of fans round the central microphone as the group garnered a grassroots following on the British and European club circuit, and an EMI contract, in 1975. More touring ensured that their two albums sold well without actually making the charts, though the second spawned the singles 'Romeo' and 'Feel Like Calling Home' which reached the UK Top 40. By 1977, Burnip had been replaced by Vincent Chaulk and then John Marter, and Crowther was replaced by Edward Carter. Despite enriching their sound on record with keyboards, the group were categorized as another outmoded 'heavy' act as they drowned in the rip-tide of punk.

- ALBUMS: *Sweet Silence* (1975)★★★, *Mr. Big* (1977)★★★.

Mr. Big (80s)

Mr. Big (not to be confused with the 70s group of the same name) are a supergroup project, featuring bassist Billy Sheehan (ex-**David Lee Roth**), guitarist Paul Gilbert (ex-**Racer X**), drummer Pat Torpey (ex-**Impelliteri** and **Robert Plant**) and vocalist Eric Martin (ex-Eric Martin Band). Signing to **Atlantic Records**, their self-titled debut was a high-energy blast of sophisticated hard rock. *Lean Into It*, released two years later, marked a considerable progression; the band had evolved their own style and sounded more comfortable together. Drawing on influences from a wider musical spectrum, the album was well received by the critics and charted on both sides of the Atlantic. The exposition of AOR that has graced the charts remains, however, in sharp contrast to their reputation for strong live performances. After his departure in 1997, Gilbert went solo and released *King Of Clubs* in 1998.

- ALBUMS: *Mr. Big* (Atlantic 1989)★★★, *Lean Into It* (Atlantic 1991)★★★★, *Live* (Atlantic 1992)★★, *Bump Ahead* (Atlantic 1993)★★★, *Hey Man* (Atlantic 1996)★★★.
- COMPILATIONS: *Big, Bigger, Biggest* (Atlantic 1997)★★★.

Mr. Bloe

'Groovin' With Mr. Bloe', an instrumental dominated by harmonica, was put together by pianist Zack Laurence and issued on **DJM Records**, a division of **Dick James** Music. It was prevented from topping the UK chart in the summer of 1970 by **Mungo Jerry**'s 'In The Summertime'. The Mr. Bloe project was abandoned after efforts including 'Anyway You Want It', 'One More Time' fell on deaf ears, despite contributions of compositions by **Elton John** and other James associates. The influence of the hit single was felt, nevertheless, in 1977 on the overall sound of 'A New Career In A New Town' on **David Bowie**'s *Low*.

- ALBUMS: *Groovin' With Mr Bloe* (DJM 1973)★★★.

Mr. Bo

b. Louis Collins, 7 April 1932, Indianola, Mississippi, USA, d. 19 September 1995. Collins moved to Chicago in 1946 and by the early 50s had settled in Detroit. His musical apprenticeship began in the time-honoured tradition with appearances at blues house parties, where he was often to be found in the company of **Washboard Willie**, **John Lee Hooker**, **Vernon Harrison 'Boogie Woogie Red'**, **Little Sonny** and others. By the late 50s he had adopted the sobriquet Mr. Bo, at which time he released his first recordings. He issued singles on labels including Northern, Big D, Reel and Diamond Jim. His fluent guitar playing and steady, understated vocals impressed many, particularly on the original version of 'If Trouble Was Money', a song he co-wrote with his brother. Both **Charlie Musselwhite** and **Albert Collins** have subsequently covered the song. Though still playing regularly on the club scene, his profile diminished in the 70s and 80s. In 1993 a resurgence of interest in his original singles led to an appearance at the Blues Estafette in Holland, his first European appearance. He returned to the studio in 1995 for the first time in 20 years, as well as appearing in a local television advertisement. He died from pneumonia later that year before being able to reap the rewards of the new interest surrounding him.

Mr. Bungle

Originating in Eureka, California, USA, in the mid-80s, this bizarre punk-metal-jazz-*avant garde* amalgam was Mike Patton's first band prior to joining **Faith No More**, and the success of *The Real Thing* helped Patton to secure a record contract for his previous project. Patton and colleagues Trey Spruance (guitar), Trevor Dunn (bass) and Danny Heifetz (drums) adopted an oddly costumed image to match their eclectic musical style, with Patton and Spruance adopting the respective pseudonyms Vlad Dracula and Scummy, enlisting jazz-noise experimentalist **John Zorn** to produce *Mr Bungle*. The album received surprisingly positive reviews considering its extreme, genre-hopping, improvisational format and strange lyrical themes, although Zorn's sympathetic production helped to focus the eccentricity. *Mr Bungle* sold respectably on the strength of Patton's name, but his Faith No More commitments kept live shows to a minimum. Spruance subsequently replaced Jim Martin in Faith No More for the recording of *King For A Day...Fool For A Lifetime*, although he departed shortly afterwards.

● ALBUMS: *Mr Bungle* (Warners 1991)★★★★, *Disco Volante* (London 1995)★★★.

Mr. Cinders

The distinguished English composer, **Vivian Ellis**, enjoyed his first hit with this show which opened on 11 February 1929 at the Adelphi Theatre in London. Ellis's co-composer was Richard Myers, and the book and lyrics were by Greatrex Newman and Clifford Grey, with additional lyrics by Vivian Ellis and **Leo Robin**. As the title suggests, the book is a gender-reversal of the well-worn *Cinderella* story with **Bobby Howes** as Jim Lancaster, a young man whose father has married again, thereby providing Jim with two ugly step-brothers. **Binnie Hale** is the rich girl masquerading as a parlour maid who becomes his 'fairy godmother', and sings the show's big hit song, 'Spread A Little Happiness', while 'dressed as a parlourmaid, high-kicking around the stage with a feather duster'. The rest of the songs in a delightful and engaging score included 'On the Amazon', 'I'm A One-Man Girl', 'Ev'ry Little Moment', 'I've Got You', 'I Could Be True To Two', and 'I Want The World To Know'. Basil Howes, Jack Melford, and Lorna Lubbard were also in the cast, and *Mr. Cinders* was a tremendous hit right away. After five months at the Adelphi, the show transferred to the London Pavilion in March 1929, and continued to run for a total of 529 performances. A film version with Kenneth and George Western (the Western Brothers), Clifford Mollison and Zelma O'Neal, was released in 1934. A major London revival of *Mr. Cinders* opened in the West End in 1983 and stayed for two performances short of the original. It's star, Denis Lawson, won a **Laurence Olivier Award** for best actor. Probably sparked by the 1992 Vivian Ellis biographical revue, *Spread A Little Happiness*, London audiences saw *Mr. Cinders* again during the following year, but only briefly. All the revivals 'borrowed' the occasional Vivian Ellis song from his various other shows. This was also the case when *Mr. Cinders* was produced in 1988 at the Goodspeed Opera House in Connecticut, USA. The piece was finally given its New York premiere at the Mazur Theatre in 1992. That most appealing song, 'Spread A Little Happiness', has endured, and surfaces frequently. Sting, the ex-lead singer with the **Police**, sang it in the 1982 film *Brimstone And Treacle*, and it became his first solo chart hit in the UK. It was also used during the 80s in a television commercial for margarine.

Mr. Fingers

b. Larry Heard. The house music DJ Larry Heard, based in Chicago, Illinois, USA, was given the nickname, 'Fingers', because of his dexterity when spinning records. Before this Heard had played percussion in several bands, until he became fascinated by electronics and its musical possibilities. He made his recording debut in 1985 with Fingers Inc's 'Mystery Of Love' (the original copies credited it solely to Mr Fingers) on **DJ International Records**, following it a year later with 'You're Mind'/'A Path'. He also formed the It with Harry Dennis, releasing two further singles, 'Donnie' and 'Gallimaufry Gallery', named after a Chicago club. Some say that Fingers invented acid house music in 1986 on the track 'Washing Machine' that was included on the three-track single, 'Can You Feel It?' (on **Trax Records**), but others say that **DJ Pierre** and **Marshall Jefferson** got there first. There can be no dispute, though, about the strength of his mid-80s releases such as 'Slam Dance', or his production of **Robert Owens'** 'Bring Down The Walls' and 'I'm Strong'. Owens had also sung on 'Washing Machine' and other Fingers Inc tracks. Fingers then established Alleviated Records, and in 1988 under the name of the House Factors released 'Play It Loud', and his first album, this time under the name Fingers Inc. In 1989 he produced records by **Kym Mazelle** ('Treat Me Right'), **Lil' Louis** ('Touch Me'), Blakk Society ('Just Another Lonely Day') and Trio Zero ('Twilight'), and as Mr Fingers he released 'What About This Love?' on **ffrr Records**. He also remixed and/or produced other artists, including **Adamski**, **Electribe 101** and **Massive Attack**. Mr Fingers' second album included the singles 'Closer' and 'On A Corner Called Jazz'. *Back To Love* was a restrained and mature collection of mellow house tracks, which broke few musical barriers but which cemented Finger's reputation as one of house music's pivotal forces.

● ALBUMS: *Amnesia* (Trax 1989,),★★★ *Introduction* (MCA 1992),★★★★ *Back To Love* (Black Market International 1994)★★★. As Fingers Inc: *Fingers Inc* (Jack Trax 1988)★★★. As The It: *On Top Of The World* (1990)★★★.

Mr. Fox

One of the genre's forgotten acts, Mr. Fox's pioneering influence in folk/rock was equal to that of **Steeleye Span** and **Fairport Convention**. Concerned at the lack of a band that could play atmospheric English music, Ashley Hutchings and traditionalist Bob Pegg, recruited Pegg's wife, Carole (fiddle), Alun Eden (drums), Barry Lyons (bass), Andrew Massey (cello) and John Myatt (woodwinds). They recorded a powerful, haunting album for Transatlantic, for which Pegg wrote mature, gothic songs, inspired by his Yorkshire homeland. Economically unfeasible, the band was reduced to a rock four-piece unit, and released the excellent *The Gypsy*. In 1971 they toured the festival circuit, but various aspects of their perfomance at Loughborough were heavily criticized. In the following year Alan Edun and Barry Lyons left the group, to join Trees, and were replaced by Nick Strutt (guitar) and Ritchie Bull (bass). This drastic move changed the band's character, and Carole Pegg's departure reduced Mr. Fox to a trio, after which they disbanded. Carole Pegg later worked with **Graham Bond**, and issued a solo record influenced by 'magic'. Bob Pegg continued to perform with **Nick Strutt**, and, in the late 70s, released a series of characteristically black folk albums. He has since remarried, and moved into theatrical education, although he still has a number of unreleased concept albums.

● ALBUMS: *Mr. Fox* (Transatlantic 1970)★★★★, *The Gypsy* (Transatlantic 1971)★★★.

● COMPILATIONS: *The Complete Mr. Fox* (Transatlantic 1975)★★★★. As Bob And Carole Pegg *He Came From The Mountains* (1971)★★★, as Carole Pegg *Carolanne* (1973)★★★, as Bob Pegg, Nick Strutt *Bob Pegg & Nick Strutt* (1973)★★★★, *The Shipbuilder* (1974)★★★, *Ancient Maps* (1975)★★★.

Mr. Lee

b. Lee Haggard, c.1968, Chicago, Illinois, USA. Haggard's introduction to music came via his elder brother, who taught him bass, drums and keyboards in the tradition of **James Brown**, **Parliament** and **Funkadelic**. By the time he was 18 he was to be caught DJing at local clubs and recording demo tapes at home, perfecting his own sound. Confident of his newfound abilities, he approached a friend, who brought him to the attention of Mitchball Records. A few singles emerged from the deal, but failed to sell. More success was to be found with the **Trax** label, for whom he recorded the hip house cut 'Shoot Your Best Shot'. Popular in his native Chicago, it paved the way for the follow-up, 'I Can't Forget', on which he sang for the first time, to become an international hit. However, from then on he changed his vocal delivery to that of a rapper, releasing singles like 'Pump Up Chicago' and 'Pump Up England'. While promoting these in the latter territory he was the subject of intense bidding by the majors, finally signing with **Jive**. Following singles like 'Do It To Me' (which featured an all-star cast, being produced by **Mr Fingers**, part-penned by **Stevie Wonder** and featuring samples of **Quincy Jones**' 'Betcha'), his debut album would sell over one million copies worldwide, the title-track reaching number 1 on the Billboard dance chart when released as a single. By the time of his second collection he was experimenting with the New Jack Swing sound, a new way of maintaining the blend of R&B/house and rap which had served him so well perviously. His adoption of the style was made explicit on album cuts like 'New House Swing'. The first single taken from it, 'Hey Love', featured labelmate **R. Kelly**, though there was a return to hip hop roots with the samples of Chuck D (**Public Enemy**)'s 'Bring The Noise' chant on 'Time To Party'.

● ALBUMS: *Get Busy* (Jive 1990)★★★, *I Wanna Rock Right Now* (Jive 1992)★★★.

Mr. Mention - Buju Banton

Mr. Mention effectively collects together Banton's early dancehall hits, recorded at **Donovan Germain**'s Penthouse Studio. 'Love Mi Browning' caused some controversy by announcing Banton's love for light-skinned girls, to which he replied with the self-explanatory 'Love Black Woman'. Other cuts defining the dancehall fashions included 'Batty Rider' and 'Woman Nuh Fret', while 'Who Say' and 'Bonafide Love' featured vocal contributions from **Beres Hammond** and **Wayne Wonder**, respectively.

● Tracks: *Batty Rider; Love How The Gal Flex; Love Black Woman; Look How You Sweet; Woman Nuh Fret; Have To Get You Tonight; Dickie; Love Mi Browning; Buju Moving; Who Say; The Grudge; How The World A Run; Buju Love You To The Max; Man Fe Dead; Bonafide Love.*

● First Released 1991

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Mr. Mister

Although formed in Phoenix, Arizona, USA soft metal artists Mr Mister were based in Los Angeles and were the brainchild of Richard Page (bass/vocals) and Steve George (b. 20 May 1955; keyboards) who had previously played together in the Pages. They were both also experienced session men, working alongside **REO Speedwagon** and **John Parr**. The band were completed when Steve Farris (guitar) and Pat Mastelotto (drums) joined in 1982. Their debut in 1984, *I Wear The Face*, provided the minor US hit 'Hunters Of The Night'. The album was released in the UK two years later. The next album broke the band by scaling the top of the charts and delivering 2 US number 1 singles in 'Broken Wings' and 'Kyrie'. Its release coincided with a marathon **Tina Turner** support tour. Both singles also made the UK Top 20. After one more album Farris left and was replaced by the well-known session guitarist Buzzy Feiten. Page has since resisted offers to become vocalist for both **Toto** and **Chicago**.

● ALBUMS: *I Wear The Face* (RCA 1984)★★, *Welcome To The Real World* (RCA 1985)★★, *Go On* (RCA 1987)★★.

● COMPILATIONS: *Broken Wings* (Camden 1998)★★★.

Mraz, George

b. Jírí Mraz, 9 September 1944, Písek, Czechoslovakia. A gifted musician as a child, Mraz studied formally at the music conservatory in Prague. Although skilled on several instruments, he settled eventually on the bass. He worked in his homeland and in Germany, then in 1968 emigrated to the USA. He entered **Berklee College Of Music** for further studies, after which he played with **Dizzy Gillespie**, **Oscar Peterson** and other leading jazzmen. In New York in the mid-70s he became a member of the **Thad Jones-Mel Lewis** Jazz Orchestra and also recorded with **Stan Getz**, **Pepper Adams**, **Zoot Sims**, **Stéphane Grappelli** and in duos with Walter Norris and his fellow Jones-Lewis rhythm section-mate, **Roland Hanna**. Towards the end of the decade he worked with the New York Jazz Quartet and with **John Abercrombie**. By the 80s Mraz, who became an American citizen in 1973, was established as a major force among jazz bass players.

● ALBUMS: *Stéphane Grappelli Meets The Rhythm Section* (1973)★★★, with Roland Hanna *Sir Elf + 1* (1977)★★, with Zoot Sims *Warm Tenor* (1978)★★★, with John Abercrombie *M* (1980)★★, with Pepper Adams *Urban Dreams* (1981)★★★★, *Jazz* (Milestone 1995)★★★.

Mrs Brown You've Got A Lovely Daughter

As well as being popular in their native country, British beat group **Herman's Hermits** also enjoyed considerable success in the USA. Their impish pop singles seemed to suggest a vision of 'Swinging England', one exacerbated by smash-hit recordings of music-hall standards, "I'm Henry XIII, I Am' and 'Leaning On The Lamp Post', neither of which were issued as singles in the UK. Another exclusive song, 'Mrs Brown You've Got A Lovely Daughter', topped the US charts in 1965, the theme of which inspired this 1968 film. The group had already completed a 'quickie' feature, ***Hold On*** in 1966, but its jejune plot and direction were at least related to the era inspiring it. *Mrs Brown You've Got A Lovely Daughter* surfaced amid rock films exposing drugs, protest, psychedelia and the counter-culture, none of which touched this misguided vehicle. Here the group acquire a greyhound and travel to London to race it in the Greyhound Derby. The presence of veterans **Stanley Holloway** and Mona Washbourne only served to enhance its anachronistic premise. If there was ever any possibility that Herman's Hermits would slip from pop to rock in the manner of the **Pretty Things** or **Spencer Davis Group**, it ended with this film.

Ms Melodie

b. Ramona Parker, Flatbush, Brooklyn, New York, USA. Gruff female rapper whose self-written rhymes and couplets were aided and abetted by the production skills of her (now ex-) husband **KRS-1**, on her debut album. The conscious lyrics were occasionally insightful, with 'Remember When' added a fitting testimony to the growth of the hip-hop movement: 'The street is the root of the tree that branches out to R&B'. Melodie had formerly served time on **Boogie Down Productions**' roster of artists. She came from a musical family; her father played saxophone and clarinet, while her mother and sisters were regulars in the local church choirs. Though her first love was soul, Melodie was immediately drawn into the emerging hip hop world when it hit her native Brooklyn streets. In additon to her work with BDP, she had also made a film appearance in the blaxploitation movie parody, *I'm Gonna Git You, Sucka*, in 1987. Her abilities also extended to fashion design which incorporated her 'sophiticated B-girl' look.

● ALBUMS: *Diva* (Jive 1989)★★★.

Mseleku, Bheki

b. 1955, Durban, South Africa. Proper recognition of this fine multi-instrumentalist's (pianist, composer, vocalist, saxophonist) jazz talents seemed long overdue, but since 1991 this modest and dignified performer has been very much in the limelight, touring internationally and releasing an album annually. One of a number of supremely talented improvising musicians who have left South Africa and its oppressive apartheid system to take up residence in London, Mseleku made the move relatively recently, touring out of South Africa in the late 70s, moving to Sweden in 1980 and finally settling in London in 1985. A **Ronnie Scott**'s club debut in 1987, with some of the more prominent figures from London's jazz revival, including **Courtney Pine** and **Cleveland Watkiss**, did much to bring his talents to the notice of the local scene, and helped pave the way for *Celebration* - a star-studded, major label debut featuring London-based musicians Pine, **Steve Williamson**, Eddie Parker and **Jean Toussaint** and a high-power

American rhythm section comprising Michael Bowie and Marvin 'Smitty' Smith. A lively and enthusiastic record, it mixed gentle, township-inspired compositions with modal, post-**John Coltrane** burnouts, and was marked by a hectic touring campaign and a deserved nomination for British Mercury Music Prize for Album Of The Year. After the media furore had died down, Mseleku resumed the solo performances in which he excels, accompanying overtly spiritual and dedicatory vocal-lines with gently rocking, township-inspired piano voicings, and punctuating the whole with sparkling, **McCoy Tyner**-style runs and one handed riffs on the tenor saxophone. *Meditations*, a live recording from the Bath International Music Festival, captured this absorbing style on two long tracks. Signing to the **Verve/PolyGram** label at the end of 1993, Mseleku's *Timelessness* found him in the company of some top American heavy-weights, including **Joe Henderson**, **Pharoah Sanders**, **Abbey Lincoln** and **Elvin Jones**, and was accompanied by another media furore.

● ALBUMS: *Celebration* (World Circuit 1992)★★★, *Meditations* (1993)★★★★, *Timelessness* (Verve 1994)★★★, *Star Seeding* (Verve 1996)★★★.

MSG

After stints with **UFO** and the **Scorpions**, guitarist **Michael Schenker** (b. 10 January 1955, Savstedt, Germany) decided to step out into the spotlight on his own in 1980. Enlisting the services of Gary Barden (vocals), Simon Phillips (drums), Mo Foster (bass) and **Don Airey** (keyboards), the Michael Schenker Group (later shortened to MSG) was born. Their approach, characterized by Schenker's screaming guitarwork, had much in common with both his previous bands. Schenker, now in complete control, hired and fired musicians at will, so the line-up of MSG has rarely been stable. Only Barden remained to record their second album; **Cozy Powell** (drums), Chris Glen (bassist, ex-**Sensational Alex Harvey Band**) and Paul Raymond (keyboards, ex-**UFO**) were the replacements. They enjoyed great success in the Far East, where they recorded a double live set at the Budokan Hall, Tokyo. This album went some way towards establishing the band in Europe. **Graham Bonnet** replaced Barden on *Assault Attack* and ex-**Rory Gallagher** drummer Ted McKenna was also recruited. Bonnet insisted on making a significant contribution to the compositions and his influence can clearly be heard on the album, which is far more blues-orientated than previous releases. Schenker fired Bonnet shortly after the album's launch and welcomed back former vocalist Gary Barden. The next two album releases were rigidly formularized. Old ideas were simply rehashed as the band remained stuck in a creative rut. Even the contribution of Derek St. Holmes (ex-**Ted Nugent** vocalist) could not elevate the very ordinary material. Barden left to form **Statetrooper** and MSG disintegrated. Schenker moved back to Germany and teamed up with singer Robin McAuley (ex-**Grand Prix**) to form the McAuley Schenker Group, still retaining the acronym MSG. They completed the new-look band, with Steve Mann, Rocky Newton and Bobo Schopf on keyboards, bass and drums, respectively. They also concentrated on a more melodic direction, as McAuley's prolific writing skills were, for once, accepted by Schenker. With the release of *Perfect Timing* and *Save Yourself*, they began to re-establish a solid fan base once more, though 1992's confusingly titled *MSG* was universally despised.

● ALBUMS: *The Michael Schenker Group* (Chrysalis 1980)★★★★, *MSG* (Chrysalis 1981)★★★★, *One Night At Budokan* (Chrysalis 1982)★★, *Assault Attack* (Chrysalis 1982)★★★, *Built To Destroy* (Chrysalis 1983)★★★, *Rock Will Never Die* (Chrysalis 1984)★★, *Perfect Timing* (EMI 1987)★★★, *Save Yourself* (Capitol 1989)★★★, *MSG* (EMI 1992)★★.

Mtukudzi, Oliver

b. 1952, Harare, Zimbabwe. Along with **Thomas Mapfumo**, Mtukudzi, and his band the Black Spirits, has played one of the most prominent roles in the modernization of traditional Zimbabwean music, mixing African-American soul with mbira and other traditional beats. He recorded his first single, 'Pezuna', in 1976, after which he joined the Wagon Wheels Band, and recorded his first major hit, 'Dzandimometera'. The band was steeped in Zairean rumba, then hugely popular in Zimbabwe, and in 1977 Mtukudzi, keen to reflect more of Zimbabwe's culture in his music, left to form the Black Spirits. The band released their first album, *Ndipeyiozano*, in 1978. In 1979, when the wartime curfew and travel restrictions were lifted, Mtukudzi took the Black Spirits on the road and built up substantial followings in Zambia, Botswana and Malawi. Recent albums have offered a mixture of reggae, soul and deeper Zimbabwean sounds like the mbakumba and katekwe, and have helped maintain Mtukudzi's position as one of Zimbabwe's great innovators.

● ALBUMS: *Hwena Handirase* (1986)★★★, *Mbakumba* (1988)★★★, *Shoko* (1992)★★★.

MTV

The first television channel entirely devoted to music was launched in the USA in 1981. MTV was also *the* major influence on the growth of music video during the 80s. Although there had been numerous US rock television shows since *American Bandstand* in the 50s, the immediate predecessor of MTV was *Popclips*, a 30-minute show combining comedy with music videos. It was produced by **Michael Nesmith**'s Pacific Arts company in 1981 for the Nickelodeon cable television channel. In that year, Nickelodeon's owners Warner-Amex Television launched MTV (Music Television) with **Buggles**' 'Video Killed The Radio Star' as its first offering. Headed by Robert Pittman, the 24-hour station hired five V-Js (video-jockeys) from radio and the theatre to announce the videos. Starting from a small audience base, the station used 'I Want My MTV' promotional spots by artists such as **Pete Townshend**, **David Bowie**, **Mick Jagger** and **Pat Benetar** to increase its reach. (In 1986, **Dire Straits** affectionately parodied the slogan in 'Money For Nothing', which duly won that year's MTV Award for best video.) Soon, MTV plays for their promotional videos were boosting record sales for bands like the **Human League** ('Don't You Want Me'), **Duran Duran** ('Hungry Like The Wolf', 'Rio') and the US success in 1983/4 of such UK artists as **Haircut 100** and **A Flock Of Seagulls** was widely attributed to MTV airplay. The impact of MTV led to the formation of specialist cable channels for black music (Black Entertainment TV) and country (the Nashville Network). But a direct competitor launched by Ted Turner failed to dislodge MTV from its pre-eminence. Meanwhile, the growth in television video programming and its influence on the charts forced record companies to produce accompanying videos for almost every new single they issued.

By 1984, MTV was making annual profits of six million dollars and it began a programme of international expansion with outlets in Japan (1984), Australia (1987) and Brazil (1990). Opened in 1987, MTV Europe had built up a reach of 30 million households in 28 countries by the early 90s, and operated its own programming policy, using videos by local artists as well as programmes imported from the USA. In 1991, MTV Asia was launched from Hong Kong as a satellite channel, also with a pledge to feature local acts. Expansion in the USA took the form of the creation of VH-1, devoted to album and adult-orientated rock in 1987, shortly after MTV Networks was purchased by Viacom Ltd.

● VIDEOS: *MTV's Greatest Hits* (1993).

● FURTHER READING: *MTV Unplugged: First Edition*, Sarah Malarkey (ed).

MTV Unplugged In New York - Nirvana

Recorded in November 1993, Kurt Cobain was dead by the time this beautiful record was released, shooting himself into notoriety as rock music's most significant casualty since **John Lennon**. *MTV Unplugged* is the acoustic antithesis of **Nirvana**'s studio albums, casting the net wide to take in cover versions of songs by **Lead Belly**, **David Bowie**, the **Meat Puppets** and the **Vaselines**, alongside eloquent readings of songs from all three Nirvana albums. Though Cobain's voice struggles on several of the tracks, the overall atmosphere is of an intimate and wonderfully human recording, offering little indication of the tragedy that was to follow.

● Tracks: *About A Girl; Come As You Are; Jesus Doesn't Want Me For A Sunbeam; The Man Who Sold The World; Pennyroyal Tea; Dumb; Polly; On A Plain; Something In The Way; Plateau; Oh Me; Lake Of Fire; All Apologies; Where Did You Sleep Last Night.*

● First released 1994

● UK peak chart position: 1

● USA peak chart position: 1

Mu

A Californian band of legendary proportions, this cult quartet named themselves after the lost continent of Mu (of which the Hawaiian Islands are the remnants.) Founder member **Merrell Fankhauser** began his career in a surfing act, the Exiles, a group evolving into Merrell and the Exiles upon embracing nascent West Coast pop. By the release of 'Sorry For Crying' (1965) the line-up featured Fankhauser (vocals/guitar), Jeff Cotton (lead guitar), Larry Willey (bass) and Randy Wimer (drums). The group split the following year - Fankhauser then founded Fapardokly and **HMS Bounty** while Cotton joined **Captain Beefheart**, appearing on *Strictly Personal* and *Trout Mask Replica* under the name Antennae Jimmy Semens. The above Exiles reconvened during sessions for the latter album and, taking the name Mu, began playing live in Los Angeles. A single, 'Nobody Wants To Shine'/'Ballad Of Brother Lew' (1971), was issued on the group's own Mantra label, *Mu* (aka *Lemurian Music*) followed later the same year. A wondrous blend of oriental blues guitar, chopped rock rhythms and **Beach Boys**' harmonies, it established Mu's reputation for unique music. United Artists gave the set a belated British release in 1974, adding both sides of the preceding single in the process. In 1972 the group, bar Willey, decamped to the island of Maui. They purchased a banana and papaya plantation to finance their recordings, two singles, 'One More Day'/'You've Been Here Before' (1972) and 'On Our Way To Hana'/'Too Naked For Demetrius' (1973) were issued on the MU label. Jeff Parker (bass) and Mary Lee (violin) had joined the fold, but Mu disintegrated in 1974 when both Wimer and Cotton announced they were leaving to become Christian ministers. The latter reportedly now refuses to play guitar and has since established a dry cleaning business. Fankhauser embarked on a fascinating solo career but, mindful of Mu's heritage licensed the group's proposed second album to the Italian Appaloosa label in 1982. *The Last Album* confirmed the special nature of the band's music. A second collection, *Children Of The Rainbow* was complied from re-recovered tape thought lost upon Mu's disintegration. Quieter and more gentle in tone than its predecessors, it provided the missing link between this innovative group and Fankhauser's first solo releases.

● ALBUMS: *Mu* (1971)★★★★, *The Last Album* (1982)★★★, *Children Of The Rainbow* (1985)★★★.

● COMPILATIONS: *End Of An Era* (1988)★★★, *Mu* (Sundazed 1998)★★★★.

Muana, Tshala

b. May 1955, Lubumbashi, Zaire. Vocalist and dancer Muana was born into a musical family and began performing in public at the age of six. Her adult career began with dancing, but she switched to singing in the early 70s. In 1980 she settled in Cote D'Ivoire, and from 1981-84 toured widely throughout West and Central Africa. She recorded her first album, *Kami*, in Paris in

1984, followed a year later by *Mbanda Matiere*, recorded during a tour of the USA. Both were dominated by the shuffling dance rhythm known as the mutuashi, and when Muana returned to Zaire she discovered a new and enlarged audience. Encouraged, she released a number of singles in the late 80s, many of which became Zairean and pan-African chart hits. A slew of albums followed, several of which were distributed outside of Africa via the auspices of French record labels such as Disques Esperance or Syllart.

● ALBUMS: *Kami* (TM 1984)★★★, *Mbanda Matiere* (SAS 1985)★★★, *M'Pokolo* (SAS 1986)★★★★, *Munanga* (Les Disques Esperance 1988)★★★, *Nasi Nabali* (Les Disques Esperance 1990)★★★, *La Divine* (Les Disques Esperance 1990)★★★, *Soukous Siren* (Shanachie 1991)★★★★, *Mutuashi* (Stern's 1996)★★★.

Much Ado

(see **Taylor, Bernard J.**)

Muckram Wakes

This largely traditional folk UK group specialized in songs, and later, dance music of the Midlands. Formed in 1970, the original line-up comprised Roger Watson (b. 7 February 1946, Mansfield, Nottinghamshire, England; concertina, tuba, melodeon), Helen Wainwright (b. 16 May 1951, Marchington, Staffordshire, England; harmonium, whistle, piano, bouzouki) - Helen and Roger married in 1972 - and John Tams (fiddle, banjo, concertina). This unit survived until October 1973, when Tams left to join the **Albion Band**. Shortly afterwards John Adams (fiddle, banjo, trombone), and Suzie Adams (drum, percussion), were added. In this format they continued until 1980, gaining much respect on the folk circuit. They also contributed to the short-lived 11-piece **New Victory Band**, and their highly-regarded 1978 release *One More Dance And Then*. In 1980 a complete change of line-up, brought about by personal and professional break-ups, meant that the group comprised of John Adams, Keith Kendrick (concertina), Barry Coope (vocals) and Ian Carter. This group only lasted for a short while before disbanding. Roger Watson also performed and recorded with American banjo player and singer Debbie McClatchy, and he was also a member of the Robb Johnson Band. Watson is now director of TAPS (Traditional Arts Projects), in Berkshire.

● ALBUMS: *A Map Of Derbyshire* (1973)★★★, *Muckram Wakes* (1976)★★★, *Warble, Jangles And Reeds* (1980)★★. Roger Watson: *The Pick And The Malt Shovel* (1974)★★★, *Mixed Traffic* (1981)★★★, *Chequered Roots* (1988)★★★, with Debbie McClatchy *Radioland* (1988)v, Suzie Adams And Helen Watson *Songbird* (1983)★★★.

Mucky Pup

The rock group Mucky Pup was formed in New York, USA, in 1985, by John Milnes (drums), Dan Nastasi (guitar), Chris Milnes (brother of John; vocals) and Scott LePage (bass). Following the release of their debut album, 1988's *Can't Take A Joke*, LePage was replaced by David Neabore, who subsequently left to form the much-praised **Dog Eat Dog** with Dan Nastasi. However, as Chris Milnes revealed: 'The idea behind Mucky Pup has always been that I am the head of the band and the director, but every record and tour is with different people. It's fun always playing with different line-ups; kind of like a kaleidoscope, which is always the same, but by shaking it you end up with entirely new images.' Since the late 80s Mucky Pup has toured widely alongside bands including the **Offspring**, **Primus**, **Live**, **Bad Religion** and the **Red Hot Chili Peppers**, releasing a number of albums which have generally been overlooked by critics. Promotion for their debut album included a European tour of six countries, and they have returned to Europe on an almost six-monthly basis ever since. After the release of their second album, *A Boy In A Man's World*, Neabore's replacement on bass was Belgian native Mark D. Baker. A quick follow-up, *Now*, was issued in 1990. Two years were spent on the completion of the smoother-sounding *Act Of Faith*. Dan Nastasi contributed guitar to some of the album, but after his defection to Dog Eat Dog he was replaced by 'Junior'. This arrangement proved unsatisfactory, and for 1993's *Lemonade* John Milnes switched to guitar, his position as drummer taken by Kevin Powers. He returned to the drums for 1996's *Five Guys In A Really Hot Garage*, by which time the line-up featured 'The Hinge' on guitar and Billy Joe Mama on bass. Recorded at Showplace Studios in New York, this offered a further glimpse of Mucky Pup's episodic but intriguing development.

● ALBUMS: *Can't Take A Joke* (SPV 1988)★★★, *A Boy In A Man's World* (SPV 1989)★★★, *Now* (SPV 1990)★★, *Act Of Faith* (SPV 1992)★★★, *Lemonade* (SPV 1993)★★★, *Alive & Well* (SPV 1994)★★, *Five Guys In A Really Hot Garage* (SPV 1996)★★★.

Mud

Originally formed in 1966, this lightweight UK pop outfit comprised Les Gray (b. 9 April 1946, Carshalton, Surrey, England; vocals), Dave Mount (b. 3 March 1947, Carshalton, Surrey, England; drums/vocals), Ray Stiles (b. 20 November 1946, Carshalton, Surrey, England; bass guitar/vocals) and Rob Davis (b. 1 October 1947, Carshalton, Surrey; lead guitar/vocals). Their debut single for CBS, 'Flower Power', was unsuccessful but they continued touring for several years. The group's easy-going pop style made them natural contenders for appearances on *The Basil Brush Show*, but still the hits were not forthcoming. Eventually, in early 1973, they broke through in the UK with 'Crazy' and 'Hypnosis'. Their uncomplicated blend of pop and rockabilly brought them an impressive run of 12 more Top 20 hits during the next three years, including three UK number 1 hits: 'Tiger Feet', 'Lonely This Christmas' and 'Oh Boy'. The group continued in cabaret, but their membership atrophied after the hits had ceased.

Gray attempted a solo career with little success, while Stiles turned up unexpectedly in 1988 as a latter day member of the **Hollies** at the time of their belatedly chart-topping 'He Ain't Heavy He's My Brother'.

● ALBUMS: *Mud Rock* (RAK 1974)★★★, *Mud Rock Vol. 2* (RAK 1975)★★, *Use Your Imagination* (Private Stock 1975)★★, *It's Better Than Working* (Private Stock 1976)★★, *Mudpack* (Private Stock 1978)★★, *Rock On* (RCA 1979)★★, *As You Like It* (RCA 1980)★, *Mud* (Runaway 1983)★.

● COMPILATIONS: *Mud's Greatest Hits* (RAK 1975)★★★, *Let's Have A Party* (EMI 1990)★★, *L-L-Lucy* (Spectrum 1995)★★, *The Gold Collection* (EMI 1996)★★.

Muddy Waters

b. McKinley Morganfield, 4 April 1915, Rolling Fork, Mississippi, USA, d. 30 April 1983, Chicago, Illinois, USA. One of the dominant figures of post-war blues, Muddy Waters was raised in the rural Mississippi town of Clarksdale, in whose juke-joints he came into contact with the legendary **Son House**. Having already mastered the rudiments of the guitar, Waters began performing and this early, country blues period was later documented by **Alan Lomax**. Touring the south making field recordings for the Library Of Congress, this renowned archivist taped Waters on three occasions between 1941-42. The following year Waters moved to Chicago where he befriended **Big Bill Broonzy**, whose influence and help proved vital to the younger performer. Waters soon began using amplified, electric instruments and by 1948 had signed a recording contract with the newly founded Aristocrat label, the name of which was later changed to **Chess Records**. Waters' second release, 'I Feel Like Goin' Home'/'I Can't Be Satisfied', was a minor R&B hit and its understated accompaniment from bassist Big Crawford set a pattern for several further singles, including 'Rollin' And Tumblin'', 'Rollin' Stone' and 'Walking Blues'. By 1951 the guitarist was using a full backing band and among the musicians who passed through its ranks were **Otis Spann** (piano), **Jimmy Rogers** (guitar), **Little Walter**, **Walter 'Shakey' Horton** and James Cotton (all harmonica). This pool of talent ensured that the Muddy Waters Band was Chicago's most influential unit and a score of seminal recordings, including 'Hoochie Coochie Man', 'I've Got My Mojo Working', 'Mannish Boy', 'You Need Love' and 'I'm Ready', established the leader's abrasive guitar style and impassioned singing. Waters' international stature was secured in 1958 when he toured Britain at the behest of jazz trombonist **Chris Barber**. Although criticized in some quarters for his use of amplification, Waters' effect on a new generation of white enthusiasts was incalculable. **Cyril Davies** and **Alexis Korner** abandoned skiffle in his wake and their subsequent combo, Blues Incorporated, was the catalyst for the **Rolling Stones**, the **Graham Bond** Organisation, **Long John Baldry** and indeed British R&B itself. Paradoxically, while such groups enjoyed commercial success, Waters struggled against indifference. Deemed 'old-fashioned' in the wake of soul music, he was obliged to update his sound and repertoire, resulting in such misjudged releases as *Electric Mud*, which featured a reading of the Rolling Stones' 'Let's Spend The Night Together', the ultimate artistic *volte-face*. The artist did complete a more sympathetic project in *Fathers And Sons* on which he was joined by **Paul Butterfield** and **Mike Bloomfield**, but his work during the 60s was generally disappointing. *The London Sessions* kept Waters in the public eye, as did his appearance in the **Band**'s ***The Last Waltz***, but it was an inspired series of collaborations with guitarist **Johnny Winter** that signalled a dramatic rebirth. This pupil produced and arranged four excellent albums that recaptured the fire and purpose of Muddy's early releases and bestowed a sense of dignity to this musical giant's legacy. Waters died of heart failure in 1983, his status as one of the world's most influential musicians secured.

● ALBUMS: *Muddy Waters Sings Big Bill Broonzy* (Chess 1960)★★★, *Muddy Waters At Newport, 1960* (Chess 1963)★★★★, *Muddy Waters, Folk Singer* (Chess 1964)★★★★, *Muddy, Brass And The Blues* (Chess 1965)★★, *Down On Stovall's Plantation* (Testament 1966)★★★, *Blues From Big Bill's Copacabana* (Chess 1968)★★★, *Electric Mud* (Cadet 1968)★★, *Fathers And Sons* (Chess 1969)★★★, *After The Rain* (Cadet 1969)★★, *Sail On* (Chess 1969)★★★, *The London Sessions* (Chess 1971)★★★, *Live At Mister Kelly's* (1971)★★★, *Experiment In Blues* (1972)★★★, *Can't Get No Grindin'* (Chess 1973)★★★, *Mud In Your Ear* (Musicor 1973)★★★, *London Revisited* (Chess 1974)★★, *The Muddy Waters Woodstock Album* (Chess 1975)★★, *Unk In Funk* (Chess 1977)★★, *Hard Again* (Blue Sky 1977)★★★, *I'm Ready* (Blue Sky 1978)★★★, *Muddy Mississippi Waters Live* (Blue Sky 1979)★★★, *King Bee* (Blue Sky 1981)★★★, *Muddy Waters In Concert 1958* (1982)★★★, *Paris 1972* (Pablo 1997)★★★, *Goin' Way Back* recorded 1967 (Just A Memory 1998)★★★.

● COMPILATIONS: *The Best Of Muddy Waters* (Chess 1957)★★★★★, *The Real Folk Blues Of Muddy Waters* (Chess 1966)★★★★, *More Real Folk Blues* (Chess 1967)★★★★, *Vintage Mud* (Sunnyland 1970)★★★, *They Call Me Muddy Waters* (Chess 1970)★★★, *McKinley Morganfield* aka *Muddy Waters* (Chess 1971)★★★★, *Back In The Early Days* (Red Lightnin' 1977)★★★, *Chess Masters* 3 volumes (Chess 1981-83)★★★★, *Rare And Unissued* (Chess 1982)★★★, *Rolling Stone* (Chess 1982)★★★, *Trouble No More (Singles, 1955-1959)* (Chess/MCA 1989)★★★, *Muddy Waters* 6-LP box set (Chess 1989)★★★★★, *The Chess Box 1947-67* 9-CD box set (Charly 1990)★★★★★, *Funky Butt* recorded early 70s (1993)★★★, *Gold Collection* (1993)★★★★, *The King Of Chicago Blues* (Charly 1995)★★★★.

● VIDEOS: *Messin' With The Blues* (BMG 1991), *Live* (BMG 1993).

● FURTHER READING: *The Complete Muddy Waters Discography*, Phil Wight and Fred Rothwell. *Muddy Waters Biographie*, Francis Hofstein. *Muddy Waters: Mojo Man*, Sandra B. Tooze.

Muddy Waters At Newport - Muddy Waters

The old cover photograph of **Muddy Waters** clutching **John Lee Hooker**'s guitar gave the impression that he was at a folk festival rather than the prestigious **Newport Jazz Festival**. The record reveals the King of Chicago blues at his very best, shouting his music above the discordant wail of a band that included **Otis Spann**, **James Cotton**, Pat Hare and Francis Clay. Film of the event shows a sharply dressed Muddy shimmying and jiving around the stage with the energy of a man half his age. Some of that atmosphere is apparent on the record, which includes 'Hoochie Coochie Man', **Big Bill Broonzy**'s 'I Feel So Good', the singles 'I Got My Brand On You' and 'Soon Forgotten', and a massive 'Got My Mojo Working'. The set ends in poignant mood with the announcement of the end of the Festival and Spann's improvised 'Goodbye Newport Blues'.

- Tracks: *I Got My Brand On You; I'm Your Hoochie Koochie Man; Baby, Please Don't Go; Soon Forgotten; Tiger In Your Tank; I Feel So Good; Got My Mojo Working; Got My Mojo Working Part 2; Goodbye Newport Blues.*
- First released 1960
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Muddy Waters Folk Singer - Muddy Waters

The title was a contradiction in terms, of course. **Muddy Waters** had never been a folk-singer but in 1963 producers Ralph Bass and **Willie Dixon** decided it would be advantageous to identify him with all the acoustic blues artists that were touring Europe on a regular basis. Muddy never made a bad record and here he sings impressively and plays acoustic slide better than his audience had a right to expect. **Buddy Guy** shows that he is no slouch on an unamplified instrument. The only drawback to the enterprise is the starkness of the sound, which implies conscious artistry and preciousness in a set of songs that should express a stronger range of emotions. This is Muddy Waters without a tiger in his tank and with a mojo operating on half power.

- Tracks: *My Home Is In The Delta; Long Distance; My Captain; Good Morning Little Schoolgirl; You Gonna Need My Help; Cold Weather Blues; Big Leg Woman; Feel Like Going Home.*
- First released 1964
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Mudhoney

Mudhoney, forged from a host of hobbyist bands, can lay claim to the accolade 'godfathers of grunge' more legitimately than most - whether or not they desire that title. The band comprises brothers Mark Arm (b. 21 February 1962, California, USA; vocals) and Steve Turner (b. 28 March 1965, Houston, USA; guitar), plus Matt Lukin (b. 16 August 1964, Aberdeen, Washington, USA; bass) and Dan Peters (b. 18 August 1967, Seattle, Washington, USA; drums). Arm and Turner were both ex-**Green River**, the band that also gave birth to **Pearl Jam**, and the less serious Thrown Ups. Lukin was ex-**Melvins**, and Peters ex-Bundles Of Hiss. Mudhoney were the band that first took the sound of **Sub Pop Records** to wider shores. In August 1988 they released the fabulous 'Touch Me I'm Sick' single, one of the defining moments in the evolution of 'grunge', followed shortly by their debut mini-album. Contrary to popular belief, Turner chose the name *Superfuzz Bigmuff* after his favourite effects pedals rather than any sexual connotation. Early support included the admiration of **Sonic Youth** who covered their first a-side, while Mudhoney thrashed through Sonic Youth staple 'Halloween' on the flip-side of a split single. The first album was greeted as a comparative disappointment by many, though there were obvious stand-out tracks ('When Tomorrow Hits'). The EP *Boiled Beef And Rotting Teeth* contained a cover version of the Dicks' 'Hate The Police', demonstrating a good grasp of their 'hardcore' heritage. They had previously demonstrated an ability to choose a sprightly cover tune when **Spacemen 3**'s 'Revolution' had appeared on the b-side to 'This Gift'. The band also hold the likes of **Celibate Rifles** and Billy Childish in high esteem. Members of the former have helped in production of the band, while on trips to England they have invited the latter to join as support. It was their patronage that led to Childish's **Thee Headcoats** releasing material through Sub Pop. Meanwhile, Mudhoney's shows were becoming less eye-catching, and progressively close to eye-gouging. Early gigs in London saw Arm invite every single member of the audience onto the stage, with the resultant near-destruction of several venues. *Every Good Boy Deserves Fudge* was a departure, with Hammond organ intruding into the band's accomplished rock formula. It demonstrated their increasing awareness of the possibilities of their own songwriting. Far from being wooden-headed noise dolts, the band members all have middle-class backgrounds, and while Arm is an English graduate, Turner has qualifications in anthropology. After much speculation, Mudhoney became the final big players in the Sub Pop empire to go major when they moved to **Warner Brothers Records**, though many argue that none of their efforts thus far have managed to reproduce the glory of 'Touch Me I'm Sick' or other highlights of their independent days. *My Brother The Cow*, however, revealed a band nearly back at its best. Released after extensive worldwide touring with Pearl Jam, highlights included 'Into Your Schtick', which reflected on the passing of one-time friend Kurt Cobain. Jack Endino's production, meanwhile, added lustre and managed effectively to capture the band's always compelling live sound. Mark Arm also plays with the trashy Australian garage rock band Bloodloss, who released their major label debut, *Live My Way*, in 1995.

- ALBUMS: *Superfuzz Bigmuff* mini-album (Sub Pop

1988)★★★, *Mudhoney* (Sub Pop 1989)★★, *Every Good Boy Deserves Fudge* (Sub Pop 1991)★★★, *Piece Of Cake* (Warners 1992)★★★, *Five Dollar Bob's Mock Cooter Stew* mini-album (Warners 1993)★★, *My Brother The Cow* (Warners 1995)★★★.

- COMPILATIONS: *Superfuzz Bigmuff Plus Early Singles* (Sub Pop 1991)★★★.
- VIDEOS: *Absolutely Live* (Pinnacle 1991), *No 1 Video In America This Week* (Warner Video 1995).

Mudie, Harry

b. *c.*1940, Spanish Town, Jamaica, West Indies. One of the unsung pioneers of Jamaican recording, Mudie first developed his interest in music while a pupil at St. Jago High School during the mid-50s. His debut with the legendary Rasta drummer **Count Ossie** and saxophonist Wilton Gaynair, entitled 'Babylon Gone', aka 'Going Home', backed with 'So Long' by Winston And Roy, was released in the UK on the Blue Beat label in 1962. In the same year, he opened the Scaramouch Garden Amusement Center in Spanish Town. Little seems to have emerged, however, between 1962 and 1970, when **Trojan Records** began releasing his productions on the specially formed Moodisc label. A year later, Rita and Benny King's R&B Discs Ltd created their own Moodisc label. Using a studio band led by pianist Gladstone Anderson, Mudie deftly combined sweet, tuneful melodies with heavy rhythms. The records issued on these and his Jamaican labels, including organist **Winston Wright**'s 'Musically Red', Winston Shand's 'Time Is The Master', the Eternal's 'Push Me In The Corner', the Ebony Sisters' 'Let Me Tell You Boy', **John Holt**'s 'It May Sound Silly', **Dennis Walks**' 'The Drifter' and 'Heart Don't Leap', Count Ossie's 'Whispering Drums', Lloyd Jones' 'Rome' and trumpeter Jo Jo Bennett's instrumental version, 'Leaving Rome', established Mudie's name among the very best of the reggae producers of the day. He launched DJ **I. Roy** on record with 'Musical Pleasure' and a version of 'The Drifter'. He was probably the first to use strings in the music, notably on John Holt's classic love song album, 1973's *Time Is The Master*, and it is arguably this fact that seems to have prejudiced his standing among some of the more reactionary elements of the reggae audience.

In 1973 he enjoyed a big reggae hit with Dennis Walks' calypso-flavoured 'Margaret', released on the Cactus label in the UK, following it with vibist Lennie Hibbert's version, 'Margaret's Dream'. He also produced the **Heptones** on the classic 'Love Without Feeling', DJ tunes by Count Sticky, Big Joe ('Set Your Face At Ease' on the 'Rome' rhythm), and Jah Lloyd, and a number of 'Drifter' cuts by Bongo Herman and others. During the mid-70s Mudie issued three classic dub albums mixed by **King Tubby**, instrumental sets by Gladstone Anderson and Ossie Scott, vocal albums by Dennis Walks and Bunny Maloney, for whom he produced the popular Jamaican lovers favourite 'Baby I've Been Missing You', and two excellent various artists collections. During the 80s and 90s he concentrated on his back catalogue with re-presses and some excellent new compilations such as *Reggae History Volume One* and *Reggae Bible*, the latter being a whole album based on the 'Drifter' rhythm. This prolific period produced over 100 singles and several 12-inch 'discomix' singles as the decade closed. Mudie recorded a variety of other artists, including **Gregory Isaacs**, **Freddie McKay**, Joe White, **Cornell Campbell**, Jah Walton (now known as Joseph Cotton), and Prince Heron. During the 80s he kept a low profile, moving to Miami, Florida, issuing his back catalogue and an album by Bunny Maloney.

- ALBUMS: with King Tubby *Harry Mudie Meets King Tubby In Dub Conference Volumes 1, 2 & 3* (Moodisc 1975/76/77)★★★, Harry Mudie And Friends *Let Me Tell You Boy 1970-71* (Trojan 1988)★★★, various *Quad Star Revolution Volume 1* (1974)★★★, *Quad Star Revolution Volume 2* (1976)★★★, *Reggae History Volume 1* (Moods 1985)★★★.

Mudlarks

Soprano Mary Mudd, baritone Fred Mudd and tenor Jeff Mudd were the Mudlarks: a clean-cut family pop trio from Bedford, Bedfordshire, England. They started singing in public as the Mudd Trio in 1951 when they were just 12, 14 and 16 years old. Discovered by disc jockey David Jacobs and produced on Columbia Records by **Norrie Paramor**, they had a hit in 1958 with their second single, 'Lollipop', a cover version of the **Chordettes**' US hit. Their follow-up, 'Book Of Love', originally by the **Monotones**, also made the UK Top 10. They were often seen on the pioneering UK television series *6.5 Special*, and won the ***New Musical Express*** poll award as Top British Vocal Group for both 1958 and 1959. Jeff was called up by the army in early 1959 and David Lane replaced him until his return two years later. One of the few UK pop groups in the 50s, they recorded several more cover versions of US hits without further chart success.

Mueller-Westernhagen, Marius

b. 6 December 1948, Duesseldorf, Germany. This popular singer and performer made his first move into the entertainment industry via theatre acting and singing courses in Hamburg (where he currently lives) and Duesseldorf. He made his television debut in 1964, and has gone on to appear in over 50 movies since. Possibly the most famous of these was his role in 1980's *Theo Gegen Den Rest Der Welt*. In the meantime he had also provided vocals for a beat band named the Rabbits, and a rock ensemble called Harakiri. These pursuits eventually culminated in the release of a debut solo album in 1975, pursuing a path somewhere between the exploits of his two previous groups. With a fluctuating line-up of sidemen and accomplices who have included Eddie Taylor (saxophone), Simon Crowe (drums), **Klaus Voorman** (bass), Ian Parker (keyboards) and Dolphin Taylor (drums; of **Stiff Little Fingers**), Mueller-

Westernhagen went on to become arguably Germany's biggest live attraction of the 80s, and was certainly his nation's biggest-selling popular music artist of the period. Empirical evidence of the continued favour he carried with his public came in 1992 when *JaJa* produced quadruple platinum sales figures. By this time his name had been abbreviated to simply Westernhagen. 1994's *Affentheater* had achieved sales in advance of 1.7 million units by 1995, while the tour to support it attracted over 850,000.

● ALBUMS: *Das Erste Mal* (1975)★★★, *Bittersuess* (1976),★★★★ *Ganz Allein Krieg Ich's Nicht Hin* (1977)★★★, *Mit Pfefferminz Bin Ich Dein Prinz* (1979)★★★, *Sekt Oder Selters* (1980)★★★★, *Stinker* (1981)★★★, *Das Herz Eines Boxers* (1982)★★★, *Geiler Is Schon* (1983)★★★, *Die Sonne Ist Rot* (1984)★★★, *Lausige Zeiten* (1986)★★★, *Westernhagen* (1987)★★★, *Halleluja* (1989)★★★, *Live* (1990)★★, *JaJa* (WEA 1992)★★★★, *Affentheater* (WEA 1994)★★★.

Mugwumps

Formed in New York, USA, in 1964, the Mugwumps consisted of **Zalman 'Zally' Yanovsky**, Denny Docherty, **'Mama' Cass Elliot** and Jim Hendricks. Yanovsky and Docherty were previously members of the **Halifax Three** while Elliot and Hendricks, at that time husband and wife, worked as a folk duo. The quartet issued two singles, 'I Don't Wanna Know' and 'Searchin'', before breaking up a few months after their formation. Elliot and Docherty were later reunited in the **Mamas And The Papas**, Hendricks formed the Lamp Of Childhood and Yanovsky joined **John Sebastian** in the **Lovin' Spoonful**. *An Historic Recording* shows an act blending folk, rock 'n' roll and British Beat.

● ALBUMS: *An Historic Recording* (Warners 1967)★★.

Muhammad, Idris

b. Leo Morris, 13 November 1939, New Orleans, Louisiana, USA. Immaculate, imaginative and equally at home on contemporary jazz and more popular funk and soul sessions, Idris Muhammad is one of America's most impressive and swinging drummers. Playing since the age of eight, he began working professionally in the soul scene in the early 60s, accompanying vocalists **Jerry Butler**, **Sam Cooke** and the **Impressions**. The gifted bebop alto saxophonist **Lou Donaldson** hired Muhammad for his soul-jazz group in 1965, and work with guitarist **George Benson** followed. In the early 70s, Muhammad became house drummer for the Prestige label, again playing mainly an unadventurous soul/jazz that offered him little room to stretch out and take advantage of his talents. Spells with **Roberta Flack** followed, but by the end of the 70s, Muhammad was able to put together his own band and started concentrating on modern jazz. Toward the end of the decade he joined hard-bop tenor saxophonist **Johnny Griffin**, and then began a celebrated spell with another tenor saxophonist, **Pharoah Sanders**. He continues to work intermittently with Sanders, and recently toured internationally and recorded with an all-star saxophone-orientated band, that included **Chico Freeman**, **Arthur Blythe**, **Sam Rivers** and pianist **Don Pullen**.

● ALBUMS: with Charles Earland *Black Talk!* (1969)★★★, with George Coleman *Big George* (1977)★★★, with Johnny Griffin *NYC Underground* (1979)★★★★, with Pharoah Sanders *Journey To The One* (1980)★★★★, *Kabsha* (1981)★★★, with Lou Donaldson *Sweet Poppa Lou* (1981)★★★, *Heart Is A Melody* (1982)★★★, *Live* (1982)★★, *Manhattan Panorama* (1983)★★★, with James Moody *Something Special* (1986)★★★★, *Africa* (1987)★★★, with Tony Coe *Canterbury Song* (1988)★★★.

Mukwesha, Virginia

b. Zimbabwe. The daughter of the singer **Stella Chiweshe**, Mukwesha's debut album of 1993 displayed much of her parent's influence, but also managed to position itself astutely within Zimbabwe's ever evolving musical context. Closest in style to the jit or imported South African kwela tradition, Ferai featured both traditional instruments such as the hosho, marimbas and percussion, as well as electric guitars and kit drums. This highly commercial marriage, on one hand redolent of the **Bhundu Boys** at their 80s peak, nevertheless maintained the style of authentic roots edge frequently associated with her mother. A 14-member band backed Mukwesha on the recording, allowing both tangents to be fully explored, often to captivating effect on tracks such as 'Ndin Wenda' and 'Susan', the former a mighty rhythmic piece, the latter an almost unaccompanied arrangement of complex vocal passages.

● ALBUMS: *Ferai* (Piranha 1993)★★★, *Matare* (Shava 1996)★★★.

Muldaur, Geoff

b. *c.*1940, Pelham, New York, USA. Muldaur began performing at the folk haunts of Cambridge, Massachusetts, while a student at Boston University. He worked as a soloist at the *Club 47*, as well as becoming a featured member of the **Jim Kweskin Jug Band**. Muldaur's debut, *Sleepy Man Blues*, boasted support from **Dave Van Ronk** and **Eric Von Schmidt**, and offered sterling interpretations of material drawn from country-blues singers **Bukka White**, **Sleepy John Estes** and **Blind Willie Johnson**. Despite this recording, the artist remained with Kweskin until the Jug Band splintered at the end of the 60s. He then completed two albums, *Pottery Pie* (1970) and *Sweet Potatoes* (1972) with his wife, **Maria Muldaur**, before joining **Paul Butterfield**'s 70s venture, Better Days. The singer resumed his solo career upon the break-up of both the band and his marriage. The **Joe Boyd**-produced *Geoff Muldaur Is Having A Wonderful Time* showed the artist's unflinching eclecticism, a facet prevailing on all his releases. A longstanding professional relationship with guitarist and fellow Woodstock resident Amos Garrett resulted in *Geoff Muldaur And Amos Garrett*, on which the former's penchant for self-indulgence was pared to a minimum. Despite this trait, Muldaur's entire catalogue is worthy of investigation and deserves respect for its attention to music's ephemera.

● ALBUMS: *Sleepy Man Blues* (Folklore 1963)★★★, *Geoff Muldaur Is Having A Wonderful Time* (1975)★★★, *Motion* (1976)★★, *Geoff Muldaur And Amos Garrett* (1978)★★★, *Blues Boy* (1979)★★★.

Muldaur, Maria

b. Maria Grazia Rosa Domenica d'Amato, 12 September 1943, Greenwich Village, New York, USA. Her name was changed to Muldaur when she married **Geoff Muldaur**, with whom she performed in the **Jim Kweskin Jug Band**. Although her mother was fond of classical music, Muldaur grew up liking blues and big band sounds. The 60s scene in Greenwich Village thrived musically, and she first joined the **Even Dozen Jug Band**, playing alongside **John Sebastian, Stefan Grossman, Joshua Rifkin** and **Steve Katz**. After leaving them she teamed up with the Jim Kweskin Jug Band. After two albums together, they split up, and Geoff and Maria were divorced in 1972. *Maria Muldaur*, her first solo effort, went platinum in the USA. It contained the classic single 'Midnight At The Oasis', which featured an excellent guitar solo by Amos Garrett. The album reached number 3 in the US charts in 1974, with the single making the US Top 10. A follow-up, 'I'm A Woman', made the Top 20 in the US charts in 1975. Muldaur toured the USA in 1975, and shortly after played in Europe for the first time. The US Top 30 album, *Waitress In A Donut Shop*, featured the songs of contemporary writers such as **Kate And Anna McGarrigle**, and with the assistance of musicians including Amos Garrett and **J.J.Cale**, she created a stronger jazz influence on the album. With sales of her records in decline, she was dropped by **WEA**, and since then has concentrated on recording with smaller labels such as Takoma, Spindrift, Making Waves and the Christian label Myrhh with whom she released *There Is A Love*. Shortly after *Live In London* was released, the label, Making Waves, folded. *On The Sunny Side* appeared on the largely unknown Music For Little People label. She has never been able to match the success of 'Midnight At The Oasis', but her soulful style of blues, tinged with jazz is still in demand.

● ALBUMS: *Maria Muldaur* (Reprise 1973)★★★★, *Waitress In A Donut Shop* (Reprise 1974)★★★, *Sweet Harmony* (Reprise 1976)★★★★, *Southern Winds* (Warners 1978)★★, *Open Your Eyes* (Warners 1979)★★★, *Gospel Nights* (1980)★★, *There Is A Love* (Myrhh 1982)★★, *Sweet And Slow* (Spindrift 1984)★★★, *Transblucency* (1985)★★★, *Live In London* (Making Waves 1987)★★★, *On The Sunny Side* (Music For Little People 1991)★★★, *Louisiana Love Call* (1992)★★★, *Meet Me At Midnite* (Black Top 1994)★★★, *Jazzabelle* (Stony Plain 1995)★★★, *Fanning The Flames* (Telarc 1996)★★★, *Southland Of The Heart* (Telarc 1998)★★★.

Muldowney, Dominic

b. 19 July 1952, Southampton, Hampshire, England. This highly talented composer has amassed a formidable list of accomplishments over the past decade for films, television and theatre. He is now Director of Music at the Royal National Theatre, London. His television and film credits include, *Betrayal, The Ploughman's Lunch, Loose Connections, The Big H, Bedroom Farce, Only Yesterday, 1984, Singleton's Pluck, The Beggar's Opera, Defence Of The Realm, The Act, The Burston Rebellion, The Blasphemer's Banquet, Baal, The Ginger Tree, Available Light, The Black Candle, Growing Rich* and *Sharpe*. His series of classical concerto's for violin, saxophone, percussion, oboe and piano have been performed by some of the UK's major orchestras, yet he is equally at home composing popular music for artists such as **Sting** and **David Bowie**. Muldowney also performs as a pianist and conductor and has done much to bridge classical and popular music in contemporary film and drama.

● ALBUMS: with John Tams *Over The Hills And Far Away - The Music Of Sharpe* (Virgin 1996)★★★★.

Mule

Formed in Detroit, Michigan, USA, Mule amalgamated members from two existing bands from that area, Wig and the Laughing Hyaenas. Preston 'PW' Long (guitar/vocals), Kevin Munro (bass) and Jim Kimball (drums) set out on the familiar budget touring route prior to the release of their self-titled debut album for Quarterstick Records in 1991. Garnering critical acclaim for its ferocious, skewed rock 'n' roll, particularly in the small press, it was followed by an EP, *Wrong*, and touring engagements with **Unsane** and Neurosis. Their second album, *If I Don't Six*, featured new drummer Jake Wilson, and was released in the summer of 1994. However, touring plans were aborted when Munro was bitten by a water moccasin snake while walking through the Louisiana grasslands. Wilson's stay proved a short one, and by early 1995 Jason Kourkounis had become Mule's third drummer as they toured the UK with **Jon Spencer's Blues Explosion**. The group then announced plans to write a guide book for groups touring the USA with sections on restaurants, motels and other necessaries. A tongue-in-cheek request for *National Geographic* to document their experiences was refused.

● ALBUMS: *Mule* (Quarterstick 1991)★★★, *If I Don't Six* (Mammoth 1994)★★★.

Mulenze

Puerto Rico-based Mulenze are led by bassist/producer Edwin Moráles. They are a salsa orquesta with a line-up of two trumpets, two trombones, rhythm section (conga, bongo, timbales, bass, piano) and three vocalists (lead and chorus). 'Edwin Moráles is a victim of his own good taste. Mulenze unfailingly produce almost excessively sophisticated albums. Two elements stand out: the arrangements, always an astonishing demonstration of how jazz can be harnessed to clave (the rhythmic heartbeat of salsa) to produce superb swing. And then, the marvellous Pedro Brull: blessed with a gorgeous voice, he has that timing which places him among the great soneros (improvising salsa singers). How bitterly disappointing that Mulenze are not better appreciated' (quote from Tomek, UK salsa broadcaster).

The band's first four albums were issued on the PDC label. They signed to **Bobby Valentín**'s Bronco Records and debuted on the label with the excellent *Con Pocas Palabras Basta . . .* (Just A Few Words Are Enough) in 1984. Pedro Brull sang lead on the outstanding track 'No Te Vayas Todavia', which was written by Pedro Arroyo (b. 9 November 1957, Mayagüez, Puerto Rico; composer/vocalist/bandleader), who has composed 10 other songs for the band to date. Ex-**Willie Rosario** pianist/arranger Javier Fernández arranged the song. Co-lead singer Kenny Cruz departed after *Con Pocas Palabras Basta . . .* and later appeared on *De Cara Al Pueblo* (1988) by Concepto Latino. This band's style was in a similar mould to Mulenze and contained several sidemen who had recorded with them. Rafy Andino replaced Cruz on *Te Damos Las Gracias.* Brull supplied the lead vocals to the stand-out cut 'La Crianza', which was written by prominent Puerto Rican composer Johnny Ortiz. He also wrote the superb 'Buscando Aventuras' (sung by Brull) and two other songs on *Mulenze No.7.* Mulenze switched to the Hitt Makers label for 1988's *Toco Madera.* The title track was one of the year's biggest successes. Keyboardist/arranger Andy Guzmán left to work with bandleader/timbales player Don Perignon and the romantic salsa stars, Luis Enrique and Pupy Santiago. In 1982, Guzmán played and arranged on *Mamey* by bandleader, conguero, flautist, singer, composer, producer Julio Castro, another Puerto Rican exponent of sophisticated salsa. Keyboardist/arranger Ricky Rodríguez occupied the vacancy on *Extravagante* in 1990. Rodríguez was a member of Willie Rosario's band between 1984 and 1988. In addition to writing charts for Rosario, Ricky arranged for Pedro Arroyo, Conjunto Chaney (see **Eddie Santiago**), Tito Rojas, Viti Ruiz, and others. On *Extravagante*, he arranged the Arroyo composition 'Quedate', which again featured the glorious lead vocals of Pedro Brull. Two trombonists who recorded with Mulenze, Eliut Cintron and Daniel Fuentes, together with Brull and Guzmán participated in Don Perignon's all-star La Puertorriqueña line-up for *Festival De Soneros* in 1990.

● ALBUMS: *Desde El Principio, . . . Que Cambio, Creciendo* (1981),★★★ *Otra Vez . . .* (1982)★★★, *Con Pocas Palabras Basta . . .* (1984)★★★, *Te Damos Las Gracias* (1985)★★★, *Mulenze No.7* (1986)★★★★, *Toco Madera* (1988)★★★★, *Extravagante* (1990)★★★.

● COMPILATIONS: *Lo Mejor de La Mulenze: Veneno* (1985)★★★★, *Lo Mejor de La Mulenze 2da Etapa : La Vida* (1986)★★★, *Grandes Exitos* (1990)★★★★.

Muleskinner

Formed in San Francisco, California, USA, in 1971, Muleskinner was a superior bluegrass ensemble originally known as the Bluegrass Dropouts. Commitments to other groups meant they were largely a part-time project although they remained active for two years. Muleskinner featured the talents of **Peter Rowan** (guitar, lead vocals), **Richard Greene** (violin, bass vocals), both of **Seatrain**, **David Grisman** (mandolin, harmony vocals), **Bill Keith** (banjo) and **Byrds** guitarist **Clarence White**. White's death in 1973 brought the group to an end, prompting the release of *Muleskinner*, which was dedicated to his memory. White's unique playing style is one of the many highlights on offer, but the warmth of the ensemble's collective musicianship makes this a truly captivating set. Rowan, Grisman and Greene later formed **Old And In The Way** with auxiliary Muleskinner bassist John Kahn.

● ALBUMS: *Muleskinner* (Warners 1974)★★★.

Mullen, Jim

b. 26 November 1945, Glasgow, Scotland. After starting out on guitar while he was still a small child, Mullen switched to bass in his early teens. He played in various dance bands in his home town before forming his own trio and reverting to guitar. At the end of the 60s he relocated to London and moved into R&B. In the early 70s he was frequently associated with jazz-rock and other fusion bands including **Paz**, the **Average White Band**, **Kokomo** (UK) and **Herbie Mann**'s group. He also formed a group with **Dick Morrissey**, Morrissey-Mullen, which became one of the best known jazz-rock bands in the UK. The band remained in existence until 1985, after which Mullen led his own small bands. Towards the end of the decade he occasionally appeared again with Morrissey, performing at jazz festivals throughout the UK. A dynamic and forceful player, Mullen's years in jazz-rock and his deep affinity with the blues give his music a quality of earthy excitement.

● ALBUMS: *Thumbs Up* (Coda 1984)★★★, *Into The 90s* (Castle 1990)★★★, *Soundbites* (EFZ 1993)★★★. As Morrissey-Mullen *Up* (1977)★★★★, *Cape Wrath* (Harvest 1979)★★★★, *Badness* (1981),★★★ *Life On The Wire* (1982)★★★, *It's About Time* (1983)★★★, *This Must Be The Place* (1985)★★★, *Happy Hour* (1988)★★★.

Mullican, Moon

b. Aubrey Mullican, 29 March 1909, Corrigan, Polk County, Texas, USA, d. 1 January 1967, Beaumont, Texas, USA. Mullican was raised on a farm that was manned by black workers. One sharecropper, Joe Jones, taught Mullican how to play blues guitar. His father bought an old pump organ so that the family could practise hymn-singing, but Aubrey preferred to pound out boogie-woogie and the blues. When Mullican was 14 years old, he went into a cafe in nearby Lufkin and sat at the piano; he came out two hours later with $40 in tips. When aged 16, and after an argument with his father, he moved to Houston and started playing the piano in brothels and honky tonks. He would work all night and sleep all day, hence his nickname 'Moon'. In the late 30s Mullican made his first recordings for US Decca as part of Cliff Bruner's Texas Wanderers, taking the lead vocal for 'Truck Driver Blues', arguably the first trucking song. He also recorded as part of Leon Selph's Blue Ridge Playboys. He helped musician **Jimmie Davis** became the State Governor of Louisiana and later joined his staff. In 1944 he invested his savings in 10 large juke-boxes but they were confiscated by the authorities because he refused to pay the appropriate tax. In 1946 he was signed by **Sid Nathan** to the new King label and 'New Pretty Blonde', a parody in pigeon French of 'Jole Blon', became a million-seller. He won another gold disc with 'I'll Sail My Ship Alone', and also found success with a tribute to mothers, 'Sweeter Than The Flowers', the double-sided 'Mona Lisa'/'Goodnight Irene' and 'Cherokee Boogie', which was one of a succession of boogie records. In 1949 he wrote 'Jambalaya' with **Hank Williams**, although he was not given a credit. This is probably unjust because the style of the song - and the subject matter of food! - were more in keeping with Mullican's other work than Williams'. In the mid-50s, Mullican delighted in the advent of rock 'n' roll as he said he had been doing that all along. Backed by the hit-making **Boyd Bennett And His Rockets**, he recorded 'Seven Nights To Rock'. However, he was too portly and bald for teenage record buyers. **Jerry Lee Lewis** acknowledges Mullican as a major influence - in particular, Mullican's playing of the melody with just two fingers on his right hand - and has recorded 'I'll Sail My Ship Alone'. He recorded for Coral and Starday but alcohol and too much jambalaya got the better of him. When asked why he chose the piano, Mullican replied, 'Because the beer kept sliding off my fiddle.' In 1962, the 19-stone Mullican collapsed on stage in Kansas City. He stopped drinking and returned to performing, making an album for Kapp, *The Moon Mullican Showcase*, produced by **Jack Clement**. He recorded the novelty number 'I Ain't No Beatle (But I Want To Hold Your Hand)' for Spar. On New Year's Eve 1966, he resolved to cut down on pork chops but died the following day. Governor Jimmie Davis sang at his funeral.

● ALBUMS: *Moon Over Mullican* (Coral 1958)★★★, *Moon Mullican Sings His All-Time Greatest Hits* (King 1958)★★★, *The Old Texan Sings And Plays 16 Of His Favorite Tunes* (King 1959)★★★, *The Many Moods Of Moon Mullican* (King 1960)★★★, *Instrumentals* (Audio Lab 1962)★★★, *Playin' And Singin'* (Starday 1963)★★★, *Mr. Piano Man* (Starday 1964)★★★, *Moon Mullican Sings 24 Of His Favorite Tunes* (King 1965)★★★, *Good Times Gonna Roll* (Hilltop 1966)★★★, *Moon Mullican's Unforgettable Great Hits* (Starday 1967)★★★, *The Moon Mullican Showcase* (Kapp 1968)★★, *I'll Sail My Ship Alone* (Nashville 1970)★★.

● COMPILATIONS: *Seven Nights To Rock: The King Years, 1946-1956* (Western 1983)★★★★, *Sweet Rockin' Music* (Charly 1984)★★★, *Moonshine Jamboree* (Ace 1993)★★★★.

Mulligan, Gerry

b. 6 April 1927, New York City, New York, USA, d. 19 January 1996, Darien, Connecticut, USA. Raised in Philadelphia, Mulligan started out on piano before concentrating on arranging. He also took up the saxophone, first the alto and a few years later the baritone. Among the name bands that used his arrangements were those led by **Gene Krupa** and **Claude Thornhill** and he occasionally played in their reed sections. While writing for Thornhill he met and began a musical association with fellow-arranger **Gil Evans**. In New York in 1948 Mulligan joined Evans and **Miles Davis**, for whom he wrote and played, by now almost exclusively on baritone. In the early 50s Mulligan led his own groups but continued to arrange on a freelance basis. In this capacity his work was performed by **Stan Kenton** (these charts also being performed in the UK by **Vic Lewis**). In 1952 Mulligan began a musical association that not only attracted critical acclaim but also brought him widespread popularity with audiences. This came about through the formation with **Chet Baker** of a quartet that was unusual for the absence of a piano. When Baker quit in 1953, Mulligan subsequently led other quartets, notably with **Bob Brookmeyer** in the mid-50s. Although the quartet format dominated Mulligan's work during this part of his career he occasionally formed larger groups and early in the 60s formed his Concert Jazz Band. This band was periodically revived during the decade and beyond. He interspersed this with periods of leading groups of various sizes, working and recording with other leaders, including **Dave Brubeck**, in frequently rewarding partnerships with musicians such as **Paul Desmond**, **Stan Getz**, **Johnny Hodges**, **Zoot Sims** and **Thelonious Monk**, and writing arrangements on a freelance basis. In the early 70s Mulligan led big bands, some of which used the name Age Of Steam, and small groups for worldwide concert tours, recording sessions and radio and television appearances. The 80s and early 90s saw him following a similar pattern, sometimes expanding the size of the big band, sometimes content to work in the intimate setting of a quartet or quintet. As an arranger, Mulligan was among the first to attempt to adapt the language of bop for big band and achieved a measure of success with both Krupa (who recalled for George T. Simon that Mulligan was 'a kind of temperamental guy who wanted to expound a lot of his ideas'), and Thornhill. For all the variety of his later work, in many ways his music, as writer and performer, retains the colours and effects of his 50s quartets. In these groups Mulligan explored the possibilities of scoring and improvising jazz in a low-key, seemingly subdued manner. In fact, he thoroughly exploited the possibilities of creating interesting and complex lines which always retained a rich, melodic approach. His classic compositions from the 50s, including 'Night At The Turntable', 'Walkin' Shoes', 'Venus De Milo', 'Soft Shoe' and 'Jeru', and his superb arrangements for 'Bernie's Tune', 'Godchild' and others helped to establish the sound and style of the so-called 'cool school'. The intimate styling favoured in such settings was retained in his big-band work and his concert band recordings from the 60s retained interest not only for their own sake, but also for the manner in which they contrasted with most other big-band writing of the same and other periods. As a player, the lightness of touch Mulligan used in his writing was uniquely brought to the baritone saxophone, an instrument which in other, not always lesser, hands sometimes overpowers the fragility of some areas of jazz. It is hard to see in Mulligan's work, whether as writer or performer, a clearly discernible influence. Similarly, despite the enormous popularity he enjoyed over more than five decades, few, if any, writers or players seem to have adopted him as a role model. At the least, this must be something to regret and maybe in time his contribution to jazz, especially in the pioneering decade of the 50s will be seen as 'great'.

● ALBUMS: with Miles Davis *Birth Of The Cool* (Capitol 1951)★★★★★, *Gerry Mulligan* 10-inch album (Prestige 1951)★★★★, *Mulligan Plays Mulligan* (Prestige 1951)★★★★, *Jazz Superstars* (1952)★★★, *The Gerry Mulligan Quartet With Chet Baker* (Pacific 1952-53)★★★★, with Lee Konitz *Konitz Meets Mulligan* 10-inch album (Pacific Jazz 1953)★★★, *Gerry Mulligan And His Ten-tette* 10-inch album (Capitol 1953)★★★, *The Fabulous Gerry Mulligan Quartet: Paris Concert 1954* (Vogue 1954)★★★★, *Gerry Mulligan And His Quartet, Featuring Guests Zoot Sims And Bob Brookmeyer: California Concerts* (World Pacific 1954)★★★, *California Concerts Vols 1 & 2* (Pacific Jazz 1955)★★★, *Presenting The Gerry Mulligan Sextet* (EmArcy 1955)★★★★, *Gerry Mulligan Live In Stockholm* (1955)★★★, *The Original Gerry Mulligan Quartet* (Pacific Jazz 1955)★★★★, *Mainstream Of Jazz* (EmArcy 1955)★★★, *The Vibes Are On* (Chazzer 1955)★★★, *Paris Concert* (Pacific Jazz 1956)★★★★, *Recorded Live In Boston At Storyville* (Pacific Jazz 1956)★★★, *Lee Konitz With The Gerry Mulligan Quartet* (Pacific Jazz 1956)★★★★, with Paul Desmond *Gerry Mulligan Quartet/Paul Desmond Quintet* (Fantasy 1956)★★★★, *Gerry Mulligan, The Arranger* (Columbia 1957)★★★, *Quartet Live In Stockholm* (Moon 1957)★★★, *The Mulligan Songbook* (World Pacific 1957)★★★, *Blues In Time* (Verve 1957)★★★, with Thelonious Monk *Mulligan Meets Monk* (Riverside 1957)★★★★, with Monk *Alternate Takes* (1957)★★★, *Gerry Mulligan With Vinnie Burke's String Jazz Quartet* (Pacific Jazz 1957)★★★, *At Storyville* (Pacific Jazz 1957)★★★★, with Chet Baker *Reunion With Baker* (Pacific Jazz 1957)★★★, *Gerry Mulligan Quartet At Newport* (1958)★★★★, *I Want To Live* (United Artists 1958)★★★, with Paul Desmond *The Gerry Mulligan-Paul Desmond Quartet* (Verve 1958)★★★★, with Annie Ross *Annie Ross Sings A Song With Mulligan!* (World Pacific 1958)★★★, with Stan Getz *Getz Meets Gerry Mulligan In Hi-Fi* (Verve 1958)★★★★, *What Is There To Say?* (Columbia 1959)★★★★★, with Ben Webster *Gerry Mulligan Meets Ben Webster* (Verve 1959)★★★★★, *A Profile Of Gerry Mulligan* (Mercury 1959)★★★, *The Subterraneans: Original Soundtrack* (MGM 1959)★★★, *Gerry Mulligan And The Concert Band On Tour* (1960)★★★, *New York-December 1960* (Jazz Anthology 1960)★★★, *Gerry Mulligan And The Concert Jazz Band* (Verve 1960)★★★, *Nightwatch* (United Artists 1960)★★★, *Mulligan* Columbia 1960)★★★, with Johnny Hodges *Gerry Mulligan Meets Johnny Hodges* (Verve 1960)★★★, *Gerry Mulligan Presents A Concert In Jazz* (Verve 1961)★★★, *Gerry Mulligan And The Concert Jazz Band Live At The Village Vanguard* (Verve 1961)★★★★, with Judy Holliday *Holliday With Mulligan* (DRG 1961)★★★, *The Gerry Mulligan Quartet* (Verve 1962)★★★, *Jeru* (Columbia 1962)★★★★, *Gerry Mulligan And The Concert Jazz Band Presents A Concert In Jazz* (Verve 1962)★★★, with Paul Desmond *Two Of A Kind* (RCA Victor 1962)★★★★★, *Gerry Mulligan And The Concert Jazz Band On Tour With Guest Soloist Zoot Sims* (Verve 1962)★★★, *Blues In Time* (Verve 1962)★★★, *Historically Speaking* (Prestige 1963)★★★, *Timeless* (Pacific Jazz 1963)★★★, *Gerry Mulligan '63-The Concert Jazz Band* (Verve 1963)★★★, *Spring Is Sprung* (Philips 1963)★★★, *Night Lights* (Philips 1963)★★★, *The Essential Gerry Mulligan* (Verve 1964)★★★, *Butterfly With Hiccups* (Limelight 1964)★★★, *If You Can't Beat 'Em, Join Em'* (Limelight 1965)★★★, with Kai Winding and Red Rodney *Broadway* (Status 1965)★★★, *The Gerry Mulligan Quintet* (1965)★★★, *Feelin' Good* (Limelight 1965)★★★, *Gerry Mulligan Meets Zoot Sims* (1966)★★★, *Gerry's Time* (Verve 1966)★★★, *Something Borrowed Something Blue* (Limelight 1966)★★★, *Concert Days* (Sunset 1966)★★★, *Gerry Mulligan With The Dave Brubeck Quartet* (1968)★★★, *Live In New Orleans* (1968)★★★, *The Age Of Steam* (A&M 1971)★★★★, *The Shadow Of Your Smile* (Moon 1971)★★★★, *Summit* (1974)★★★, *Astor Piazzolla Summit Tango Nuevo* (Atlantic 1974)★★★, *Carnegie Hall Concert* (CTI 1974)★★★, *Gerry Mulligan Meets Enrico Intra* (Pausa 1975)★★★, *Idle Gossip* (Chiaroscuro 1976)★★★, *Lionel Hampton Presents Gerry Mulligan* (1977)★★★, *Mulligan* (LRC 1977)★★★, with Benny Carter *Benny Carter/Gerry Mulligan* (LRC 1977)★★★, with Judy Holliday *Holliday With Mulligan* 1961 recording (DRG 1980)★★★★, *Walk On The Water* (DRG 1980)★★★, *LA Menace* film soundtrack (DRG 1982)★★★, *Little Big Horn* (GRP 1983)★★★, with Barry Manilow *2 am Paradise Cafe* (Arista 1984)★★★, with Scott Hamilton *Soft Lights & Sweet Music* (Concord 1986)★★★, *Symphonic Dream* (Sion 1988)★★★, *Lonesome Boulevard* (A&M 1990)★★★, *Re-Birth Of The Cool* (GRP 1992)★★★, *Dream A Little Dream* (Telarc 1995)★★★, *Dragonfly* (Telarc 1995)★★★, *Symphonic Dreams* (Sion 1997)★★★.

● COMPILATIONS: *Gerry Mulligan And Chet Baker* 1951-65 recordings (GNP Crescendo 1988)★★★★, *The Best Of The Gerry Mulligan Quartet With Chet Baker* 1952-57 recordings (Pacific Jazz 1991)★★★★, *The Complete Pacific Jazz Recordings Of The Gerry Mulligan Quartet With Chet Baker* 4-CD box set (Pacific Jazz 1996)★★★★.

● FURTHER READING: *Gerry Mulligan's Ark*, Raymond Horricks. *Listen: Gerry Mulligan: An Aural Narrative In Jazz*, Jerome Klinkowitz.

● FILMS: *The Subterraneans* (1959), *The Fortune Cookie* (1966).

Mulligan, Mick

b. 24 January 1928, Harrow, Middlesex, England. Mulligan taught himself to play trumpet during early jazz revival of the 40s. Ignoring the fact that he was practically a raw beginner, he promptly formed his own group which he named the Magnolia Jazz Band. With the enthusiastic support of sidemen such as Bob Dawbarn, Roy Crimmins, **Archie Semple**, Ian Christie and singer **George Melly**, the band became very popular. With radio broadcasts, occasional appearances on television and endless one-night stands at clubs, pubs and theatres throughout the UK, the band established itself as a driving force of the British trad boom. Later renamed Mick Mulligan's Jazz Band, the group continued until the early 60s before folding in the face of a new kind of popular music. Mulligan stayed on in music for a short while before retiring. A forceful player, Mulligan has left behind only a few records but his band's often hilarious exploits have been extensively recounted in books by Melly and the band's manager, Jim Godbolt. Although in its early days the Mulligan band was noted more for enthusiasm than skill, towards the end it had become one of the finest examples of UK trad even if, probably deliberately, it always remained engagingly unpolished.

- ALBUMS: *George Melly With Mick Mulligan's Band* (1957)★★★★.
- FURTHER READING: *Owning Up*, George Melly. *All This And Many A Dog*, Jim Godbolt.

Mulry, Ted

b. 8 September 1949, England. Mulry was a successful solo act, recording soft, romantic ballads and love songs, several of which entered the Australian charts during 1970-72. These included the number 1 'Julia' and he also made a name for himself as a songwriter for other artists. During this period, Mulry returned to the UK briefly to perform under the name of Steve Ryder. Back in Australia in 1972, with Herm Kovak (drums), Les Hall (guitar, replaced by Gary Dixon in 1974), Mulry formed the trio, the Ted Mulry Gang (later shortened to TMG), changing musical direction to a rock/pop vein. He revived old standards, such as 'Darktown Strutters Ball', wrote a hit, 'Jump In My Car', toured widely and appealed to young teenage fans, who loyally followed his career through seven albums and 15 singles. The band continued to perform as a popular act on the live circuit, without releasing any more records until the mid-80s, when Mulry retired to run a garage. The band was reformed for a 70s' revival show in 1990.

- ALBUMS: *Falling In Love Again* (1971)★★★, *I Won't Look Back* (1973)★★★★, with the Ted Mulry Gang *Here We Are* (1974)★★, *Struttin'* (1976)★★★, *Steppin' Out* (1976)★★★, *TMG LP* (1977)★★★, *Disturbing The Peace* (1978)★★★, *TMG Live* (1979)★★, *Locked In* (1980)★★★, *Re-Union* (1990)★★★.
- COMPILATIONS: *Greatest Hits* (1977)★★★★

Mundell, Hugh

b. 14 June 1962, Kingston, Jamaica, West Indies, d. 1983. Hugh Mundell made his first recording for producer **Joe Gibbs**, the unreleased 'Where Is Natty Dread', while barely in his teens. After this false start, his career really began when his precocious talent impressed session player/producer **Augustus Pablo**. Pablo enlisted his services as a DJ alongside Jah Bull on his Rockers **sound system**, and produced his first single release, 'Africa Must Be Free', in 1975. Several more singles were released over the next two years, including 'My Mind', 'Don't Stay Away Too Long', 'Let's All Unite' and 'Book Of Life', before the classic *Africa Must Be Free By 1983*, which was released in 1978, swiftly establishing Mundell's name as a bright new roots star in the ascendant. Pablo further recorded Mundell on such sides as 'That Little Short Man', 'Feeling Alright', 'Jah Says The Time Has Come', 'One Jah One Aim And Destiny' and 'Great Tribulation'. Sundry other recordings were undertaken in his DJ mode as Jah Levi, surfacing mainly on 12-inch releases. In 1979 Mundell tried his hand at self-production on 'Stop Them Jah' and 'Blackman's Foundation', as well as producing the teenage 'Little' **Junior Reid** on his debut, 'Speak The Truth', which emerged on Pablo's Rockers label in Jamaica. Another excellent song, 'Rastafari's Call' appeared on Mundell's own Muni Music label, while 'Can't Pop No Style' surfaced in 1981 on **Greensleeves**, coupled with Junior Reid's 'Know Myself'. The same year, Mundell issued a co-produced album with Pablo entitled *Time And Place*, containing many of tracks previously released as singles, after which he broke with Pablo altogether, going on to record 'Jah Fire Will Be Burning' for **Prince Jammy** and *Mundell* for **Henry 'Junjo' Lawes**. Ironically, it was in 1983, the year he prophesied for Africa's emancipation on his first record, that Mundell was tragically shot and killed while sitting in his car after an argument over a fridge.

- ALBUMS: *Africa Must Be Free By 1983* (Message 1978)★★★★, *Time & Place* (Ja Mun Rock 1981)★★★, *Mundell* (Greensleeves 1982)★★★, *Black Man Foundation* (Shanachie 1985)★★★, *Arise* (Atra 1987)★★★.

Mundy

b. Edmund Enright, 1976, Birr, Offaly, Eire. Mundy grew up in the one-record-shop town of Birr, on a musical diet of **Bob Dylan** and the **Doors**, and was in his late teens before he heard any more contemporary artists, such as the **Pixies** or **Nirvana**. After moving to Dublin, he began setting his poems to music, mixing his 60s influences with the grunge angst of Nirvana's Kurt Cobain and the Celtic overtones of **Mike Scott** (the **Waterboys**). His lyrics, however, were something else, dotted with neo-Joycean puns and wordplay ('I want us to be a plural/I know a little place way out in the rural'). Backed by Stephen Farrell (guitars), Shane Fitzsimons (bass) and Cion O'Callaghan (drums), he supported **Alanis Morissette** on her UK tour in 1996 and released his debut album, produced by Youth, in

October of that year. It seemed to fit better into the rootsy singer-songwriter revival being pioneered by American artists such as Morissette and **Sheryl Crow** than contemporary British indie sounds, and it may be that Mundy will achieve his biggest success in the USA.

- ALBUMS: *Jelly Legs* (Epic 1996)★★★.

Mundy, Jimmy

b. 28 June 1907, Cincinnati, Ohio, USA, d. 24 April 1983. Formally taught as a classical musician, Mundy began to concentrate on arranging for big bands in the late 20s and by the beginning of the next decade was well-placed to take advantage of their popularity. During the 30s he wrote for the bands of **Earl Hines** ('Cavernism'), **Benny Goodman** ('Madhouse', 'Sing, Sing, Sing', 'Solo Flight') and **Gene Krupa**. His inclination towards medium and uptempo swingers with impressively orchestrated riffs attracted the interest of **Count Basie** ('Feather Merchant'), for whom he arranged throughout the 40s. Late in the decade he also wrote for **Dizzy Gillespie**. Inevitably, Mundy's tenor saxophone-playing career suffered from his emphasis on his arranging, but he did make some records and briefly led his own band. In the 50s he drifted out of jazz, continuing to arrange for large studio orchestras. He died in 1983.

- ALBUMS: *Jimmy Mundy And His Orchestra* i (1958)★★★, *Jimmy Mundy And His Orchestra* ii (1959)★★★.
- COMPILATIONS: *Groovin' High* (1946)★★★.

Mungo Jerry

Mungo Jerry - Ray Dorset (vocals/guitar), Colin Earl (piano/ vocals), Paul King (banjo/jug/guitar/vocals) and Mike Cole (bass) - was a little-known skiffle-cum-jug band that achieved instant fame following a sensational appearance at 1970's Hollywood Pop Festival, in Staffordshire, England, wherein they proved more popular than headliners the **Grateful Dead**, **Traffic** and **Free**. The group's performance coincided with the release of their debut single, 'In The Summertime', and the attendant publicity, combined with the song's nagging commerciality, resulted in a runaway smash. It topped the UK chart and, by the end of that year alone, global sales had totalled six million. Despite an eight-month gap between releases, Mungo Jerry's second single, 'Baby Jump', also reached number 1. By this time Mike Cole had been replaced by John Godfrey and the group's jug band sound had grown appreciably heavier. A third hit, in 1971, 'Lady Rose', showed a continued grasp of melody (the maxi-single also included the controversial 'Have A Whiff On Me' which was banned by the BBC). This successful year concluded with another Top 20 release, 'You Don't Have To Be In The Army To Fight In The War'. Paul King and Colin Earl left the group in 1972 and together with bassist Joe Rush, an early member of Mungo Jerry, formed the King Earl Boogie Band. Dorset released a solo album, *Cold Blue Excursions*, prior to convening a new line-up with John Godfrey, Jon Pope (piano) and Tim Reeves (drums). The new line-up had another Top 3 hit in 1973 with 'Alright Alright Alright', but the following year the overtly sexist 'Longlegged Woman Dressed In Black' became the group's final chart entry. Dorset continued to work with various versions of his creation into the 80s, but was never able to regain the group's early profile. A short-lived collaboration with **Peter Green** and Vincent Crane under the name Katmundu resulted in the disappointing *A Case For The Blues* (1986), but Dorset did achieve further success when he produced 'Feels Like I'm In Love' for singer **Kelly Marie**. This former Mungo b-side became a UK number 1 in August 1980.

- ALBUMS: *Mungo Jerry* (Dawn 1970)★★★, *Electronically Tested* (Dawn 1971)★★★, *You Don't Have To Be In The Army To Fight In The War* (Dawn 1971)★★★, *Memories Of A Stockbroker* (Janus 1971)★★, *Baby Jump* (Pye 1971)★★★, *Boot Power* (Dawn 1972)★★, *Impala Saga* (Polydor 1976)★★, *Lovin' In The Alleys, Fightin' In The Streets* (Polydor 1977)★★, *Ray Dorset And Mungo Jerry* (Polydor 1978)★★★, *Vig* (Balkanton 1978)★★, *Six Aside* (Satellite 1979)★★, *Together Again* (CNR Capriccio 1981)★★, *Boogie Up* (Music Team 1984)★★, *Too Fast To Live And Too Young To Die* (PRT 1987)★★, *All The Hits Plus More* (Prestige 1987)★★★, *Snakebite* (Prestige 1990)★★.

Solo: Ray Dorset *Cold Blue Excursions* (Dawn 1972)★★★. Paul King *Been In The Pen Too Long* (Dawn 1972)★★, *Houdini's Moon* (A New Day 1995)★★, the King Earl Boogie Band *Trouble At Mill* (Dawn 1972)★★★, *The Mill Has Gone* (A New Day 1995)★★.

- COMPILATIONS: *Greatest Hits* (Dawn 1973)★★★, *Long Legged Woman* (Dawn 1974)★★★, *Golden Hour Presents* (Golden Hour 1974)★★★, *The File Series* (Pye 1977)★★★, *Greatest Hits* (Astan 1981)★★★, *In The Summertime* (Flashback 1985)★★★, *Mungo Jerry Collection* (Castle 1991)★★★, *Some Hits And More* (Reference 1991)★★★, *The Early Years* (Dojo 1992)★★★, *Hits Collection* (Pickwick 1993)★★★, *Summertime* (Spectrum 1995)★★★.

Munn, Billy

b. 12 May 1911, Glasgow, Scotland. His father led a local amateur orchestra and at the age of seven Munn began formal piano studies at the Athenaeum School of Music. Four years later, while still at school, he was playing piano at silent movie theatres in Glasgow. He graduated to playing with an orchestra and at 14 played in a dance band. Eventually, he and a friend, Andy Lothian, became regulars at Glasgow's Kings Café where they were heard by a local theatrical impresario. Munn moved on to larger venues and at 17 was ready for the bigtime. In London he played with Arthur Rosebery then returned to Glasgow to audition for **Jack Hylton**'s band which happened to be appearing in Scotland. From 1930 he played with Hylton throughout the UK, Europe and also visited the USA. When Hylton remained in the USA, Munn led the band in London for a while, then joined **Sydney Lipton**. During World War II Munn played whenever he could and after the war continued playing in various London nightspots and also in Brittany. He broadcast on the BBC's *Jazz Club* but was then hired to lead a band at Torquay's Imperial Hotel where he remained for the next 30 years. In the early 90s Munn was still playing in shows at theatres along England's south coast.

Muranyi, Joe

b. 14 July 1928, Martin's Ferry, Ohio, USA. Muranyi is of Hungarian descent and first played in a balalaika ensemble. He studied for three years with **Lennie Tristano** and played in New York with a variety of dixieland groups as well as joining the Red Onion Jazz Band (1952-54). He worked as a producer and sleevenote writer for major record labels while playing with trumpeters **Max Kaminsky**, **Yank Lawson** and **Jimmy McPartland**. Between 1967 and 1971 he played with **Louis Armstrong**'s All Stars, providing just the kind of elegant support Armstrong then required. Since Armstrong's death he has played with **Roy Eldridge**, the **World's Greatest Jazz Band** (1975) and the Classic Jazz Quartet (1983) as well as continuing his career as a record producer.

● ALBUMS: *Clarinet Wobble* (1970)★★★, *Classic Jazz Quartet* (1984)★★★, with Keith Ingham *Unsaturated Fats* (1990)★★★.

Murata, Hideo

b. Isamu Kajiyama, 17 January 1929, Ochi, Saga, Japan. Making a public appearance at the age of five as the son of performers of rôkyoku (a popular art of narrative chant), Kajiyama was hailed a 'rôkyoku genius'. Singing in this style, he won an award in 1954 and subsequently took the stage name, Hideo Murata. After having enjoyed a reputation through the experiments with sound effects and orchestral accompaniment in his rôkyoku performances, he converted, in 1958, to kayôkyoku (formerly the most common and typically Japanese form of popular song) at the confident recommendation of Masao Koga, a renowned kayôkyoku composer. Murata's first single, 'Muhômatsu No Isshô' ('The Life Of Outrageous Matsu') was a national hit, which was followed by 'Jinsei Gekijô' ('Life's Theatre) in 1959 and by the million-selling 'Oshô' ('The Chess King') in 1961. Common to all these songs is the image of a manly, industrious protagonist who is going through hardships, and this suitably matched Murata's deep vocals trained in his rôkyoku days. Other notable hits in the following years included 'Jûdô Ichidai' ('A Life Of Jûdo'), 'Hana To Ryû ('A Flower And A Dragon') and 'Jinsei Tôge' ('A Life's Ridge'), which also celebrated a man who bears the sorrows of life.

● COMPILATIONS: *Zenkyokushû* (*Complete Works*) (1986),★★★★ *New Best Now* (1987)★★★, *Best Now* (1989)★★★.

Murder Inc.

This *avant garde*/industrial metal band was formed in London during 1992 by ex-**Killing Joke** members and ex-**Revolting Cocks** vocalist **Chris Connelly**. Utilizing two drummers in Martin Atkins and Paul Ferguson, their style was inevitably dominated by a strong rhythmic element. Geordie Walker (guitar), Paul Raven (bass) and John Bechdel (guitar, keyboards) completed the line-up. Contracted to **Music For Nations** Records, the band debuted with a self-titled album in June 1992. This built on the brutal rhythms of Killing Joke's material, but, as with the other spin-off projects, it failed to inspire similar devotion to that enjoyed by the parent group.

● ALBUMS: *Murder Inc.* (Music For Nations 1992)★★★.

Murk

US record label, based in Miami, who are probably best known for club hits such as the Funky Green Dogs From Outer Space's 'Reach For Me' (voted third best dance song of 1992 by the *New Musical Express*) and Coral Way Chiefs' 'Release Myself'. Ralph Falcon and Oscar Gaetan also remixed **D.O.P.**'s 'Oh Yeah' for **Guerilla**, and Karen Pollack's 'You Can't Touch Me' for **Emotive**. The group behind the majority of the label's product is also known as the Deep South Recording team, who were also responsible for providing **Warp** with their *Miami* sampler EP. In 1992 they bowed to consumer demand and released a three-track DJ sampler which combined the hard-to-find trio of Funky Green Dogs From Outer Space ('Reach For Me'), Liberty City ('Some Lovin'') and Interceptor ('Together'). In the wake of their cult success the label's product was licensed to **Network** in the UK.

Murmaids

This rock 'n' roll female group came from Los Angeles, California, USA. The members were sisters Carol (b. 1948) and Terry Fischer (b. 1946), and Sally Gordon (b. 1946). Their 'Popsicles And Icicles' went to number 3 on the pop chart in 1963. The song, written by **David Gates** of **Bread** and produced by Kim Foley, was as substantial as cotton-candy, but girl groups were the rage in 1963 and the song had an appealing young teen sound. The Murmaids were devoid of show business aspirations, having been brought to their label, Chattahoochee Records, by their parents, and having left the music business to go to college shortly after 'Popsicles And Icicles' was a hit. Chattahoochee Records continued the Murmaids name through the 60s by recruiting other female members.

Murmur - R.E.M.

R.E.M.'s debut was a brilliant, original masterpiece, blending punk, garage and folk influences with their own inspired musical vision, and in the process creating a perplexing and organic whole. Michael Stipe's muffled, mumbled vocals were the focus of attention, seemingly consisting of phonetic approximations of words rather than actual lyrics (significantly, 'conversation fear' was the only audible lyric in '9-9'). Peter Buck's insistent Rickenbacker dominates the melodies, and the echoing vocal harmonies are precise throughout. Providing alternative radio anthems ('Radio Free Europe') as well as understated R.E.M. classics ('Perfect Circle'), this remains one of the band's best albums, and one of the greatest indie debuts in popular music history.

- Tracks: *Radio Free Europe; Pilgrimage; Laughing; Talk About The Passion; Moral Kiosk; Perfect Circle; Catapult; Sitting Still; 9-9; Shaking Through; We Walk; West Of The Fields.*
- First released 1983
- UK peak chart position: did not chart
- USA peak chart position: 36

Murphey, Michael Martin

b. 13 March 1945, Dallas, Texas, USA. Having been influenced by gospel music at an early age, Murphey aspired to become a Baptist minister. From 1965-70, as a staff songwriter for Screen Gems, Murphey was writing theme tunes and soundtrack material for television. He grew disillusioned with the poor financial rewards, and left. For a short time he was a member of the **Lewis And Clark Expedition**, which he formed, before going solo. *Geronimo's Cadillac* was produced in Nashville by Bob Johnston, who was responsible for Murphey's signing with **A&M Records**. The title track was released as a single, and achieved a Top 40 place in the USA. As well as folk, country and blues, Murphey's early gospel leanings are evident in the overall sound of what is an excellent album. He signed to Epic in 1973 after releasing *Cosmic Cowboy Souvenir*, which continued the urban cowboy theme of his earlier work. His albums followed a more middle-of-the-road format after this, with occasional glimpses of his better work, as in *Peaks, Valleys, Honky-Tonks And Alleys*. However, he did reach number 3 in the US singles charts in 1975, achieving a gold disc with 'Wildfire'. Murphey has never had the degree of commercial success his writing would indicate that he is capable of. However, as a writer, Murphey has had songs covered by **John Denver**, **Cher**, **Claire Hamill**, **Hoyt Axton**, **Bobby Gentry** and the **Monkees**, for whom he wrote 'What Am I Doin' Hangin' 'Round'. He also wrote songs for **Michael Nesmith** including 'The Oklahoma Backroom Dance'. Murphey later played at **Ronnie Scott**'s club in London, for a press presentation, and was supported on the occasion by **J.D. Souther**, **Don Henley**, Dave Jackson and Gary Nurm. *Geronimo's Cadillac* is probably his best-remembered work. *Michael Martin Murphey* included a number of songs Murphey had co-written with **Michael D'Abo.** Murphey was featured in the film *Urban Cowboy*, which included his song 'Cherokee Fiddle'. Much of the film was shot at **Mickey Gilley**'s Bar. Murphey has continued recording easy-listening country and, in 1987, had a number 1 country single with a wedding song, 'A Long Line Of Love'. He had US country hits with 'A Face In The Crowd', a duet with **Holly Dunn**, and 'Talkin' To The Wrong Man', which featured his son, Ryan. He went off at a tangent in the 1990s and, like **Ian Tyson**, he has chosen to revive old cowboy songs as well as writing his own. He is a superb performer of this material, but whether this will prove to be a good career move remains to be seen, as many country performers want to forget the music's cowboy roots. He could be described as a latter-day **Marty Robbins** and *Cowboy Songs III* does include, with the aid of modern technology, a seamless duet with Robbins on 'Big Iron'. However, Murphey is far more ambitious than Robbins, as he ably demonstrated with 1995's *Sagebrush Symphony* (recorded with the San Antonio Symphony Orchestra) and 1997's *The Horse Legends*. He started his own record label in 1998 following his departure from **Warner Brothers**.

- ALBUMS: *Geronimo's Cadillac* (A&M 1972)★★★★, *Cosmic Cowboy Souvenir* (A&M 1973)★★★, *Michael Murphey* (Epic 1973)★★★, *Blue Sky - Night Thunder* (Epic 1975)★★★★, *Swans Against The Sun* (Epic 1976)★★★★, *Flowing Free Forever* (Epic 1976)★★★, *Lone Wolf* (Epic 1977)★★★, *Peaks, Valleys, Honky-Tonks And Alleys* (Epic 1979)★★★, *Michael Martin Murphey* (Liberty 1982)★★★, *The Heart Never Lies* (Liberty 1983)★★★, *Tonight We Ride* (Warners 1986)★★★, *Americana* (Warners 1987)★★★, *River Of Time* (Warners 1988)★★★, *Land Of Enchantment* (Warners 1989)★★★, *Cowboy Songs* (Warners 1990)★★★, *Cowboy Christmas - Cowboy Songs II* (Warners 1991)★★★, *Cowboy Songs III* (Warners 1993)★★★, *Sagebrush Symphony* (Warners 1995)★★★, *The Horse Legends* (Warners 1997)★★★.
- COMPILATIONS: *The Best Of Michael Martin Murphey* (EMI 1982)★★★★.

Murphy's Law

Formed in 1985, New York, USA hardcore punk band Murphy's Law have endured a number of line-up shuffles over the ensuing decade. Jimmy 'G' Drescher has remained vocalist and leader in all subsequent incarnations, though he has dropped his original sobriquet of Jimmy Gestapo. Other members on the group's 1986 debut, *Murphy's Law*, were Pete Hines (drums), Pete Martinez (bass) and Alex Morris (guitar). However, by the advent of their fourth album in 1996, *Dedication*, Drescher had been joined by Todd Youth (guitar), Dean Rispler (bass) and Eric Arce (drums). Part of this change was forced - the group having lost bassist Chuck Valle in a fatal stabbing incident in 1994. The group's debut album included a cover version of **Iggy Pop**'s 'I've Got A Right', which provided ample evidence of their influences. Subsequent efforts emphasized a predilection for what the group called 'party lyrics', in preference to the more dour and earnest hardcore groups. However, with *Dedication*, Valle's death proved to be a significant impact on Drescher's songwriting, resulting in songs such as 'Dysfunctional Family', 'Don't Bother Me' and 'Bitter'.

- ALBUMS: *Murphy's Law* (Rock Hotel 1986)★★★, *Back With A Bong!* (Rock Hotel 1989)★★, *Best Of Times* (Relativity 1991)★★★, *Dedication* (Profile 1995)★★★, *Dedicated* (Another Planet 1996)★★★.

Murphy, David Lee

b. Herrin, Illinois, USA. Although it took Murphy more than 10 years to secure a major label recording contract with **MCA Records**, he quickly regained ground with the success of his debut album, *Out With A Bang*, which topped ***Billboard***'s Heatseekers chart in 1995. Murphy had first been spotted by MCA Nashville president Tony Brown while leading his country band, Blue Tick Hounds, in 1985. However, a full decade passed before Brown offered Murphy a contract, though the artist conceded that his former band was 'too edgy for country radio at the time or, at least, too edgy to get a deal'. In the intervening period Murphy worked as a professional songwriter, writing 'Red Roses Won't Work Now' for **Reba McEntire**'s 1985 debut album and 'High Weeds And Rust' for **Doug Stone**. A version of that song was also included on *Out With A Bang*, alongside other original material such as the singles 'Fish Ain't Bitin'' and 'Just Once', which featured on the soundtrack to the *8 Seconds* film. 'Every Time I Get Around You' was the hit single that previewed *Gettin' Out The Good Stuff*, but album sales have failed to live up to the success of his debut.

● ALBUMS: *Out With A Bang* (MCA 1994)★★★★, *Gettin' Out The Good Stuff* (MCA 1996)★★★, *We Can't All Be Angels* (MCA 1997)★★★.

Murphy, Delia

b. 1903, Mount Jennings, Claremorris, County Mayo, Eire, d. 1971. The daughter of wealthy farming parents, Murphy was educated at University College, Galway, and supplemented her studies by assimilating a diverse repertoire of Irish ballads. Her knowledge of the genre, both in English and Gaelic, was impressive enough to encourage the famous Irish tenor **John McCormack** to seek her assistance in enunciating the ballad 'Una Bhan'. Her rendition so struck a visiting A&R representative from **HMV Records** that she was duly signed to the label. One of her first recordings was the extraordinary 'The Spinning Wheel'. Written in 1899 by John Francis Waller, the song hauntingly evoked the courtship of young lovers measured by the inexorable winding of the spinner's wheel. Murphy's ethereal West Ireland brogue and Gaelic pronunciation was reinforced by a harp arrangement which was quite remarkable for the period. With songs such as 'If I Were A Blackbird', 'Coortin' In The Kitchen', 'Goodbye Mike And Goodbye Pat' and 'Nora Creina', Murphy established herself as a traditionalist with a tremendous sense of humour and pathos. She borrowed freely, not merely from standard Irish ballads, but from obscure songs that had their origin in tinker folklore. Other material such as 'The Moonshiner' and 'Boston Burglar' were American adaptations, expertly gaelicized by Murphy's distinctive brogue and unique diction. Her marriage to the Ambassador Dr. Thomas Kiernan (author of *British War Finances And Their Consequences*) took her to the Vatican in 1941, where she spent the War years. While there she translated her version of 'Three Lovely Lassies' into Italian. After touring the world with her ambassador husband, she retired to Eire's Liffey Valley, where she died at the age of 68.

● COMPILATIONS: *The Legendary Delia Murphy* (1977)★★★.

Murphy, Lyle 'Spud'

b. 19 August 1908, Salt Lake City, Utah, USA. During his schooldays Murphy became proficient on several brass and reed instruments. He played saxophones and clarinet in several dance bands, along the way teaching himself arranging. By the late 20s he was secure enough to graduate from playing in **territory bands** to work in playing and arranging capacities in several leading dance bands including those of **Jan Garber**, **Mal Hallett** and **Joe Haymes**. He then became a staff arranger for **Benny Goodman** during the mid-30s, a period when he was also active writing charts for the **Casa Loma Orchestra** and for the **Tommy Dorsey** band. Specializing in driving, up-tempo charts, Murphy's contribution to the early success of Goodman and Dorsey was considerable. Late in the decade, he formed his own band, writing for it and playing alto saxophone. In the 40s Murphy's interest was sparked by new developments in jazz, and his writing, and the playing of occasionally formed bands, showed an acute awareness of the musical advances being made. In later years, Murphy's experimented in third-stream music.

● COMPILATIONS: as arranger *Benny Goodman On The Air* (Sunbeam 1935)★★★★, as arranger *The Chronological Tommy Dorsey* (Classics 1935)★★★★.

Murphy, Mark

b. 14 March 1932, Syracuse, New York, USA. Murphy began singing as a child and in his mid-teens was performing with a band led by his brother. He worked in many parts of the USA, and had built a small reputation for himself in New York when the appearance of several albums in the late 50s announced that the jazz world had a new and important singer in its midst. During the 60s he continued to tour, visiting Europe and making more fine records with **Al Cohn** (*That's How I Love The Blues*) and a group drawn from the **Clarke-Boland Big Band** (*Midnight Mood*). In the middle of the decade he decided to settle in Europe and worked extensively on the Continent, with occasional visits to the UK. In the early 70s he returned to the USA, where he recorded with **Michael** and **Randy Brecker** on *Bridging A Gap* and the later *Satisfaction Guaranteed*, and continued to attract new audiences. Murphy's repertoire is extensive and draws upon sources as diverse as **Big Joe Turner** and **Jon Hendricks**. An accomplished stylist who sings with panache, good humour and great vocal dexterity, Murphy has remained dedicated to jazz. This commitment has been unswayed by the fact that his warm voice and highly personable stage presentation would almost certainly have guaranteed him a successful and much more lucrative career in other areas of popular music. In the early 90s Murphy was still on tour, still pleasing his old audience, and still, remarkably, pulling in newcomers.

● ALBUMS: *Meet Mark Murphy* (Decca 1957)★★★★, *Let Yourself Go* (Decca 1958)★★★, *Sessions, Live* (*c.*1958)★★, *This Could be The Start Of Something* (Capitol 1959)★★★, *Hit Parade* (Capitol 1960)★★★, *Playing The Field* (Capitol 1960)★★★, *Rah!* (Riverside 1961)★★★★, *That's How I Love The Blues!* (Riverside 1962)★★★, *Mark Time* (Fontana 1964)★★★, *A Swingin' Singin' Affair* (Fontana 1965)★★★, *Who Can I Turn To* (Immediate 1966)★★★, *Midnight Mood* (1967)★★★, *Bridging A Gap* (1972)★★★, *Mark II* (1973)★★★, *Red Clay: Mark Murphy Sings* (1975)★★, *Mark Murphy Sings Dorothy Fields And Cy Coleman* (1977)★★, *Stolen Moments* (1978)★★★, *Satisfaction Guaranteed* (1979)★★★, *Bop For Kerouac* (1981)★★★, *Mark Murphy Sings The Nat 'King' Cole Songbook, Volumes 1 & 2* (1983)★★★, *Beauty And The Beast* (Muse 1986)★★★, *Night Mood* (Milestone 1986)★★★, *Kerouac Then And Now* (Muse 1987)★★★, *September Ballads* (Milestone 1987)★★★, *What A Way To Go* (Muse 1991)★★★, *Very Early* (West And East 1993)★★★, *I'll Close My Eyes* (Muse 1994)★★★, with Sheila Jordan *One For Junior* (Muse 1994)★★★, *Song For The Geese* (RCA Victor 1997)★★★.

Murphy, Matt

b. 27 December 1929, Sunflower, Mississippi, USA. Murphy moved to Memphis as a child and learned guitar in the 40s. He joined Tuff Green's band before becoming lead guitarist with **Junior Parker**'s Blue Flames, playing on recording sessions with Parker and **Bobby Bland**. Murphy's brother Floyd replaced him with Parker's band when Matt moved to Chicago in 1952. There he spent seven years in **Memphis Slim**'s band, also recording as the Sparks with Sam Chatman (bass, vocals) and John Calvin (saxophone). He toured Europe in 1963 with the Folk Blues package, recording with **Sonny Boy 'Rice Miller' Williamson** in Denmark. Murphy found a wider audience through his role in the film *The Blues Brothers* as **Aretha Franklin**'s husband and his subsequent tours with the **Blues Brothers** package. Floyd Murphy joined him for his first solo album, recorded for Antone's in 1990.

● ALBUMS: *Way Down South* (Antone's 1990)★★★, *The Blues Don't Bother Me* (Roesch 1996)★★★.

● FILM: *The Blues Brothers* (1980).

Murphy, Noel

b. 27 November 1943, Killerney, County Kerry, Eire. Singer, guitar player, and storyteller, Murphy first visited London in 1962 and decided to stay. He went to a wide number of folk clubs, then springing up under the banner of the folk revival. Shortly afterwards, Murphy started out doing the obligatory 'floor spots' in the clubs, and was rewarded with offers of bookings. The residency of the famous London club Les Cousins in Soho followed. He then began playing a large number of folk festivals, including Norwich, Cambridge and Trowbridge. In 1965, Murphy released an EP, *Noel Murphy*, for **EMI**. Subsequent releases turned up on a variety of labels, including **Fontana**, and **RCA**. Murphy had by now been working abroad a great deal, in places as diverse as Saudi Arabia, Bermuda, Kenya, and Hungary. However, in 1983, his throat was damaged when he choked on a piece of glass which was found in his drink. His full-time singing career now over, he left the scene for four years. During this time he developed his abilities as an after dinner speaker. As a result, he is now much in demand in his capacity as a storyteller at golf and rugby functions. In 1987, he released the single 'Murphy And The Bricks' aka 'Why Paddy's Not At Work Today', recounting the amusing excuse given for someone not turning up for work on the building site. Murphy's career spans over 25 years, and includes numerous radio and television appearances, with many in Eric Sykes' television shows and films. Murphy now does very few folk club bookings since he began touring with his one man show - *An Evening With Noel Murphy*.

● ALBUMS: *Nyaah!* (Fontana 1967)★★★, *A Touch Of The Blarney* (MFP 1968)★★★★, *Another Round* (Fontana 1969)★★★, *Murf* (The Village Thing 1972)★★★, *Noel Murphy Performs* (Plant Life 1975)★★★, *Caught In The Act* (RCA 1978)★★★, *Homework* (Murphy 1988)★★★.

Murphy, Pete

b. Northampton, Northamptonshire, England. The former **Bauhaus** vocalist set out on his solo career after a brief period as half of **Dali's Car**, with former **Japan** member Mick Karn (one album: *The Waking Hour*). Murphy was already famous in his own right for appearing in a television advertisement for audio tapes. His first solo output was a cover version of **Magazine**'s 'The Light Pours Out Of Me', for the **Beggars Banquet Records** sampler album *The State Of Things*. This was also included on his debut album, which boasted a massive credit list including Daniel Ash, his former songwriting partner in Bauhaus, John McGeogh (who played on the original version of 'The Light Pours Out Of Me') and Howard Hughes. The debut set a precedent for critical antipathy (in the UK at least; he enjoys cult popularity in the USA) which has accompanied all subsequent recordings. *Love Hysteria* included a cover version of **Iggy Pop**'s 'Fun Time', among other typically dramatic gestures. By the advent of his third collection a regular band had been formed (the 100 Men), consisting of Peter Bonas (guitar), Terl Bryant (drums), Eddie Branch (bass) and Paul Statham (keyboards, guitar). All four had played on the previous album, Branch and Bonas on the first as well. One of the better songs from *Deep*, 'Cuts You Deep', won the Top Modern Rock Track category in the 1990 ***Billboard*** Year In Music Awards. However, following the world tour to promote *Holy Smoke* in 1992 Murphy elected to dissolve the 100 Men, and moved from England to Turkey; to all intents and purposes he had finished with the music business. However, within a year he was preparing new demos for what would become his fifth solo album, *Cascade*. This was co-written with Paul Statham and produced by **EMF** and **Inspiral Carpets** producer Pascal Gabriel, with guest guitar-playing by Michael Brook. The promotional single, 'The Scarlet Thing In You' (a typically grandiose Murphy title), was inspired by 13th century Turkish mystic Jeladdin Rumi, expanding the singer's already varied reference points.

● ALBUMS: *Should The World Fail To Fall Apart* (Beggars Banquet 1986)★★, *Love Hysteria* (Beggars Banquet 1987)★★, *Deep* (Beggars Banquet 1989)★★★, *Holy Smoke* (Beggars Banquet 1992)★★, *Cascade* (Beggars Banquet 1995)★★★.

Murphy, Ralph

b. 1944, Wallaceburg, Ontario, Canada. Murphey wanted to be a songwriter from an early age and, receiving little encouragement in Canada, tried both Los Angeles and Liverpool, even landing a recording contract as part of the Guardsmen in the UK in 1964. His first hit song was 'Call My Name' for James Royal. Moving back to Canada, Murphy formed Double M Records and produced April Wine and Roadhouse. His first US country hit was with 'Good Enough To Be Your Wife' (**Jeannie C. Riley**). Going into partnership with **Roger Cook**, they wrote 'Talking In Your Sleep' and 'Half The Way' (both **Crystal Gayle**), 'He Got You' (**Ronnie Milsap**) and '18 Wheels And A Dozen Roses' (**Kathy Mattea**). He re-established himself in Canada with 'Bad Day For Trains' for Patricia Conroy. In the 90s **Little Texas** had success with 'Inside'. Murphy is currently Director of Artists Relations for ASCAP in Nashville and believes that much of his work lies in helping songwriters learn their craft. His advice is 'Listen to the best because that is your real competition. Don't try and be as good as the guy playing down the street in the bar.' Another piece of advice might be to take Murphy's place when he cannot make a gig: when he could not appear at the Bluebird one night, **Garth Brooks** stepped in and was offered his **Capitol** recording contract!

Murphy, Rose

b. 1913, Xenia, Ohio, USA, d. 16 November 1989, Queens, New York, USA. Murphy was a singer and pianist with a high-pitched squeaky voice, a bubbly, infectious personality and a keyboard style that fully complemented her singing. She also provided her own percussion by stamping her feet on the floor. When she moved upmarket to venues that were carpeted, she used a wooden board on which to pound out her foot stomps. Murphy established a considerable reputation on the New York club circuit in the mid/late 40s, entering the US Top 20 with a version of 'I Can't Give You Anything But Love' in 1947. Known as the 'Chee Chee' girl, due to her use of that particular expression, and several other chirrups and twitterings to punctuate her vocals, she became popular in the UK during 1948 after frequent playings of her single 'Busy Line' by then-disc jockey Richard Attenborough. This record introduced the telephone signal, 'Brruup, Brruup', as yet another of her sound effects. Other UK hits included 'Me And My Shadow' and 'Girls Were Made To Take Care Of Boys'. In 1950 she played the London Palladium and thereafter continued to tour Europe occasionally through to the 80s. During the 60s she performed regularly at the Cookery in New York. She died in 1989 but received further press attention the following year when UK mobile telephone company Cellnet used 'Busy Line' as a television commercial theme, prompting **RCA** to reissue Murphy's original recording.

● ALBUMS: *Not Cha-Cha, But Chi-Chi* (1955)★★★, *Jazz, Joy and Happiness* (1956)★★★.

Murphy, Turk

b. Melvin Murphy, 16 December 1915, Palermo, California, USA, d. 30 May 1987. Murphy's early career was as a trombonist in popular dancebands such as that led by Mal Hallett, but in the late 30s he joined the revivalist band led by **Lu Watters** and remained there for most of the next decade. After leaving Watters he formed his own band, gaining just as much fame and popularity as Watters had, and a similarly high level of critical disdain. Murphy opened his own club, Earthquake McGoon's, in San Francisco and continued to lead his band there and around the world until shortly before his death in 1987. An earthy, sometimes raucous but always entertaining player, Murphy was one of the key figures in retaining public interest in traditional jazz during a period, and in a place (the west coast) that saw most critical attention directed to other styles of music.

● ALBUMS: *Turk Murphy's Jazz Band Favourites* (Good Time Jazz, 1949-51 recordings)★★★, *The Music Of Jelly Roll Morton* (1953)★★★★, *Music For Losers* (1957)★★★, *Turk Murphy At The Newport Jazz Festival 1957* (1957)★★★, *Turk Murphy In Concert Vols 1 & 2* (1972)★★, *Southern Stomps* (1980-86)★★★, *San Francisco Memories* (1986)★★★, *Concert In The Park* (Merry Makers 1986)★★★, with Jim Cullum *Turk At Carnegie Hall* (1987)★★★.

● COMPILATIONS: *San Francisco Jazz, Volume 1* (1949-50 recordings)★★★+, *San Francisco Jazz, Volume 2* (1950-52 recordings)★★★★, *Live At Easy Street Volumes 1-3* (Dawn Club 1979)★★, *The Best Of Turk Murphy* (Merry Makers 1993)★★★.

Murphy, Walter

b. 1952, New York City, New York, USA. Murphy was responsible for one of the biggest and most bizarre early disco hits, 'A Fifth Of Beethoven'. As its title suggests, the number 1 single was based on Beethoven's Fifth Symphony. Murphy was schooled in music as a child and worked for the *Tonight* show in the USA as a musical arranger after graduating from the Manhattan School of Music. He then worked as a jingle writer, scoring for television films. His first foray into the new disco sound was in 1975 with dance-oriented Christmas singles, which were not successful. Murphy came up with the idea for 'A Fifth Of Beethoven' in early 1976 and recorded his arrangement, playing nearly all of the instruments himself (despite billing the record as being by Walter Murphy And The Big Apple Band). It was released on Private Stock Records and by the autumn had risen to number 1 in the US. An album of similar material reached number 15 during the same period. A follow-up single, 'Flight '76', based on Rimsky-Korsakov's 'Flight Of The Bumble Bee', hit number 44 in late 1976, and an album, *Rhapsody In Blue*, including Murphy's reworking of the **George Gershwin** title song, made the lower rungs of that chart. Murphy was out of the charts for six years, resurfacing in 1982 with 'Theme From E.T. (The Extra-Terrestrial)', from the hit film.

● ALBUMS: *A Fifth Of Beethoven* (1976)★★★★, *Rhapsody In Blue* (1977)★★★, *Themes From E.T.* (1982)★★.

Murray, Anne

b. 20 June 1946, Springhill, Nova Scotia, Canada. Sometimes known as 'The Singing Sweetheart Of Canada', Murray graduated from the University of New Brunswick with a degree in physical education, and then spent a year as a teacher. After singing simply for pleasure for a time, in 1964 she was persuaded to audition for *Sing Along Jubilee*, a regional television show, but was selected instead for the same network's *Let's Go*, hosted by Bill Langstroth (her future husband). Income from a residency on the programme and solo concerts was sufficient for Murray to begin entertaining professionally in a vaguely folk/country rock style, though she could also acquit herself admirably with both R&B and mainstream pop material. Like **Linda Ronstadt** - seen by some as her US opposite number - she was mainly an interpreter of songs written by others. Issued by Arc Records, *What About Me* (1968) created sufficient impact to interest **Capitol Records**, who signed her to a long-term contract. Two years later, her version of Gene MacLellan's remarkable 'Snowbird', taken from the album *This Was My Way*, soared into *Billboard*'s Top 10. Despite regular appearances on **Glen Campbell**'s *Goodtime Hour* television series, subsequent releases - including the title track to *Talk It Over In The Morning* - sold only moderately until 1973 when she scored another smash hit with 'Danny's Song', composed by **Kenny Loggins** (with whom she duetted 11 years later on 'Nobody Loves Me Like You Do', a country chart-topper). She was rated ***Billboard***'s second most successful female artist in 1976, but family commitments necessitated a brief period of domesticity before 'You Needed Me' won her a Grammy award for best female pop vocal performance in 1978. While revivals of **Bobby Darin**'s 'Things' and the **Monkees**' 'Daydream Believer' were aimed directly at the pop market, it was with the country audience that she proved most popular. 'He Thinks I Still Care' (originally a b-side) became her first country number 1. However, along with 'Just Another Woman In Love', 'Could I Have This Dance' (from the film *Urban Cowboy*), the bold 'A Little Good News' (1983) and other country hits, she had also recorded a collection of children's ditties (*Hippo In My Tub*), commensurate with her executive involvement with Canada's Save The Children Fund. In 1989 Springhill's Anne Murray Center was opened in recognition of her tireless work for this charity. Three years later she played Las Vegas, with a show that amply demonstrated her excellent delivery and superior choice of songs. These strengths were consistently reflected in her recorded output during the 90s.

● ALBUMS: *What About Me* (Arc 1968)★★, *This Was My Way* (Capitol 1970)★★★, *Snowbird* (Capitol 1970)★★★★, *Anne Murray* (Capitol 1971)★★★★, *Talk It Over In The Morning* (Capitol 1971)★★★, *Anne Murray/Glen Campbell* (Capitol 1971)★★★, *Annie* (Capitol 1972)★★★, *Danny's Song* (Capitol 1973)★★★★, *Love Song* (Capitol 1974)★★★, *Country* (Capitol 1974)★★★★, *Highly Prized Possession* (Capitol 1974)★★★, *Together* (Capitol 1975)★★★, *Love Song* (Capitol 1975)★★★, *Keeping In Touch* (Capitol 1976)★★★, *Let's Keep It That Way* (Capitol 1977)★★★★, *Hippo In My Tub* (Capitol 1979)★★★, *New Kind Of Feeling* (Capitol 1979)★★★★, *I'll Always Love You* (Capitol 1980)★★★★, *Somebody's Waiting* (Capitol 1980)★★★, *Where Do You Go To When You Dream* (Capitol 1981)★★★, *Christmas Wishes* (Capitol 1981)★★★, *The Hottest Night Of The Year* (Capitol 1982)★★★, *A Little Good News* (Capitol 1983)★★★, *Heart Over Mind* (Capitol 1985)★★★, *Something To Talk About* (Capitol 1986)★★★, *Talk It Over In The Morning* (Capitol 1986)★★★, *Christmas Wishes* (Capitol 1986)★★★, *Songs Of The Heart* (Capitol 1987)★★★, *As I Am* (Capitol 1988)★★★, *Harmony* (Capitol 1989)★★★, *You Will* (Capitol 1990)★★★, *Yes I Do* (Capitol 1991)★★★, *Croonin'* (Capitol 1993)★★★, *Anne Murray* (Capitol 1996)★★★, *An Intimate Evening With Anne Murray, Live* (Capitol 1998)★★.

● COMPILATIONS: *A Country Collection* (1980)★★★, *Greatest Hits* (Capitol 1980)★★★★, *The Very Best Of Anne Murray* (Capitol 1981)★★★★, *Country Hits* (Capitol 1987)★★★, *Greatest Hits, Vol. 2* (Capitol 1989)★★★★, *15 Of The Best* (Capitol 1992)★★★, *The Best ... So Far* (EMI 1994)★★★★, *Now And Forever* 3-CD box set (EMI 1994)★★★★.

● FURTHER READING: *Snowbird: The Story Of Anne Murray*, Barry Grills.

Murray, David

b. 19 February 1955, Oakland, California, USA. Murray is regarded by many critics as the most important tenor saxophonist of his generation. While he was still an infant his family moved from the Oakland ghetto to integrated Berkeley. He learnt music from his mother, a church pianist, and took up the tenor saxophone at the age of nine years old, learning the fingering from his clarinet-playing older brother. Three years later he was leading R&B bands. On the day that Martin Luther King was assassinated he was asked, as president of the student body at his junior high school, to address his fellow students. He led the soul revue, the Notations Of Soul, in a two-hour session which helped avert violence in response to Dr. King's murder. He continued formal study at Pomona College, Los Angeles, where he was taught by Stanley Crouch and Margaret Kohn. He and

Crouch later worked together as part of Black Music Infinity and in Murray's 1975 Trio. It was with this unit that Murray re-located to New York, becoming involved with the loft circuit of experimental musicians. He linked up with three of these (**Hamiet Bluiett**, **Oliver Lake**, and **Julius Hemphill**) to form the **World Saxophone Quartet** in 1977. In the early 80s he joined the comparable Clarinet Summit, led by **John Carter**. He also worked with Curtis Clarke, **Billy Bang**, **Fred Hopkins**, Phil Wilson, **Sunny Murray**, **Jack DeJohnette** (in duo and in the drummer's group Special Edition) and **James 'Blood' Ulmer** (with whom he also played in Music Revelation Ensemble), and, while still in California, he had played with **Bobby Bradford**, **James Newton**, **Arthur Blythe** and **Butch Morris**, the latter still supplying him with many of the tunes he records. In 1978 he established a big band, out of which distilled the more economically and logistically viable Octet.

Throughout the 80s he led a quartet as well as the octet and, when feasible, the big band. Each of these units has been highly-praised throughout the world. Murray's bands offer well-crafted, distinctive writing and adventurous, though equally well-crafted, solos. His own playing on tenor, soprano, bass-clarinet and flute welds traces of his R&B and gospel background, the freedom of **Albert Ayler** (one of his early heroes) and the classic quality of players like **Paul Gonsalves** into an individualist whole. He told Francis Davis: 'When I first came to New York I was playing more melodically, almost the way I play now. If you listen to my records chronologically you'll hear me gradually laying off the overblown notes, but I still use energy techniques as a kind of capper to my solos.' He is both a polished and a passionate improviser, whose other influences include **Coleman Hawkins**, **Ben Webster** and **Duke Ellington**. To date, the best of his work can be found among the many albums he recorded for **Black Saint** during the 80s (notably *Ming*, *Morning Song*, *Children*, *The Hill* and *I Want To Talk About You*) together with *Ming's Samba* on the Portrait label, and the set of four 1988 quartet records released by DIW: *Deep River*, *Lovers*, *Spirituals* and *Ballads*. His 90s output is (so far) considerable and to a high standard. Highly recommended are *Death Of A Sideman*, *Fast Life*, *Real Deal* and *Tenors*. Quite how many more albums he will have put out by the end of the century is mind expanding.

● ALBUMS: with others *Wild Flowers 4* (1976)★★, *Flowers For Albert* (West Wind 1976)★★, *Low Class Conspiracy* (1976)★★★, with Synthesis *Sentiments* (1976)★★, with James Newton *Solomon's Sons* (1977)★★, *And Low Class Conspiracy Volume 1: Penthouse Jazz* (1977)★★, *And Low Class Conspiracy Volume 2: Holy Siege On Intrigue* (1977)★★, *Live At The Lower Manhattan Ocean Club Vols 1 & 2* (India Navigation 1978)★★, *Last Of The Hipmen* (1978)★★★, *Let The Music Take You* (1978)★★★, *Sur-Real Saxophone* (1978)★★, *Conceptual Saxophone* (1978)★★★, *Organic Saxophone* (1978)★★★, *Interboogieology* (Black Saint 1978)★★★, *The London Concert* (1979)★★, *3D Family* (Hat Art 1979)★★, *Sweet Lovely* (Black Saint 1980)★★★, *Solo Live Vols 1 & 2* (1980)★★★, with Music Revelation Ensemble *No Wave* (1980)★★★, *Ming* (Black Saint 1980)★★★★, *Home* (Black Saint 1982)★★★, *Murray's Steps* (Black Saint 1983)★★★, with Wilber Morris *Wilber Force* (1983)★★★, *Morning Song* (Black Saint 1984)★★★★, with Clarinet Summit *Concert At The Public Theater* 1982 recording (1984)★★★, *Live At Sweet Basil Volume 1* (Black Saint 1985)★★, *Children* (Black Saint 1985)★★★★, with Clarinet Summit *Concert At The Public Theater Volume 2* 1982 recording (1985)★★★, *Live At Sweet Basil Volume 2* (Black Saint 1986)★★★, *David Murray* (1986)★★★★, with Jack DeJohnette *In Our Style* (DIW 1986)★★★, *New Life* (1987)★★★, with Randy Weston *The Healers* (Black Saint 1987)★★, *The Hill* 1986 recording (Black Saint 1988),★★★★ with McCoy Tyner and others *Blues For Coltrane* (1988)★★★, *Lovers* (1988)★★★★, with Clarinet Summit *Southern Belles* (1988)★★★, *Music Revelation Ensemble* (1988)★★★, *The People's Choice* (1988)★★★, *I Want To Talk About You* 1986 recording (Black Saint 1989)★★★★, *Deep River* (DIW 1989)★★★★, *Ming's Samba* (1989)★★, with Kahil El' Zabar *Golden Sea* (1989)★★★, with others *Lucky Four* (Tutu 1990)★★★, *Ballads* 1988 recording (DIW 1990)★★★★, *Spirituals* 1988 recording (DIW 1990)★★★★, with Music Revelation Ensemble *Elec. Jazz* (1990)★★★, *Hope Scope* 1987 recording (Black Saint 1991)★★, *Special Quartet* (1991)★★★, *Live At The Peace Church* 1976 recording (1991)★★, *Remembrances* (DIW 1992)★★★, *Shakill's Warrior* (DIW 1992)★★★, *Big Band* (DIW 1992)★★★, *A Sanctuary Within* (Black Saint 1992)★★★, with Music Revelation Ensemble *After Dark* (1992)★★★, with Dave Burrell *In Concert* (1992)★★★, *Fast Life* (DIW 1993)★★★★, with Milford Graves *Real Deal* 1991 recording (DIW 1993)★★★★, *Death Of A Sideman* 1991 recording (DIW 1993)★★★★, *The Jazzpar Prize* (Enja 1993), *Tea For Two* 1990 recording (Fresh Sound 1993)★★, *Black And Red* (Red Baron 1993)★★★, *Ballads For Bass Clarinet* (DIW 1993)★★★, *Live '93 Acoustic Octfunk* (Sound Hills 1994)★★★, *Tenors* (DIW 1994)★★★★, *Picasso* (DIW 1994)★★★, *Body And Soul* (Black Saint 1994)★★★, *Saxman* (Red Baron 1994)★★★, *Jazzosaurus Rex* (Red Baron 1994)★★★, *Dark Star (The Music Of The Grateful Dead)* (Astor Place 1996)★★★★.

Murray, Keith

b. USA. Rapper Keith Murray made an immediate impact with his debut for **Jive Records**, 1994's *The Most Beautifullest Thing In The World*. As well as his trademark tongue-twisting delivery, a throwback to old-school hip-hop which won him many fans, many critics were impressed by the similar dexterity employed in his writing style. However, despite good early press and sales, its final turnover figure of just over 300,000 was a major disappointment both to the artist and his record label. It left Murray to concede: 'People were telling me they couldn't understand what I was saying, so I had to slow it up a bit.' Despite this, he continued to enjoy a high media-profile by appearing on a Coca-Cola advertisement and guesting on remixes of **Mary J. Blige**'s 'Be Happy', Total's 'Can't You See' and **LL Cool J.**'s 'I Shot

Ya'. For 1996's *Enigma*, Murray once again employed Eric Sermon's hard-edged funk, but this time much of it drew riffs from the work of **Maze/Frankie Beverly** rather than the G-funk staples, **Parliament** and **George Clinton**.

● ALBUMS: *The Most Beautifullest Thing In The World* (Jive 1994),★★★★ *Enigma* (Jive 1996)★★★★.

Murray, Pauline, And The Invisible Girls

Following the demise of **Penetration**, Murray (b. 8 March 1958, Durham, England) departed, with bass guitarist Robert Blamire, to form a new group. Producers **Martin Hannett** and Steve Hopkins were claimed to be the 'Invisible' members, while the actual line-up consisted of John Maher (ex-**Buzzcocks**), Dave Rowbotham and Dave Hassell. The Invisible Girls would also act as studio and road band for **John Cooper Clarke**, and included among its ranks **Pete Shelley**, Karl Burns (the **Fall**), **Bill Nelson**, Vini Reilly (**Durutti Column**) and numerous others. A self-titled album and single, 'Dream Sequence', announced the arrival of Pauline Murray And The Invisible Girls, and gained strong critical support. The album featured guest appearances from Wayne Hussey (ex-**Dead Or Alive, Sisters Of Mercy**, the **Mission**) in addition to the previously mentioned Invisible luminaries. Despite this fine collection, the band split after two subsequent single releases from it: 'Searching For Heaven' and 'Mr. X'. Blamire went into production work while Murray took two years away from the music industry: 'I just . . . retreated from music really, just backed right out and decided what I wanted to do. Which took about a year to two years . . . I think Penetration to the Invisible Girls was such a vast leap that it lost everyone. It lost us as well'. Blamire and Murray reunited in the similarly short-lived Pauline Murray And The Storm.

● ALBUMS: *Pauline Murray And The Invisible Girls* (Illusive 1981)★★★.

● COMPILATIONS: *Storm Clouds* (Cat And Mouse 1989)★★★.

Murray, Ruby

b. 29 March 1935, Belfast, Northern Ireland, d. 17 December 1996. One of the most popular singers in the UK during the 50s, Murray toured Ulster as a child singer in various variety shows, and, after being spotted by producer Richard Afton, made her television debut at the age of 12. Stringent Irish laws regarding child performers held her back for two years, and she returned to school in Belfast until she was 14. In 1954 she travelled to London in comedian Tommy Morgan's touring revue, *Mrs. Mulligan's Hotel*, and was again seen by Afton, at the famous Metropolitan Theatre, Edgware Road. He offered her a position as resident singer on BBC Television's *Quite Contrary*, replacing **Joan Regan** who was about to leave. Signed to UK Columbia by recording manager and musical director Ray **Martin**, Murray's first release, 'Heartbeat', made the UK Top 5 in 1954, and was followed by 'Softly, Softly'. The latter reached number 1 in 1955, and became an ideal theme song, reflecting her shy image. In the early part of 1955 Murray had five singles in the Top 20 at the same time, an extraordinary record that lasted until the emergence of **Madonna** in the 80s. Murray's hits included 'Happy Days And Lonely Nights', 'Let Me Go Lover', 'If Anyone Finds This, I Love You' (with Anne Warren), 'Evermore', 'I'll Come When You Call', 'Real Love', 'Goodbye Jimmy, Goodbye' and 'You Are My First Love'. She sang the last number over the opening titles of the film musical ***It's Great To Be Young.*** Murray's own film appearances included the comedy, *A Touch Of The Sun*, with Frankie Howerd and Dennis Price. During a hectic period in the mid-50s, she had her own television show, starred at the London Palladium in *Painting The Town* with **Norman Wisdom**, appeared in a Royal Command Performance, and toured the USA, Malta and North Africa. In 1957, while appearing in a summer season at Blackpool, she met Bernie Burgess, a member of the vocal group the Jones Boys. They married in secret 10 days later. Burgess became her personal manager and, during the early 60s, they toured as a double act. In 1970 Murray had some success with 'Change Your Mind', and released an album with the same title, which included contemporary songs such as 'Raindrops Keep Falling On My Head', and revamped some of her hits. In 1989 *Ruby Murray's EMI Years* included other songs regularly featured in her act such as 'Mr. Wonderful', 'Scarlet Ribbons' and 'It's The Irish In Me'. In the 90s, based in Torquay, Devon, with her second husband, impresario Ray Lamar, she was still performing in cabaret and in nostalgia shows with other stars of the 50s right up to her death in 1996.

● ALBUMS: *When Irish Eyes Are Smiling* (Columbia 1955)★★★, *Endearing Young Charms* (Columbia 1958)★★★, *Ruby* (Columbia 1960)★★★, *Ruby Murray Successes* (1962)★★★, *Irish-And Proud Of It* (1962)★★★, with various artists *St. Patrick's Day* (1964)★★★, *Your Favourite Colleen* (1965)★★★, *The Spinning Wheel* (1967)★★★, *This Is Ireland* (1968)★★★, *Change Your Mind* (1970)★★★.

● COMPILATIONS: *Best Of Ruby Murray* (EMI 1975)★★★, *Very Best Of Ruby Murray* (MFP 1984)★★★, *Ruby Murray's EMI Years* (EMI 1989)★★★.

Murray, Sunny

b. James Marcellus Arthur Murray, 21 September 1937, Idabel, Oklahoma, USA. Murray is probably the most influential and certainly the most controversial drummer to emerge from the 60s new wave. He began to teach himself drums at the age of nine, subsequently flirting briefly with trumpet and trombone. In 1956 he moved to New York and worked with figures as diverse as **Henry 'Red' Allen, Willie 'The Lion' Smith, Jackie McLean**, Rocky Boyd, **Ted Curson** and **Cecil Taylor**. In 1963 he went with Taylor and **Jimmy Lyons** to Europe, where he joined **Albert Ayler** in the legendary trio that produced *Ghosts* and *Spiritual Unity.* He later played on several more Ayler albums, including *New York Eye*

And Ear Control, *Bells* and *Spirits Rejoice*, while Ayler guested on Murray's debut, *Sunny's Time Now*. He lived in France from 1968-71, then moved to Philadelphia, Pennsylvania, USA, where he worked with an equally influential drummer from the hard bop era, **Philly Joe Jones**. In the 70s and 80s Murray remained extremely active, co-leading the Untouchable Factor, running a trio (that included tenor tyro **David Murray** - no relation) and recording with pianists **Don Pullen** (*Applecores*) and **Alex Von Schlippenbach** (on the duo *Smoke*) as well as renewing his old association with Cecil Taylor (*It Is In The Brewing Luminous*) and Jimmy Lyons. A player with an abstract and oblique approach to the beat, paying at least as much attention to the cymbals as the drums, Murray nevertheless creates a strong feeling of pulse for the music. He has played with most of the major figures of *avant garde* jazz, including **Archie Shepp**, **Ornette Coleman**, **Don Cherry**, **John Coltrane**, **John Tchicai**, **Roswell Rudd**, and **Grachan Moncur III**.

● ALBUMS: *Sunny's Time Now* (1966)★★★, *Sunny Murray Quintet* (1966)★★★, *Sunny Murray* (ESP 1969)★★★, *Big Chief* (1969)★★, *Homage To Africa* (1969)★★★, *Sunshine* (1969)★★, *An Even Break (Never Gives A Sucker)* (Affinity 1970)★★★, *New American Music Vol. 1* (1973)★★★, with others *Wildflowers Vols. 1 & 5* (1977)★★, with Untouchable Factor *Charred Earth* (1977)★★, *Applecores* (Philly Jazz 1978), *Live At Moers Festival* (Moers Music 1979), *African Magic* (1979)★★★, with Jimmy Lyons *Jump Up/What To Do About* (1981)★★★, *Indelicacy* (West Wind 1987)★★★, with Alex Von Schlippenbach *Smoke* (1990)★★★★.

Mursal, Maryam

b. 1 January 1950, Mogadishu, Somalia. Mursal began singing professionally at 16, performing the mix of blues, soul African and Arabic influences known locally as Somali jazz. Her warm, deep voice initially drew comparisons with American singers such as **Etta James**. As well as solo performances, she also sang with Waaberi, the 300-strong music and dance troupe associated with the Somalian National Theatre. However, growing political unrest in Somalia led many of the members of Waaberi into exile in different parts of the world. Mursal herself was forced to work as a taxi driver following a national ban on her music, resulting from a song she had written criticizing the government. With the break-out of full-scale civil war, Mursal, fearing for the safety of her family, fled the country with her five young children. Having walked for an incredible seven months, they eventually arrived in Djibouti, where they were given asylum by the Danish Embassy. In Denmark Mursal was reunited with members of Waaberi, who had already settled there, and with whom she recorded *New Dawn*. It featured Mursal and other vocalists backed by percussion and oud (Arabic lute), performing a mixture of Somalian folk songs and modern material, some of it written by Mursal. The group toured throughout Europe to promote the album in 1997, including a support slot for **Nina Simone** at London's Barbican Theatre. *The Journey*, Mursal's international solo debut, was released a year later. A collection of songs relating to her seven-month trek across the Horn of Africa, it featured backing vocals from **Peter Gabriel** and was produced by Simon Emerson. On the record, the latter developed the fusion of progressive dance music and traditional influences he had previously explored in his work with **Baaba Maal** and the **Afro-Celt Sound** System, while at the same time retaining the essential personality of Mursal's music.

● ALBUMS: with Waaberi *New Dawn* (Real World 1997)★★★, *The Journey* (Real World 1998)★★★★.

Murtceps

This Australian outfit (aka the Indelible Murtceps) were the alter-ego of the Melbourne group **Spectrum**, one of Australia's most innovative, experimental bands. Formed in 1971, it allowed the members of Spectrum to sufficiently finance the mother group by performing as a dance band. This 'prostitution of their art' spawned the singles 'We Are Indelible' and 'Indelible Shuffle', and an album on the **Harvest** label. These uptempo, lighter songs were all original **Mike Rudd** material. The bands co-existed for 12 months before both were disbanded.

● ALBUMS: *Warts Up Your Nose* (1973)★★★.

● COMPILATIONS: with Spectrum *Testimonial* (1973).★★★

Murvin, Junior

b. *c.*1949, Port Antonio, Jamaica, West Indies. Murvin first recorded for producers **Sonia Pottinger** and **Derrick Harriott** in the early 70s as Junior Soul (not to be confused with the New York-based reggae singer of the same name). 'Solomon', a traditional Jamaican air, sold fairly well in 1972, but shortly afterwards, Murvin vanished from the public eye. In 1976 he appeared, guitar in hand, at **Lee Perry**'s Black Ark studio in Kingston, with a song on which he had been working for some time. No-one was aware that this singer, now calling himself Junior Murvin, had ever recorded before, but Perry liked what he heard, and within weeks, 'Police And Thieves' was the biggest-selling Jamaican record of the year. Its popularity crossed the Atlantic to the UK and, released on **Island Records**, it became the anthem for that year's violence-troubled Notting Hill Carnival. Perry recorded another couple of versions of the rhythm before issuing a strong album of the same title in 1977. The single was finally a UK chart hit in 1978. Murvin's **Curtis Mayfield**-styled falsetto (he covered Mayfield's 'People Get Ready' and 'Closer Together') worked well with Perry's silky, complex arrangements, but the pair never put together another album; Perry was on the verge of a nervous breakdown and subsequently demolished his studio. Murvin moved on to work with **Joe Gibbs**, **Mikey Dread**, **Henry 'Junjo' Lawes** and **Prince Jammy**, but he has never managed to recapture the spirit of 'Police And Thieves'. Murvin's influence spilled over into rock, however, with the song's right-on, rude-boy image suiting the **Clash**'s first album.

- ALBUMS: *Police And Thieves* (Island 1977)★★★★, *Bad Man Posse* (Dread At The Controls 1982)★★★, *Muggers In The Street* (Greensleeves 1984)★★★★, *Apartheid* (1986)★★★, *Signs And Wonders* (Live & Love 1989)★★★.

Muscle Beach Party

This 1964 entry to the American International Pictures production line of 'beach' movies starred genre stalwarts **Frankie Avalon** and **Annette** Funicello. The path of true love is threatened when the former becomes attracted to a wealthy socialite - much to the chagrin of her body-building beau, Mr. Galaxy - but Avalon returns to Funicello in time for the closing reel. Rising Tamla/**Motown** star 'Little' **Stevie Wonder** provides a welcome cameo, performing 'Happy Street', while surf guitar maestro **Dick Dale** plays the title tune and 'My First Love'. **Brian Wilson** of the **Beach Boys** and then-partner **Gary Usher** composed much of the soundtrack material, including Donna Loren's superbly rumbustuous 'Muscle Bustle'. Annette subsequently re-recorded several songs from the film for a solo outing, *Muscle Beach Party*, issued on the Disney outlet, Buena Vista.

Muscle Shoals

Situated in Alabama between the focal centres of Nashville and Memphis, Muscle Shoals was the natural melting pot for southern country soul. During the 50s the Fairlanes, who included Rick Hall (b. 31 January 1932, Franklin County, Mississippi, USA) and **Billy Sherrill** in the line-up, were one of many groups performing in the area. In 1958 the two musicians formed a partnership with Tom Stafford, who ran a basic recording studio in a room above his father's drugstore. Entitled 'Fame: Florence Alabama Music Enterprises', the rudimentary company fell apart two years later, but the terms of the split left Hall with the name while Sherrill travelled to Nashville where he became a successful producer. Hall then purchased a tobacco warehouse in Muscle Shoals and transformed it into a four-track studio. He assembled a house band with David Briggs (piano), Terry Thompson (guitar), Norbert Putnam (bass) and Jerry Carrigan (drums) - and gained a hit with **Arthur Alexander**'s 'You Better Move On'. Having sold the master to **Dot Records**, Hall moved to larger premises at 603 East Avalon Avenue, where the studio remains situated. Over the next few years Hall established Fame as both a record label and recording centre. Hits for the **Tams** and **Joe Tex** cemented its reputation, although the departure to Nashville of Briggs, Putnam and Carrigan was a serious blow. A second classic house band was forged around Jimmy Johnson (guitar), Jimmy Lowe (bass), **Spooner Oldham** (piano) and Roger Hawkins (drums). **Jerry Wexler** took **Wilson Pickett** to Fame in 1966, inaugurating a fruitful period for his **Atlantic** label and the studio. Many superb sessions followed, including those for **Aretha Franklin**, **King Curtis** and **Arthur Conley**, while newer musicians - Roger Hood (bass) and **Duane Allman** (guitar) - were drawn into the circle. However, Hall's autocratic approach resulted in a second defection, when Hawkins, Beckett, Johnson and Hood left *en masse* to found their own set-up, Muscle Shoals Sound, in 1969. Hall continued undeterred but by the 70s, the studio was being increasingly used for pop and country productions. He closed down the Fame label in 1974, and, tired of losing rhythm sections, latterly worked as an executive producer for his song publishing empire. The rival Muscle Shoals Sound was situated at 3614 Jackson Highway in nearby Florence. The new studio initially acquired many of Atlantic's R&B contracts, but diversified into other areas when the label directed its work to Criteria in Miami. **Paul Simon**, **Rod Stewart**, the **Rolling Stones** and **Bob Seger** were among the many acts to record successfully at Muscle Shoals, enabling the studio to move to a larger site on the banks of the Tennessee River.

Muse

Based in Miami, Florida, USA, Muse comprise Paul Isaac (vocals), Gerson (guitar), Ari (bass) and Brett Thorngren (drums). Formed in 1992, they initially worked in isolation from the local music scene, before establishing an audience with alternative audiences via support slots to touring national bands. Their self-titled debut album was released in May 1995, recorded live in the studio with the final mix overseen by Thorngren's father, Eric Thorngren, a collaborator with **Talking Heads**, **Squeeze** and **Eurythmics**. He described his son's band thus; 'They definitely have their own thing. Creative songs and a real quality of lyrics. It's vulnerable but accessible; it tells a great story.' Released on Miami independent Velocity Records, the album attracted widespread interest among America's major record labels.

- ALBUMS: *Muse* (Velocity 1995)★★★.

Mushroom Records

Mushroom Records was founded in Australia by Michael Gudinski. The eventual co-owner Gary Ashley joined in 1973, originally as a 'gofer'. Together they built a roster of domestic artists unequalled by any other Antipodean label, but their rise to international prominence only came in the 80s when **Kylie Minogue** and **Jason Donovan**, actor/singers drawn from the cast of popular Australian soap opera *Neighbours*, found huge commercial success in England. Through a licensing arrangement with Pete Waterman's PWL Records, Mushroom achieved 23 Top 30 UK singles and seven Top 10 albums between 1989 and 1992. Added revenues came from a vast back catalogue supplying music for all the major Australian television companies, which were also enjoying a renaissance. However, when they decided to expand into the UK in 1993, they sought partners not with the established outlets, but with News Corporation's highly controversial financial magnate and publisher Rupert Murdoch. News

Corporation finalised a 50% stake in Mushroom in July 1994. This allowed an expansion in Mushroom's roster of labels (which includes Infectious and Flying Nun Records - the much revered Australian 'independent', 75% of which was purchased by Mushroom in 1993), and its A&R policy. New signings included Americans **Garbage** and on Infectious the UK's **Ash** - artists who brought immediate commercial rewards as well as a strong critical reaction. In the meantime the label maintained its links with such established Australian rock stars as **Jimmy Barnes**.

Music Box Revue

Irving Berlin and producer Sam H. Harris built their brand new Music Box Theatre on New York's West 45th Street as a showcase for Berlin's prolific output of songs. The composer had contributed many of his early numbers, such as 'A Pretty Girl Is Like A Melody' and 'You'd Be Surprised', to **Florenz Ziegfeld**'s elegant productions, and this lavish revue, a stylish mixture of comedy and songs, was the first of four annual editions to play at his own cosy 1,010-seater Music Box. It opened on 22 September 1921, with a cast that included William Collier, Wilda Bennett, Paul Frawley, Ivy Sawyer, Joseph Santley, Sam Bernard, and the Brox Sisters. Berlin himself, made a brief appearance in a scene with Miriam Hopkins, an actress who went on to a successful Hollywood career in the 30s, in films such as *Dr Jekyll And Mr Hyde*, *Trouble In Paradise*, and *Becky Sharp*. 'Say It With Music' was the show's outstanding number, sung by Bennett and Frawley, and it became a recurring theme during the rest of the series. The other songs included 'Everybody Step', 'The Schoolhouse Blues', 'In A Cozy Kitchenette Apartment', 'My Little Book Of Poetry', 'They Call It Dancing', and 'The Legend Of The Pearls'. Hassard Short, who was just starting out on a career during which he would be acclaimed for his imaginative design and staging, was responsible for this show, and the next two, giving way to John Murray Anderson for the final edition. Short's innovative work was recognized as a major factor in the *Music Box Revue*'s impressive run of 440 performances. The 1922 production marked the Broadway debut of several future Broadway favourites, including the actor and singer William Gaxton, who later made a habit of appearing in musicals with one of America's most cherished clowns, Victor Moore, and the comedy team of ex-vaudevillians Bobby Clark and Paul McCullough. Comedienne **Charlotte Greenwood**, another artist who subsequently spent much of her time in Hollyood and will be remembered particularly for her portrayal of Aunt Eller in the film of ***Oklahoma!***, was also in the cast, along with Grace La Rue, Margaret and Dorothy McCarthy, and the Fairbanks Twins. The songs included 'I'm Looking For A Daddy Long Legs', 'Crinoline Days', 'Will She Come From The East?', 'Pack Up Your Sins And Go To The Devil', and 'Lady Of The Evening', and the show ran for 330 performances. *The Music Box Revue of 1923* - Mark III - had some sketches by **George S. Kaufman** and Robert Benchley, who also personally introduced his famous 'Treasurer's Report'. Among the rest of the cast were Frank Tinney, Joseph Santley, and Ivy Sawyer. **Grace Moore**, who sang with the Metropolitan Opera in the late 20s, had the charming 'Tell Me A Bedtime Story', and 'The Waltz Of Long Ago', and she duettted with John Steel on 'An Orange Grove In California' and the plaintive 'What'll I Do?'. The latter song, one of Berlin's all-time standards, was interpolated during the run of the show. Audiences for these revues were gradully declining - the 1923 version ran for 273 performances, and the final, 1924 edition, only lasted for 184. For that one, Moore was back again, as were Clarke and McCullough, along with Claire Luce, Carl Randall, and Ula Sharon. The star was funny girl **Fanny Brice**, who sang 'Don't Send Me Back To Petrograd' and 'I Want To Be A Ballet Dancer'. Moore had the lovely 'Tell Her In Springtime' and 'Rockabye Baby', and, with Oscar Shaw, she also introduced the wistful 'All Alone'. The 1923 edition also played at the Palace Theatre in London, where it starred **Jessie Matthews**, Fred Duprez, and Joseph Santley. This series of shows served as a launching pad for Irving Berlin's long and illustrious career which peaked with ***Annie Get Your Gun*** in 1946, but endured for much longer than that.

Music Explosion

Formed in Ohio, USA. Jamie Lyons (lead vocals), Don (Tudor) Atkins (lead guitar), Rick Nesta (rhythm guitar), Butch Stahl (bass guitar/organ) and Bob Avery (harmonia) sprang to fame in 1967 with 'Little Bit O' Soul' which reached number 2 in the US chart. This driving, irresistible song was written by UK songwriting duo John Carter and Ken Lewis and had originally been recorded, unsuccessfully, by the Little Darlings. The Music Explosion secured another minor hit with 'Sunshine Games', but were unable to sustain a permanent career and the group was subsequently absorbed into the **Kasenetz/Katz** 'bubblegum' circus. Singer Lyons later emerged in the Capitol City Rockets, an early 70s anglophile pop band whose lone album was critically acclaimed.

● ALBUMS: *Little Bit O' Soul* (1967)★★★★.

Music For A New Society - John Cale

Music For A New Society remains an uneasy listening experience 16 years after it was first released, a compelling aural snapshot of John **Cale**'s chaotic state of mind in 1982. Harking back to his training in the *avant garde*, Cale used improvisational methods of composition learned from **John Cage** and LaMonte Young to provide a sparse musical backdrop to the emotional nihilism of his lyrics. On tracks such as 'Thoughtless Kind', 'If You Were Still Around', 'Damn Life' and 'Sanities', Cale fashioned some of modern music's most desperately passionate postcards from the edge. True to form, he followed it with the vacuous *Caribbean Sunset*.

- Tracks: *Taking Your Life In Your Hands; Thoughtless Kind; Sanities; If You Were Still Around; (I Keep) A Close Watch; Broken Bird; Chinese Envoy; Changes Made; Damn Life; Risé, Sam And Rimsky-Korsakov.*
- First released 1982
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Music For the Jilted Generation - Prodigy

The band who stand to give the much maligned English county of Essex a 'good' reputation, **Prodigy** succeed where **Ian Dury And The Blockheads** and **Brian Poole And The Tremeloes** failed, i.e., achieving worldwide acceptance and success. Braintree worked where Billericay and Dagenham failed. Their aggressive, original and extraordinarily exciting style of dance music has created a thousand imitators. Although this record has since been overshadowed by the international success of ***The Fat Of The Land***, it is still a vital record for students of 90s techno/dance. Prodigy lead their pack by a mile.

- Tracks: *Intro; Break & Enter; Their Law; Full Throttle; Voodoo People; Speedway; The Heat (The Energy); Poison; No Good (Start The Dance); One Love: The Narcotic Suite; 3 Kilos; Skylines; Claustrophobic Sting.*
- First released 1994
- UK peak chart position: 1
- USA peak chart position: did not chart

Music for The Masses - Depeche Mode

One of the bands that not only dominated the charts for most of the 80s, but they also typified the type of music that will be looked back on as 'the sound of the 80s'. Their Germanic electronic pop became softer on this album. They were becoming more of a band, and they were 'rockin', just a little. keyboards still dominated but the melody seemed less regimented. Vocalist Dave Gahan excelled, as his voice grew in power. In a year or two they would become stadium rock stars, and change forever. The reissued CD has a number of excellent bonus tracks including some interesting remixed material.

- Tracks: *Never Let Me Down Again; The Things You Said; Strangelove; Sacred; Little 15; Behind The Wheel; I Want You Now; To Have And To Hold; Nothing; Pimpf; Agent Orange; Never Let Me Down Again (Aggro Mix); To Have And To Hold (Spanish Taster); Pleasure Little Treasure (Glitter Mix).*
- First released 1987
- UK peak chart position: 10
- USA peak chart position: 35

Music From Big Pink - The Band

The Band emerged from months of seclusion with this enthralling debut album. It followed a lengthy spell accompanying **Bob Dylan**, which culminated in sessions known as ***The Basement Tapes***. Three songs herein were revived from those recordings, and the remainder showed a similar pastoral spirit. Where contemporaries sought expression in progressive music, the Band were largely reflective, creating atmosphere from traditional forms and distilling the results in an economic style. Their ensemble playing and rural voices were best captured on 'The Weight', an elliptical composition which displayed their craft to perfection. Americana of every hue can be gleaned from this collection, the depth of which left a marked impression on audiences and musicians alike.

- Tracks: *Tears Of Rage; To Kingdom Come; In A Station; Caledonia Mission; The Weight; We Can Talk; Long Black Veil; Chest Fever; Lonesome Suzie; Wheels On Fire; I Shall Be Released.*
- First released 1968
- UK peak chart position: did not chart
- USA peak chart position: 30

Music In A Doll's House - Family

From the opening Jim King falsetto on 'The Chase' to the quirky 'God Save The Queen' ending, *Music From A Doll's House* never flags. In 1968 King's saxophone and **Ric Grech**'s violin were imaginative additions to the standard band profile, and their playing was skin-tight. With the strangled vibrato of **Roger Chapman**'s vocals - still one of rock's most astonishing performers - **Family** created a power that has rarely been matched. 'Old Songs New Songs' is a great rocker in anyone's book (why fade it in mid-flight?), and 'Voyage' presents a classic slice of psychedelia. Over-produced (by **Dave Mason**) it may be, but as a debut album there are few equals of its time.

- Tracks: *The Chase; Mellowing Grey; Never Like This; Me My Friend; 'Variation On A Theme Of Hey Mr Policeman; Winter; Old Songs New Songs; 'Variation On A Theme Of The Breeze; Hey Mr. Policeman; See Through Windows; 'Variation On A Theme Of Me My Friend; Peace Of Mind; Voyage; Breeze; 3 X Time.*
- First Released 1968
- UK peak chart position: 35
- USA peak chart position: did not chart

Music In The Air

This delightful musical comedy, with just a hint of operetta, and a score by **Jerome Kern** and **Oscar Hammerstein**, opened at the Alvin Theatre in New York on 8 November 1932. With America staggering to its feet following the terrible Depression, Hammerstein chose to set the story in modern-day Bavaria. Music teacher Dr. Walter Lessing (Al Shean) travels from his home in Edenhorf to the the big city of Munich, in an effort to impress an old colleague with his new composition, 'I've Told Ev'ry Little Star'. He is accompanied by his daughter, Sieglinde (Katherine Carrington), who loves to perform her father's compositions, and her friend, Karl (Walter Slezak). They are all introduced to the fiery actress and singer, Frieda Hatzfeld (Natalie Hall), who is rehearsing a musical show which has been written by her long-time lover, Bruno Mahler (Tullio Carminati). When Frieda flounces out just before the opening night, Bruno, who is quite partial to the young

Sieglinde, tells her to 'go out there and come back a star'. Unfortunately, the young girl is totally lacking in star quality, and she and her father realise this, and decide to return to their quiet life in the country. The score is regarded as one of Kern's finest, with the songs skifully and sympathetically integrated into the plot. They included 'The Song Is You', 'There's A Hill Beyond A Hill', 'One More Dance', 'In Egern On The Tegern Sea', 'And Love Was Born', 'I'm Alone', 'I Am So Eager', 'We Belong Together', 'When Spring Is In The Air', and, of course, 'I've Told Ev'ry Little Star', which was introduced by Walter Slezak. *Music In The Air*'s Broadway run of 342 performances was followed by a further 275 in London, where **Mary Ellis** took the role of Frieda. The show returned to New York, with a revised book, for a brief spell in 1951. The 1934 film version starred Gloria Swanson, John Boles and Al Shean.

Music Machine

Formed in 1965 as the Ragamuffins by Sean Bonniwell (b. 1940, San Jose, California, USA; vocals/guitar), Keith Olsen (bass) and Ron Edgar (drums), the group became the Music Machine on the addition of Mark Landon (guitar) and Doug Rhodes (organ). The quintet is best recalled for a magnificent 1966 release, 'Talk Talk', one of the most exciting singles to emerge from America's garage-band genre. Several further excellent releases followed, all of which were penned by Bonniwell. Mismanagement prevented the group from achieving the success of contemporaries the **Seeds**, the **Doors** or **Love**, and the original members began to drift away. Holly McKinley (organ), Joe Bludd (guitar), Fred Thomas (bass) and Jerry Thomas (drums), augmented Sean for the Music Machine's later releases and the group's second album, *Bonniwell Music Machine*, featured material from both line-ups. Bonniwell subsequently abandoned the name and released a solo album, *T.S. Bonniwell*, in 1970. Following years of inactivity, the singer became a born-again Christian, and relaunched his career at the end of the 80s. Of the original line-up, Keith Olsen later became a successful producer for **Fleetwood Mac** and the **Grateful Dead**, while Edgar and Rhodes worked with several Los Angeles-based studio groups, including Sagittarius and the **Millenium**.

- ALBUMS: *(Turn On) The Music Machine* (Original Sound 1966)★★★, *The Bonniwell Music Machine* (Warners 1968)★★★.
- COMPILATIONS: *The Best Of The Music Machine* (Rhino 1985)★★★.

Music Man, The (film musical)

Despite studio chief Jack Warner's efforts to get a male superstar such as Cary Grant to play the lead, **Robert Preston** was eventually invited to recreate his magnificent Broadway performance for this enjoyable screen version which was released in 1962. So, film-goers the world over were able to enjoy the sight of Professor Harold Hill (Preston), a con-man of the highest order, who descends on the town Iowa with the intention of selling (non-existent) musical instruments to the parents of the parish in order that their children can form a brass band - which he will lead. Such is his charm, that, after overcoming the initial resistance of Marion Paroo (**Shirley Jones**), the Balzac-loving librarian, they not only fall in love, but he is absolved of all charges of deception after deciding not to make a run for it after all. There were some lovely performances in the supporting roles, such as the Professor's assistant and look-out man (Buddy Hackett), the always-blustering mayor (Paul Ford) and his lady wife (Hermione Gingold), and Marion's mother-with-the-blarney (Pert Kelton). Other parts were played by Ronnie Howard, Timmy Everett, Susan Luckey, Mary Wickes, and the harmonising Buffalo Bills. **Meredith Willson**'s songs were all gems in their way, and included 'Rock Island', 'Iowa Stubborn', 'Piano Lesson', 'If You Don't Mind Me Saying So', 'Goodnight My Someone', 'Sincere', 'The Sadder But Wiser Girl', 'Pick-A-Little, Talk-A-Little', 'Marion The Librarian', 'Being In Love', 'Gary, Indiana', 'The Wells Fargo Wagon', 'Lida Rose', 'Will I Ever Tell You?', 'Shipoopi', and 'Till There Was You'. Preston's musical highspot came with 'Ya Got Trouble', in which he warned the population about the perils of having a pool table in their midst, and, in the film's exuberant finalé, he was at the head of the procession during the rousing 'Seventy Six Trombones'. Onna White was the choreographer, and musical director Ray Heindorf won an Oscar for his scoring. Marion Hargrove's screenplay was adapted from Meredith Willson's stage libretto. The producer-director was Morton DaCosta, and the film was shot in Technicolor and Technirama. There was some dismay at the time that **Barbara Cook**, who created the role of Marion on stage, was not asked to repeat her role on the screen. As it transpired, Shirley Jones was fine - and Robert Preston sensational.

Music Man, The (stage musical)

This musical came to the Majestic Theatre in New York on 19 December 1957 after experiencing a good many difficulties out of town. With book, music and lyrics by **Meredith Willson**, the show had undergone several rewrites but the author's persistence paid off, and on the opening night the audience was caught up in the revivalist enthusiasm of the show's characters. The story concerns Harold Hill, an itinerant con man who persuades the citizens of River City, Iowa, that what they need is a boys' band. He offers to teach them to play - and even to supply the instruments. Naturally, not even a penny whistle materializes. *The Music Man* was filled with engaging old-fashioned charm with songs ranging from the soulful 'Goodnight, My Someone' and 'Till There Was You' to the rousing 'Seventy-Six Trombones', by way of 'Marian The Librarian', 'Shipoopi', 'My White Knight', 'The Sadder-But-Wiser Girl', 'Pick-A-Little, Talk-A-Little', 'Gary, Indiana', 'Wells Fargo Wagon', 'Sincere' ('How can there be any sin in sincere?/Where is the good in goodbye'), 'Piano Lesson' and 'Lida Rose'/'Will I Ever Tell You'. In casting film actor **Robert Preston**, who had never before danced or sung, in the central role of Harold Hill, the producers took a big chance, as many of Willson's songs were far more complex than they appeared on the surface. As it turned out, it was inspired casting, with Preston ably charming his way through a minefield of counter-melodies, rhythmic dialogue and strutting dance routines to earn rapturous applause and critical praise. He had a *tour de force* with 'Trouble', a grim warning regarding the moral danger of introducing a pool table into the community ('That game with the fifteen numbered balls is the Devil's tool'). Co-starring with Preston was **Barbara Cook** as Marion Paroo; other cast members included David Burns, Iggie Wolfington, Helen Raymond, Pert Kelton, and The Buffalo Bills. The show enjoyed success, and won Tony Awards for best musical, actor (Preston), featured actress (Cook), featured actor (Burns) and musical director (Herbert Green). Several companies toured the USA, and the show was also staged in Europe; the 1961 London production, which ran for 395 performances, starred Hollywood heart-throb Van Johnson. Revivals were presented on Broadway in 1965, 1980 and 1993. A film version was released in 1962 with Shirley Jones as Marian and, thankfully, Robert Preston, thus allowing millions to appreciate the exuberance of his magnificent, larger-than-life performance as Professor Harold Hill.

Musical Youth

Formed at Duddeston Manor School, Birmingham, England, this pop/reggae-influenced group featured two sets of brothers, Kelvin and Michael Grant and Junior and Patrick Waite (b. *c.*1969, d. 18 February 1993). The latter pair's father, Frederick Waite, was a former member of Jamaican group the **Techniques**, and sang lead with Junior at the start of the group's career in the late 70s. Although schoolboys, the group managed to secure gigs at certain Birmingham pubs and released a single, 'Political'/'Generals', on local label 021 Records. An appearance on BBC disc jockey **John Peel**'s evening show brought further attention to the group and they were signed to MCA Records. By that time, founding father Frederick Waite had backed down to be replaced by Dennis Seaton as lead singer. During the winter of 1982, the group issued one of the fastest-selling singles of the year in 'Pass The Dutchie'. Based on the **Mighty Diamonds**' 'Pass The Kouchie' (a song about marijuana), the title had been subtly altered to feature the patois 'dutchie' (literally a 'cooking pot'). The infectious enthusiasm of the group's performance captured the public's imagination and propelled the record to number 1 in the UK charts. A US Top 10 hit also followed. The catchy follow-up, 'Youth Of Today', also reached the UK Top 20 and early in 1983 'Never Gonna Give You Up' climbed to number 6. Minor successes with 'Heartbreaker' and 'Tell Me Why' were succeeded by a surprise collaboration with **Donna Summer** on the UK Top 20 hit 'Unconditional Love'. A revival of **Desmond Dekker**'s '007' saw them back in the Top 30, but after one final hit with 'Sixteen', they fell from commercial grace and subsequently split up in 1985 when Seaton left the band. Plans to re-form were scotched when Patrick Waite, who had gone on to a career of juvenile crime, died of natural causes while awaiting a court appearance on drug charges. The Grant brothers remain involved in music, while Seaton released a solo set in 1989 before going on to form his own band, XMY.

● ALBUMS: *The Youth Of Today* (MCA 1982)★★★, *Different Style* (MCA 1983)★★.

Solo: Dennis Seaton *Imagine That* (Bellaphon 1989)★★.

● FURTHER READING: *Musical Youth: Their Own Story*, no editor listed.

Musicraft Records

The company began recording jazz in the mid-40s. Guided by Albert Marx, Musicraft reissued much of the Guild catalogue of early bop recordings. Musicraft's mainstream roster was impressive, including **Artie Shaw**, **Duke Ellington**, **Sarah Vaughan** and **Georgie Auld**, while bop was represented by **Dizzie Gillespie** and others. In the early 50s, Musicraft was sold to Pickwick and its fortunes declined. In the late 70s, Marx reissued some of Musicraft's most important material on his Trend and Discovery labels.

Musselwhite, Charlie

b. 31 January 1944, Mississippi, USA. Musselwhite grew up in Memphis where he was inspired to learn harmonica by hearing **Sonny Terry** on the radio. In 1962, Musselwhite moved to Chicago, performing with **Johnny Young**, **Big Joe Williams** and **J.B. Hutto**. He also linked up with another white blues musician, **Mike Bloomfield**, before the latter went on to join **Paul Butterfield**'s group. Musselwhite then emigrated to California, making his first solo recordings for **Vanguard**. From 1974-75 he made two albums for Chris Strachwitz's Arhoolie label and later cut an instructional record for **Stefan Grossman**'s Kickin' Mule. A growing reputation made Musselwhite a favourite on the festival circuits in the USA and Europe. *Mellow Dee* was recorded during a German tour while *Cambridge Blues* was recorded live at Britain's leading folk festival for **Mike Vernon**'s **Blue Horizon** label. In 1990, Musselwhite joined Alligator, where **John Lee Hooker** guested on his 1991 album. Although heavily influenced by **Little Walter**, **Louis Myers** and **Junior Wells**, Musselwhite has made his own niche and is probably today's most popular white blues harmonica player.

● ALBUMS: *Stand Back, Here Comes Charlie Musselwhite* (Vanguard 1967)★★★, *Charlie Musselwhite* (Vanguard 1968)★★★★, *Stone Blues* (Vanguard 1968)★★★, *Tennessee Woman* (Vanguard 1969)★★★, *Memphis, Tennessee*

(Vanguard 1969)★★★, *Taking My Time* (Arhoolie 1974)★★★, *Going Back Down South* (Arhoolie 1975)★★★, *The Harmonica According To Charlie Musselwhite* (Kickin' Mule 1979)★★★, *Curtain Call* (Red Lightnin' 1982)★★★, *Memphis, Tennessee* (Crosscut 1984)★★★, *Mellow Dee* (Crosscut 1986)★★, *Cambridge Blues* (Blue Horizon 1988)★★, *Tell Me Where Have All The Good Times Gone* (Blue Rock-It 1988)★★★, *Ace Of Harps* (Alligator 1990)★★★★, *Signature* (Alligator 1991)★★★, *Memphis Charlie* (Alligator 1993)★★★★, *In My Time ...* (Alligator 1994)★★★, *Rough News* (Pointblank 1997)★★.

● COMPILATIONS: *The Blues Never Die* (Vanguard 1994)★★★.

Musso, Vido

b. 13 January 1913, Carrini, Sicily, d. 9 January 1982. Musso's family emigrated to the USA in 1920, settling in Detroit, where he began playing clarinet. Relocating to Los Angeles in 1930, he became friendly with **Stan Kenton** and the two men worked together in various bands, including one led by Musso and one they co-led. In the mid-30s Musso, by now playing tenor saxophone, joined **Benny Goodman** and thereafter played in the big bands of **Gene Krupa**, **Harry James**, **Tommy Dorsey** and others, rejoining Kenton in 1946. He stayed only a year and then formed another band of his own, continuing to lead jazz-orientated dancebands until the mid-50s. An entirely untutored musician, Musso's powerful, buzzing sound and aggressive solo style inclined him to the more extrovert areas of jazz and big band music. Untouched by the changes which took place in jazz in the 40s, Musso became something of an anachronism and for the rest of his career he played in relatively obscure settings, often in Las Vegas show bands.

● ALBUMS: *Vido Musso And His Orchestra* i (1954)★★★, *Vido Musso And His Orchestra* ii (c.1955)★★★, *One Night Stand With Vido Musso* (Savoy 1982, 1947 recording)★★★.

● COMPILATIONS: *The Indispensable Benny Goodman Vols 3/4* (RCA 1936-37 recordings)★★★★, *Stan Kenton's Greatest Hits* (1943-51 recordings)★★★★, *Vido Musso's All Stars* (1946 recordings), *Loaded* (Savoy 1993)★★★.

Mussolini, Romano

b. Full Mussolini, 26 September 1927, Carpena, Forli, Italy. The son of the fascist dictator Benito Mussolini, who was executed by partisans at the end of World War II, he played piano under a pseudonym in his early years. By the early 50s he was becoming known outside Italy thanks to festival appearances and his work as an accompanist to visiting jazzmen. Among the visitors were **Lars Gullin** and **Chet Baker** (reportedly, Baker, worried over how to handle his first meeting with Mussolini, stuck out his hand and blurted out, 'Sorry to hear about your Dad!'). Mussolini regularly led his own small groups, usually playing in a boppish mode; he also developed a technically accomplished solo style.

● ALBUMS: *Topsy* (RCA 1957)★★★.

Mustafov, Ferus

Mustafov is the leading exponent of gypsy wedding music in Macedonia, a style of music which is propelled by electric bass and guitar, drums, keyboards and accordion, all competing to reach ever more dizzying speeds. A saxophonist and clarinettist, Mustafov, based in Sutka, the gypsy suburb of Macedonian capital Skopje (population approximately 50,000) comes from a traditional gypsy music family. Indeed his father, the celebrated Ilimi Jasarov, was the first to introduce saxophone to the wedding music format. Since the early 70s he has released a substantial body of work documented by a vast (generally cassette only) discography. *Ora i Coceci* is one of the best examples, pairing the artist with simple accordion and bass guitar backing as he embarks on a series of taksmis, or improvisations. Each of these releases regularly sells over 100,000 copies, but Mustafov is distinct from much of the rest of the gypsy community by dint of his advocacy of unstinting application (he is practically unique in abstaining from alcohol) and divergence from established approaches. In the late 80s he built his own six-track studio in his bedroom, using it to record a compilation of gypsy artists from the area titled *Ferus Mustafov & His Guests: 1 + 4* - a best-selling album featuring Kurtis Jasarov, Medo Cun and Demir Agusev in addition to himself and his father. Though still only available on cassette, it achieved domestic sales equivalent to a platinum award. He started his own label, FM Records, in 1992, purchasing improved studio equipment and relocating his studio. This allowed him to record the excellent *Najgolemi Hitovi (The Biggest Hits)* in 1993, where his recent experiments in delay, sustain and echo were married to contemplative clarinet passages influenced by Turkish/Muslim clarinettist Mustafa Kanirali. Mustafov also works as the musical editor for the gypsy programming at TV Macedonia, though his selection of artists has earned scorn from the more puritanical members of the Macedonian gypsy community, who consider Bulgarian and Turkish influences in his music and personal tastes to be dilution of his heritage. Despite this, and the fact that many critics reserve judgement on his output since the mid-80s, he is undoubtedly the music's most famed and important protagonist.

● ALBUMS: *Ora i Coceci (Horas And Belly Dance Music)* (RTB 1984)★★★, with various artists *Ferus Mustafov & His Guests: 1 + 4* (Diskos 1989)★★★★, *Najgolemi Hitovi (The Biggest Hits)* (FM 1993)★★★★, *King Ferus* (Globestyle 1995)★★★.

Musto And Bones

A highly successful, albeit brief, liaison between **Tommy Musto** and **Frankie Bones**, which resulted in success with singles such as 'Dangerous On The Dance Floor' and 'All I Want Is To Get Away'. In retrospect 'Dangerous' might well have achieved more signifcant crossover success had it been more fully backed by the duo's record company, with a long time delay between its UK and domestic release. The partnership eventually dissolved after a solitary album as Bones spent more of his time DJing, while Musto remained in New York to oversee their company and studio projects: 'Basically, we also grew apart musically' is how Musto remembers this period. He would go on to become a hugely successful remixer to the stars, while his former partner persevered on the live circuit. The duo were still contracted to **Beggars Banquet** for another album, however, and subtle, but amicable, litigation proceeded until Bones could be removed from the contract, Musto offering instead his collaboration with **Victor Simonelli**, Colourblind.

● ALBUMS: *The Future Is Ours* (Citybeat 1990)★★★.

Musto, Tommy

b. c.1963, New York, USA. Formerly recognised for his hit singles as part of **Musto And Bones**, under his own steam Musto has grown to become one of dance music's prime remixing talents, with close to half a century of projects under his belt. These include many major artists attempting to dip a toe into the world of dance (**Michael Jackson**, **Gloria Estefan**, **Cyndi Lauper**, **Erasure**). Musto grew up on a diet of Philly soul, before going on to present his own mix show on WAKT alongside the then-underground talents of **Shep Pettibone** and **Tony Humphries** on Kiss FM. He began remixing for other artists, the first example of which was Junior Byron's 'Woman' for Vanguard Records, and also taught himself keyboard skills. His first major label commission was **S'Express**' 'Nothing To Lose' in the early 90s. His biggest commercial break, however, was the opportunity to remix **Michael Jackson**'s 'In The Closet', which went gold. In 1994 he formed Colourblind with **Victor Simonelli**, partially to satisfy a contract that was still extant between his former Musto And Bones partnership and **Beggars Banquet**. After removing Bones from the contract, he teamed with Simonelli and added first **Barbara Tucker** then Dina Roche. They initially provided a single, written and produced by Musto, 'He's So Fine', before an album scheduled for late 1994. He also runs the Northcott Productions empire, home to **Experimental Records**.

Mutabaruka

b. Allan Hope, Jamaica, West Indies. Hope is a **dub poet** who combines social commentary with scathing personal analysis and endearing humour. Having published several volumes of poetry and having written for *Swing* magazine, Mutabaruka (his stage name is a Rwandan term for 'one who is always victorious') reserves his performances for his most effective tirades against hypocrisy, injustice, or more particularly, stupidity. His favoured means of denouncing his enemies rests strongly with the latter, vilifying them and the contradictions of their positions by means of a languid, inviting slur. His debut album for Earl 'Chinna' Smith's High Times label was a genre classic. Muta tore through a set that railed against oppression on all fronts, aided and abetted by Smith's imaginative rhythms and arrangements. 'Everytime A Ear De Soun', from the album, was also a hit as a single. In the interim he has ensured his position as Jamaica's most popular radical poet, with a series of inspiring albums. Despite such militancy, he retains his day job - running a health food store in Jamaica and broadcasting on Jamaica's Irie FM radio station The Cutting Edge. He also appeared in the film *Sankofa*.

● ALBUMS: *Check It* (High Times 1982)★★★★, *The Mystery Unfolds* (Shanachie 1986)★★★, *Out Cry* (Shanachie 1987)★★★, *Any Which Way* (Greensleeves 1989)★★★, *Blakk Wi Black ... Kkk* (Shanachie 1991)★★★.

● COMPILATIONS: *The Ultimate Collection* (Shanachie 1996)★★★★.

● VIDEOS: *Live At Reggae Sumfest* (Shanachie 1996).

Mute Records

Daniel Miller's brainchild was originally set up for a single under the guise of the Normal. 'T.V.O.D.'/'Warm Leatherette' became the first Mute single in early 1978, a pioneering utilization of electronics that paved the way for Mute's alignment with synthesized and hi-tech sounds. Several hundred albums later, Mute's singular artistic identity and experimental approach still cut a distinctive chord through an apathetic music industry. Along with **Factory** and **Rough Trade Records**, Mute has demonstrated an ability to combine aesthetic autonomy with survival. Among the label's early group roster were **Fad Gadget**, **DAF** and **Depeche Mode**. It was the success of the latter that convinced many that a post-punk independent label could succeed in producing a consistent chart act. Despite the offers made to the group from major labels, Depeche Mode resisted any temptation to move - a tribute to Miller's business acumen and his faith in Depeche Mode's artistic growth. The label has also been greatly assisted by ex-Depeche Mode member Vince Clark's series of projects from **Yazoo** through to **Erasure**. Owing to Depeche Mode and Erasure's continuing international success, Mute has been able to finance less commercial acts such as **Laibach**, **Crime And The City Solution**, **Diamanda Galas** and **Nitzer Ebb**. The label's acquisition of the back catalogues of **Cabaret Voltaire**, **Can** and **Throbbing Gristle** also ensured the continued availability of these seminal artists' output. In the 90s a subsidiary operation dealing with dance and techno, **Novamute**, was established, dealing with forerunning experimental artists such as **Moby**. On a more conventional front the parent label also signed the **Inspiral Carpets**, but the long-standing artist to best combine critical and commercial approbation has undoubtedly been **Nick Cave**.

● COMPILATIONS: *International* (Mute 1991)★★★.

Mutiny!

It started with a concept album, this musical adaptation of *Mutiny On The Bounty* - a marketing ploy which had been used successfully by several authors and composers in the 70s, notably **Andrew Lloyd Webber** and Tim Rice. This time it was the British actor and singer **David Essex** who was behind the release of the 1983 recording of *Mutiny!*, which spawned his Top 10 hit 'Tahiti'. Essex wrote the music and collaborated with librettist Richard Crane on the lyrics for the stage production which eventually sailed into the Piccadilly Theatre in London on 18 July 1985. The distinguished actor Frank Finlay played Captain Bligh, with Essex as Fletcher Christian, but the main character was a fully rigged HMS Bounty which was mounted on an hydraulic system and spectacularly recreated the high seas by rocking and rolling the entire stage to and fro. The score turned out to be 'a sequence of pastiche modal folk songs, shanties, ominous marches, and one effectively syncopated hornpipe', and included 'New World', 'Friends', 'Failed Cape Horn', 'Saucy Sal', 'Will You Come Back?', 'Falling Angels Riding', 'I'll Go No More A-Roving', and, of course, 'Tahiti'. First night reviews such as 'Bounty in blunderland . . . caught in the doldrums . . . a very leaky showboat' should really have heralded the end of the voyage, but *Mutiny!* rode the storm for a considerable time. Just as it was about to be recast with the American pop singer **David Cassidy** taking over from Essex, the show floundered and closed in September 1986 after a run of 526 performances without recovering its investment.

Mutton Birds

Comprising Alan Gregg (bass), Ross Burge (guitar), Don McGlashan (vocals, guitar) and David Long (drums), New Zealand's Mutton Birds were formed when vocalist McGlashan pieced together the band from colleagues with whom he had worked in various local Auckland groups. One of his many previous outfits, Blam Blam Blam, had supported **Split Enz** in their early days, and the connection with the **Finn** brothers would later serve them well. In-between those early bands and Mutton Birds he had also worked extensively in film and theatre. The group released its debut album in 1992, building on McGlashan's 60s influences of the **Beatles**, **Kinks**, **Byrds** and early **Pink Floyd**. Its pastoral, understated pop motif encouraged comparisons with **R.E.M.** and won them two 1993 New Zealand Music Industry Awards for Best Group and Best Album. The subsequent *Salty* again saw **Crowded House**'s Neil Finn co-produce. Drawn from it, 'Anchor Me' secured a major domestic songwriting award as well as enthusiastic local press. Its success led to an international contract with **Virgin Records**, who issued a compilation of the best of both albums titled *Nature*, and prompted a move to England to pursue their career. McGlashan remained philosophical about the merits of New Zealand's domestic music scene: 'You'll never get rich being a musician in New Zealand, so there's no incentive to follow fashion. As a result, you form a band and you play the music you care most about, with no commercial pressure to do anything else.'

● ALBUMS: *The Mutton Birds* (1992)★★★, *Salty* (1993)★★★, *Envy Of Angels* (Virgin 1997)★★★★.

● COMPILATIONS: *Nature* (Virgin 1995)★★★.

Mutukudzi, Oliver

b. 1952, Harare, Zimbabwe. Along with **Thomas Mapfumo**, 'Tuku' Mtukudzi, and his band the Black Spirits, has played one of the most prominent roles in the modernization of traditional Zimbabwean music, mixing African-American soul with mbira and other traditional beats. He recorded his first single, 'Pezuna', in 1976, after which he joined the Wagon Wheels Band, and recorded his first major hit, 'Dzandimometera'. The band was steeped in Zairean rumba, then hugely popular in Zimbabwe, and in 1977 Mtukudzi, keen to reflect more of Zimbabwe's culture in his music, left to form the Black Spirits. The band released their first album, *Ndipeyiozano*, in 1978. In 1979, when the wartime curfew and travel restrictions were lifted, Mtukudzi took the Black Spirits on the road and built up substantial followings in Zambia, Botswana and Malawi. Recent albums have offered a mixture of reggae, soul and deeper Zimbabwean sounds like the mbakumba and katekwe, helping to maintain Mtukudzi's position as one of Zimbabwe's great innovators. Although Mapfumo earns most of the international plaudits, Mtukudzi regularly outsells that artist at home in Zimbabwe, where he is the undisputed king (earning over 35 gold discs for domestic sales by 1990).

● ALBUMS: *Africa* (BL 1980)★★★★, *Pfambi* (BL 1981),★★★ *Wawona* (ZC 1982)★★★, *Hwena Handirase* (BL 1984)★★★, *Sugar Pie* (CSA 1989)★★★, *Pass Pass Hello* (CSA 1990)★★★, *Shoko* (Pirahna 1992)★★★★, *Kuvaira* (1993)★★★★, *Ziwere MuKobenhavn* (Shava 1995)★★★.

● COMPILATIONS: *Greatest Hits* (BL 1983)★★★★.

μ-Ziq

Based in South London, England, μ-Ziq is effectively studio musician Mike Paradinas, though he has also worked in tandem with Francis Naughton. Both were students when they first met the **Aphex Twin**, Richard James, who invited them to join his new Rephlex Records imprint. Unlike the aforementioned ambient guru, neither were technocrats, preferring an organic, untutored approach to the creation of cerebral dance music. Their debut double album was recorded using only synthesizers, a beatbox, and a four-track mixer. Within a few months of studio time μ-Ziq claimed to have over 300 completed tracks sitting on the shelf, an output that threatened to eclipse even their mentor's notorious profligacy. By 1995's *In Pine Effect*, the first result of a new distribution deal for Paradinas' own label within the **Virgin Records** empire, he was effectively a solo artist. He had also found time to record as Gary Moscheles And The Badass Motherfunkers (in a jazz funk vein) and Jake Slazenger (for the underground dance label Clear Records).

● ALBUMS: *Tango N' Vectif* (Rephlex 1994)★★★, *In Pine Effect* (Planet μ/Virgin 1995)★★.

Muzsikás

This Hungarian group features **Márta Sebestyén** (vocals/recorder), Sándor Csoóri (bagpipes/hurdy-gurdy/viola/vocals), Mihaly Sipos (violin/zither/vocals), Péter Eri (bouzouki/turkish horn/cello/viola/vocals) and Dániel Hamar (bass/hurdy-gurdy/vocals). The ensemble specializes in traditional music from the Transylvania region of their country. Prior to 1987 Sebestyén had performed in the UK with a band called Mosaic. While still young, Sebestyén had heard her mother singing folk songs, so the interest in folk music passed on. Having won a competition at the age of 13, she was awarded a record player, which enabled her to listen to a wider sphere of music. The style of music Muzsikás play is often patronizingly called 'gypsy music', but it is far more than just a tourist attraction. Changing from a high-speed dance one minute, to a slow and melancholy air, the music covers a whole range of emotions and tempos. Péter Eri had previously played with a group called Sebo, where he learned much about the background to folk music. The original Muzsikás was a trio consisting of Sipos, Hamar and Csoóri. Eri joined them in 1978 after leaving Sebo. They recorded *Muzsikas Ketto* in Holland, but were not satisfied with the singer who had joined on lead vocals, so they asked Sebestyén to join them in 1979. A number of earlier recordings, from 1976-82, for the state-run label Hungaroton, are no longer available, but with the growing interest in Eastern European folk music, the possibility of re-releases seems likely. Sebestyén is also a celebrated solo artist.

● ALBUMS: *Living Hungarian Folk Music Volume1* (1978)★★★★, *Kettö* (1979)★★★, *The Prisoner's Song* (1986)★★★, *Nem Arról Hajnallik, Amerről Hajnallot* (1986)★★★, *Márta Sebestyén With Muzsikas* (1987)★★★★, *Blues For Transylvania* (1990)★★★, *Maramaros - The Lost Jewish Music Of Transylvania* (1993)★★, *Morning Star* (Hannibal 1998)★★★.

MX-80 Sound

Bruce Anderson (guitar), Rich Stim (guitar, keyboards, vocals, saxophone), Dave Sophiea (bass), Dave Mahoney (drums) and Jeff Armour, later replaced by Kevin Teare (drums). From Bloomington, Indiana, USA, MX-80 began as a trio of Anderson, Sophiea and Armour. In late 1975 they were joined by Stim and Mahoney. A single and EP on a local label were followed by their debut *Hard Attack* for **Island Records**. By this time they were based in San Francisco. *Hard Attack* achieved considerable attention; the avowed experimentation of the group (**Captain Beefheart** and **Frank Zappa** were often cited by critics) was matched by a lyrical subject matter that fitted into the 'new wave' ethos of the period. The sound quality was also suitably murky. Signed to Ralph, the label run by the **Residents**, they produced two more albums and appeared on several compilations, but their career tailed off in the early 80s. Stim entered law school and nothing further was heard except for Anderson's appearance in the **Henry Kaiser** Band. A clutch of tapes under a variety of names (Gizzards, Half-Life, O-Type) have appeared since 1987, apparently the work of Sophiea and Anderson, on the former's Quadruped label. These two, plus Stim and drummer Marc Weinstein, appear to constitute an MX for the 90s.

● ALBUMS: *Hard Attack* (Island 1977)★★★, *Out Of The Tunnel* (Ralph 1980)★★★, *Crowd Control* (Ralph 1981)★★★. As MX-80 *Existential Lover* cassette only (Quadruped 1987)★★, *Das Love Boat* (A&R 1990)★★.

Solo: Bruce Anderson *Brutality I ... America/Iran* (Quadruped 1987)★★, *Brutality II ... Israel/ Palestine* (Quadruped 1988)★★.

My Aim Is True - Elvis Costello

'Oh I used to be disgusted, and now I try to be amused', sang a youngish **Elvis Costello** in 1977, as he opened what for many is his best album. The pent-up frustration of the first album was mixed with melancholy. 'Alison' is a beautiful song that could and should be covered by **Tony Bennett** and **Barbra Streisand**, and deserves to become a universal standard like **Paul McCartney**'s 'Yesterday'. Elsewhere, the wonderful **Attractions** (Steve Nieve, Bruce Thomas, Pete Thomas) supported fine songs such as 'Mystery Dance', '(The Angels Wanna Wear My) Red Shoes' and the paradoxical 'I'm Not Angry'. I wonder whether Costello knew how significant both he and this album would eventually become?

● Tracks: *Welcome To The Working Week; Miracle Man; No Dancing; Blame It On Cain; Alison; Sneaky Feelings; (The Angels Wanna Wear My) Red Shoes; Less Than Zero; Mystery Dance; Pay It Back; I'm Not Angry; Waiting For The End Of The World.*

● First released 1977

● UK peak chart position: 14

● USA peak chart position: 32

My Bloody Valentine

It took several years for My Bloody Valentine to capture their groundbreaking hybrid of ethereal melodies and studio-orientated, discordant sounds that proved so influential on the independent scene of the late 80s. Their roots lay in Dublin, where singer/guitarist Kevin Shields joined drummer Colm O'Ciosoig in the short-lived Complex. Forming My Bloody Valentine in 1984, the pair moved to Berlin, joined by vocalist Dave Conway (vocals) and Tina (keyboards). A mini-album, *This Is Your Bloody Valentine*, on the obscure German Tycoon label in 1984, made little impression (although it was later reissued in the UK), so the band returned to London and recruited bassist Debbie Googe. The 12-inch EP *Geek!* (and the accompanying, 'No Place To Go') emerged on Fever in mid-1986, and, like their debut, was strongly influenced by the **Cramps** and the **Birthday Party**. Later that year, the band signed with Joe Foster's fledgling Kaleidoscope Sound label for *The New Record By My Bloody Valentine* EP, which revealed a new influence, the **Jesus And Mary Chain**. A switch to the **Primitives**' label Lazy, produced 'Sunny Sundae Smile' (1987), which meshed bubblegum pop with buzzsaw guitars, a formula that dominated both the mini-album, *Ecstasy*, and 'Strawberry Wine', released later that year. The departure of Conway signalled a change in musical direction, reinforced by the arrival of vocalist Belinda Butcher.

A further move to **Creation Records** allowed for a drastic reappraisal in recording techniques, first apparent on the formidable *You Made Me Realise* EP in 1988. Enticing melodic structures contrasted with the snarling, almost unworldly collage of noise, developed more fully that year on My Bloody Valentine's pivotal *Isn't Anything*, from which was drawn the barrage of guitars, 'Feed Me With Your Kiss'. At last, the group had unearthed a completely new sound. Since then, their status has mushroomed. The release of an EP, *Glider* (1990), alongside a remix from the in-demand DJ **Andy Weatherall**, flirted with both dance music and the charts while 'Tremelo' (1991) must rank as arguably the most extreme piece of music to reach the Top 30. To quote the band, it 'sounded like it was being played through a transistor radio'. My Bloody Valentine's increasing maturity saw the meticulously produced ***Loveless*** album reinforce their reputation as one of the prime influences on the late 80s UK independent scene - one to which groups such as **Slowdive**, **Lush** and **Chapterhouse** owe a great deal. However, the massive studio bills run up during that time saw My Bloody Valentine leave Creation, moving instead to **Island Records**. At this point, another agonising gestation period was embarked upon, allegedly due to difficulty installing equipment in their own purpose-built studio in south London. Shields, meanwhile, contributed to the 1996 Experimental Audio Research album *Beyond The Pale*.

● ALBUMS: *This Is Your Bloody Valentine* mini-album (Tycoon 1984)★★, *Ecstasy* mini-album (Lazy 1987)★★, *Isn't Anything* (Creation 1988)★★★★, *Loveless* (Creation 1991)★★★.

My Dear Watson

Formed in Buckie, Banffshire, Scotland in December 1962, My Dear Watson were originally known as Johnny And The Copycats. As such they made their recording debut in 1963 with an effervescent version of the **Coasters**' 'I'm A Hog For You'. Under the guidance of local impresario Albert Bonici, the **Beatles**' agent in Scotland, the Copy Cats - as they were later known - became a leading attraction along the Moray Firth coast. Eschewing residencies in either Glasgow or Edinburgh, the group moved to London in 1967. They changed their name to My Dear Watson and came under the wing of George Young and Harry Vanda of the **Easybeats**. The pair produced two My Dear Watson singles for **Parlophone Records**. The first, 'The Shame Just Drained', was a Vanda/Young original, whereas the second, 'Stop! Stop! There I'll Be', was written by My Dear Watson leader Johnny Stewart in the style of the Easybeats. This pulsating release was an artistic triumph but commercial flop. My Dear Watson contributed to the Easybeats' *Vigil* (1968) before leaving the UK to work in Europe. They resumed recording in 1970 with 'Have You Seen Your Saviour?', a beautiful song in the country rock vein of the **Flying Burrito Brothers**. It was not a success and My Dear Watson split up soon after its release.

My Dying Bride

From Bradford, Yorkshire, England, My Dying Bride proffer an intriguing blend of full-blooded doom metal, with more poise than most and a rare experimental streak. Vocalist Aaron's lyrics also depart somewhat from the herd - although he often concerns himself with biblical and religious matters, his stance is neither that of Christian or Satanist: 'The Bible is a fantastic story...There's no heaven or hell as far as I'm concerned, it's just a nice story and I like to write about it because it affects so many people's lives.' After formation in 1990 they secured a contract with French label Listenable, through whom they provided their first official release, the 'God Is Alone' single. This was enough to interest UK label Peaceville, who released their debut EP, *Symphonaire Infernus Et Spera Empyrium*.

Their 1992 album, *As The Flower Withers*, followed shortly afterwards, featuring artwork by popular cult artist Dave McKean. My Dying Bride were already making a name for themselves as innovators in the doom genre, with a sound that combined the morbid grind of death metal with orchestral flourishes and haunting refrains. The resultant effect was one of grandiose tragedy. After recording another EP, *The Thrash Of Naked Limbs*, they took on their session violinist and pianist, Martin Powell, as a full member of the band, confirming their dedication to a path that combined classical and contemporary influences. A second album, *Let Loose The Swans*, saw Aaron singing, rather than growling in the traditional death metal style, and is their most distinctive and accomplished work to date. The vitality and colour of the band was enshrined in their 1994 release, the *I Am The Bloody Earth* EP, with the a-side featuring guest vocals from Ghost (of **G.G.F.H.**), while the b-side, 'Transcending (Into The Exquisite)', featured a challenging remix from local dance gurus **Drug Free America**. November 1994 saw the release of a box set containing their previous EPs, which sold out almost immediately, reflecting My Dying Bride's growing popularity. *The Angel And The Dark River* offered only six songs spanning 52 minutes, but it sacrificed immediacy for a deep-rooted evocation of sadness and loss. It revealed a band unafraid of exploring the boundaries of doom metal, although not all reviews were favourable. *Alternative Press* said that the band 'exaggerate their Jesus-in-spandex theatrics to laughable extremes'.

● ALBUMS: *As The Flower Withers* (Peaceville 1992)★★★, *Let Loose The Swans* (Peaceville 1993)★★★, *The Angel And The Dark River* (Peaceville 1995)★★, *Trinity* (Fierce/Futurist

1995)★★★, *Like Gods Of The Sun* (Music For Nations 1996)★★.

My Fair Lady (film musical)

Alan Jay Lerner and **Frederick Loewe**'s Broadway masterpiece came to the screen in 1964 complete with a controversial choice of leading lady. **Julie Andrews**, who created the part of Eliza Doolittle on stage, had only just made her film debut in ***Mary Poppins***, and Audrey Hepburn (whose singing was dubbed by Marni Nixon) won the coveted role. Thankfully, after some bizarre alternative casting suggestions, **Rex Harrison** was once again the irascible confirmed bachelor, Professor Henry Higgins, who bets his companion, Colonel Pickering (Wilfred Hyde-White), that he can take an ordinary cockney flower girl and pass her off in high society just by teaching her to 'speak like a lady'. This he does in triumphant fashion, but only after much hard work and frustration, and some delicate negotiations with the girl's philosophical dustman father, Alfred P. Doolittle, who is superbly played by **Stanley Holloway** reprising his stage performance. Gladys Cooper as Higgins's mother (who sides with Eliza in all disputes) and Jeremy Brett as the toff who worships the pavements that Eliza walks on, were among the supporting cast which also included Mona Washbourne, Theodore Bikel, Isobel Elsom, Charles Fredericks, and John Holland. Not surprising with Lerner writing the screenplay, all the songs from the stage production were retained. The by-now classic overture preceded this extraordinary score: 'Why Can't The English?', 'Wouldn't It Be Loverly?', 'With A Little Bit Of Luck', 'I'm An Ordinary Man', 'Just You Wait', 'The Rain In Spain', 'I Could Have Danced All Night', 'Ascot Gavotte', 'On the Street Where You Live', 'Embassy Waltz', 'You Did It', 'Show Me', 'Get Me To The Church On Time', 'A Hymn To Him', 'Without You', and the sublime 'I've Grown Accustomed To Her Face'. That last number was part of an ending to the story contrary to the one in Bernard Shaw's *Pygmalion* on which the stage and film musicals were based. Shaw refused to have a happy resolution to Higgins's relationship with Eliza, but in *My Fair Lady*, the famous curtain line, 'Where the devil are my slippers?,' does seem to indicate that the teacher and his prize pupil are destined to stay together. Jack L. Warner produced the film for Warner Brothers and the choreographer was **Hermes Pan**. It was photographed in Technicolor and Super Panavision 70 and won eight Academy Awards including best picture, actor (Harrison), director (George Cukor), scoring (**André Previn**), and costumes and sets (Cecil Beaton). The latter's work, especially in such scenes as the marvellous 'Ascot Gavotte', was a major factor in the film's success - even without Julie Andrews. Some 30 years after its release, *My Fair Lady*, which had deteriorated to a great extent in the vaults, was brilliantly restored - visually and aurally - by experts Robert A. Harris and James C. Katz, and reissued in a letterbox format. On the new print Marni Nixon's voice on 'Wouldn't It Be Loverly?' was replaced by Audrey Hepburn's. The actress had apparently recorded several tracks for the film which were never used.

My Fair Lady (stage musical)

One of the most successful shows in the history of the American musical theatre, *My Fair Lady* opened to rave reviews at the Mark Hellinger Theatre in New York on 15 March 1956. The book, by **Alan Jay Lerner**, was based on George Bernard Shaw's play *Pygmalion*, and told of the attempts by Professor Henry Higgins (**Rex Harrison**) to transform a Cockney flower girl, Eliza Doolittle (**Julie Andrews**), into a society lady simply by teaching her to speak correctly. In the course of the story Higgins and Eliza fall in love and all ends happily, if a little differently from the way Shaw ended his play. Alan J. Lerner and **Frederick Loewe**'s score was full of marvellous songs, including 'Wouldn't It Be Loverly?', 'I Could Have Danced All Night', 'On The Street Where You Live', 'Get Me To The Church On Time', 'With A Little Bit Of Luck', 'Show Me', 'I'm An Ordinary Man', 'Without You', 'Just You Wait', 'A Hymn To Him', 'Why Can't The English?' 'Ascot Gavotte' and 'I've Grown Accustomed To Her Face'. Harrison and Andrews were both superb. Their delight and joy when they realize that Eliza has finally 'got it', celebrating their triumph with 'The Rain In Spain', remains a memorable and endearing moment. A strong supporting cast included **Stanley Holloway** (Alfred P. Doolittle, Eliza's father), Robert Coote (Colonel Pickering), Michael King (Freddy Eynsford-Hill) and Cathleen Nesbitt (Mrs. Higgins). *My Fair Lady* ran on Broadway for six-and-a-half years, a total of 2,717 performances, and won **Tony Awards** for best musical, actor (Harrison), director (**Moss Hart**), musical director (Franz Allers), and for Oliver Smith (scenic design) and Cecil Beaton (costumes), both of whom made outstanding contributions to the lavish and spectacular production. Numerous road companies toured the show across the USA and it was subsequently presented in many other countries. Four of the principals, Harrison, Andrews, Holloway and Coote, recreated their roles for the London production, which stayed at the Drury Lane Theatre Royal for five and a half years. The Broadway cast album spent over 300 weeks in the US chart, many of them at number 1. The 1981 US revival with the 73-year-old Harrison and Catherine Nesbitt, who by then was 92, toured the USA before spending some time in New York. By all accounts it attempted to stay true to the original version, which is more than can be said for some later efforts. A 1991 UK provincial production, with a cast headed by Edward Fox, was described by its director Simon Callow, as 'a politically correct' version, and the 1993 Broadway revival, directed by Howard Davies, with **Richard Chamberlain** as Higgins and Stanley Holloway's son, Julian, as Doolittle, was 'stripped almost entirely of its romanticism and honed to a provocative post-modern edge', according to the *Variety* theatre critic. He went on: 'The famous "Ascot Gavotte" scene is recreated as a living Magritte canvas, the actors in colourful finery descending from the flies to hover above the action against a field of brilliant blue'. The 1964 film version was reasonably faithful to the original stage show though, and starred Harrison, Holloway, and - somewhat controversially - Audrey Hepburn as Eliza. In recent times, the American musical historian David Ewen suggested that one way or another *My Fair Lady* has generated approximately $800 million.

My Fair Lady - Original Broadway Cast

By the early 90s this superb album of what some still consider to be the most perfect stage musical ever, had spent a record-breaking 292 weeks in the US Top 40 - 15 of them at number 1. It also stayed in the upper reaches of the UK chart for 129 weeks. The album was recorded in mono, and **Alan Jay Lerner** and **Frederick Loewe**'s wonderful score, and a cast headed by Rex Harrison, **Julie Andrews** and Stanley Holloway, were not nearly so effective in the subsequent stereo version. Just 10 years after its initial release sales were estimated to be well over six million, and the album was inducted into the NARAS Hall of Fame in 1977.

- Tracks: *Overture; Why Can't The English; Wouldn't It Be Loverly?; With A Little Bit Of Luck; I'm An Ordinary Man; Just You Wait; The Rain In Spain; I Could Have Danced All Night; Ascot Gavotte; On The Street Where You Live; You Did It; Show Me; Get Me To The Church On Time; Hymn To Him; Without You; I've Grown Accustomed To Her Face.*
- First released 1956
- UK peak chart position: 2
- USA peak chart position: 1

My Favorite Things - John Coltrane

One of **John Coltrane**'s (many) extraordinary talents was his ability to drastically transcend the material he chose to play, and often infuse the trivial or frivolous with something altogether very profound. Under the spell of the quartet (with pianist **McCoy Tyner**, temporary bassist **Steve Davis** and drummer **Elvin Jones**), 'My Favorite Things' becomes an almost religious celebration of life, brought to a series of ecstatic climaxes by Coltrane's nasal, Eastern-sounding soprano saxophone and Jones's propulsive, 6/8 clatter. This popular album also contains 'But Not For Me', a breakneck version of 'Summertime' and a beautiful 'Every Time We Say Goodbye'.

- Tracks: *My Favorite Things; Every Time We Say Goodbye; Summertime; But Not For Me.*
- First released 1960
- UK peak chart position: did not chart
- USA peak chart position: did not chart

My Favorite Year

Following on from the disaster of ***Nick And Nora*** almost exactly a year earlier, *My Favorite Year* was yet another attempt to adapt a successful movie for the musical stage. The 1982 film of the same name starred the charismatic Peter O'Toole, a fact that made this project all the more vulnerable. A Lincoln Center production, it opened at New York's Vivian Beaumont Theatre on 10 December 1992. Stephen Flaherty (music) and Lynn Ahrens (lyrics) wrote the score, and Joseph Dougherty's book, based on Norman Steinberg and Dennis Palumbo's original screenplay and Palumbo's story, was set in 1954 Manhattan, when television was a live, dangerous, and exciting medium. Fading movie star Alan Swann (Tim Curry in the O'Toole role), whose hell-raising days are just a distant (and hazy) memory, is invited to guest on the small screen's *King Kaiser Comedy Cavalcade*. Fledgling sketch writer Benjy Stone (Evan Pappas), who happens to be a big fan of the movies and Swann in particular (they help compensate for his father's rather sudden departure when Benjy was just a child), is elected to be Swann's minder with orders to keep him and the bottle apart in the days prior to the *Cavalcade*'s transmission, Early on in the show Benjy describes his celluloid influences in the joyous 'Larger Than Life', and in Act 2 has another of the best numbers, 'Shut Up And Dance', in a duet with his girlfriend, K.C. Dowling (Lannyl Stephens). Swann's songs are not so strong, but Curry's performance as the well-oiled smoothie now well past his sell-by date, trying to deal with the guilt of his abandoned daughter, was convincing and won him a **Tony Award** nomination. Also nominated were Lainie Kazan, who reprised her film role as Belle Steinberg Carroca, Benjy's extremely vulgar but kind hearted mother, and Andrea Martin, the winner of the supporting actress Tony for her hilarious portrayal of Alice Miller, the sole female presence among King Kaiser's (Tom Mardirosian) gang of writers. Amongst the rest of the cast were Josh Mostel, Ethan Phillips, Paul Stolarsky, Thomas Ikeda, Katie Finnerman, David Lipman, and Mary Stout. Flaherty and Ahrens's score, which began in great style with '20 Million People' and finished on a high note with 'My Favorite Year', contained some clever numbers in amongst 'The Musketeer Sketch', 'Waldorf Suite', ''Rookie In The Ring', 'Manhattan', 'Naked In Bethesda Fountain', 'The Gospel According To King', 'Funny/The Duck Joke', 'Welcome To Brooklyn', 'If The World Were Like The Movies', 'Exits', 'Professional Show Business Comedy', 'The Lights Come Up', and 'Maxford House'. Critical reaction was tepid, with the thin book, Thommie Walsh's musical staging, and Ron Lagomarsino's direction taking much of the blame. Overall, partly perhaps because of the inevitable amount of shtick involved, *My Favorite Year* was written off as an old-fashioned musical - reminiscent of some 50s and 60s shows. It closed after a run of just over a month - and a period of four-and-a half years in the melting pot. Subsequent productions included one staged by the drama department of London's Guildhall School of Music in 1994, when, along with various other changes, the chorus number 'Pop! Fizz! Happy!' was restored to Act 2.

My Funny Valentine - Miles Davis

One of the finest live albums in the history of jazz, *My Funny Valentine* presents the **Miles Davis** Quintet live at the Lincoln Centre's Philharmonic Hall in 1964. Surrounded by the vibrant and youthful rhythm section of **Herbie Hancock** (piano), **Ron Carter** (bass) and **Tony Williams** (drums), Davis was enjoying a strong new surge of creativity, and played with a stunning level of invention and passion throughout. The resonance of the long title track - one of those flawless performances that happens only very occasionally - dominates the record. Front-line partner **George Coleman** (tenor saxophone) chose a good evening to play some of the most beautiful solos of his life.

- Tracks: *My Funny Valentine; All Of You; Stella By Starlight; All Blues; I Thought About You.*
- First released 1964
- UK peak chart position: did not chart
- USA peak chart position: 138

My Gal Sal

Another screen biography that played fast and loose with the true facts about its subject - in this case the late 19th century songwriter Paul Dresser. The screenplay, by Seton I. Miller, Darrell Ware and Karl Tunberg, was loosely based on Theodore Dreiser's book *My Brother Paul*, and purported to trace the rise of Dresser (he changed his name from Dreiser early in his career) from his time as a performer in medicine shows and as a blackface comedian in vaudeville, to fame and fortune as a great songwriter. In fact, Dresser was never a commercial success and he wrote his best-known song 'My Gal Sal' in 1905 just a year before he died of heart failure. Victor Mature, an actor guaranteed to make the hearts of female members of the audiences go all-a-flutter, played the composer, and **Rita Hayworth** was the musical comedy star he fell for in a big way. No wonder, because Hayworth (whose vocals were dubbed by Nan Wynn), looked beautiful and gave one of the best and most joyful performances of her illustrious career. Other roles were played by Carole Landis, John Sutton, James Gleason, Phil Silvers, Walter Catlett, Andrew Tombes, Curt Bois, and Mona Maris. **Hermes Pan** also made an appearance, and he and Val Raset staged the delightful dance sequences. Several of Dresser's own numbers were featured, including 'On The Banks Of The Wabash', 'Come Tell Me What's Your Answer', 'Liza Jane', 'The Convict And The Bird', 'Mr. Volunteer', 'If You Want Me', and, of course, 'My Gal Sal'. These were supplemented by others, by **Ralph Rainger** and **Leo Robin**, such as 'Me And My Fella', 'On The Gay White Way', 'Oh! The Pity Of It All', and 'Midnight At The Masquerade'. It all added up to a colourful and entertaining period piece, which was photographed in Technicolor by Ernest Palmer and produced by Robert Bassler for 20th Century-Fox in 1942. The director was Irving Cummings.

My Heart Goes Crazy

(see ***London Town***)

My Kind Of Blues - B.B. King

By 1960, B.B. **King** was one of the most popular and prolific blues stars. Much of the time, he recorded with a full band, but this album features him in a quartet made up of himself, pianist Lloyd Glenn, bassist Ralph Hamilton and drummer Jesse Sailes. For the session, King drew on his deep appreciation of **Doctor Clayton** and recorded 'Walking Dr Bill' and 'Hold That Train'. The session was a relaxed affair but the level of musicianship was uniformly high. The accent was on traditional themes such as 'Catfish Blues', 'Driving Wheel' and 'Someday Baby', all of which may have been sung more dramatically elsewhere, but seldom performed with the ease and expertise on display here. King was in good voice and his guitar playing, in sharper focus in these surroundings, had never been better.

- Tracks: *You Done Lost Your Good Thing Now; Walking Dr Bill; Catfish Blues; Hold That Train; Understand; Someday Baby; Mr Pawnbroker; Driving Wheel; My Own Fault Baby; Please Set A Date.*
- First released 1961
- UK peak chart position: did not chart
- USA peak chart position: did not chart

My Life Story

My Life Story is effectively just one man, the multi-talented but idiosyncratic 'pop composer' Jake Shillingford (b. Southend-on-Sea, Essex, England). Formed at the turn of the 90s, Shillingford has used the group to develop a songwriting style in keeping with the ambitious soundtrack work of **John Barry**. However, he is suspicious both of the 'easy listening' description, and the fact that his 'assumed Cockney' delivery has seen My Life Story compared to **Blur** and the Britpop movement. Before he launched the group, Shillingford had run an 'indie' club in London at the end of the 80s. Various band members have been involved since the group's inception, though Shillingford's main collaborator is Aaron Cahill, who does not perform with the band. Though critically acclaimed, their 1995 debut album, *Mornington Crescent*, failed to provide a breakthrough, and Shillingford found himself on the hunt for a new recording contract. Eventually he moved to **Parlophone Records**, achieving an immediate breakthrough when his debut for the label, '12 Reasons', became his first UK chart hit. Plans for a second album were announced, while Shillingford kept himself busy arranging songs written by **Marc Almond** for **P.J. Proby**'s comeback album. *The Golden Mile* was a suitably lush and glamorous affair. The band were subsequently dropped by Parlophone.

- ALBUMS: *Mornington Crescent* (1995)★★★, *The Golden Mile* (Parlophone 1997)★★★.

My One And Only

This production was similar in many ways to ***Crazy For You***, which came along nine years later. Both productions were based on vintage shows with scores by **George** and **Ira Gershwin**: in *Crazy For You*, the producers went back to ***Girl Crazy*** (1930), and for *My One And Only*, which opened at the St. James Theatre in New York on 1 May 1983, librettists Peter Stone and Timothy S. Mayer reached back even further, and used the 1927 **Fred Astaire** hit, ***Funny Face***, as their role model. *My My One And Only* starred **Tommy Tune**, Broadway's contemporary equivalent of Astaire, and he also shared the choreography chores with Thommie Walsh, so the accent was very definitely on the dance. Tune's co-star was Twiggy, the English 60s fashion model, who had appeared in Ken Russell's film of *The Boy Friend* in 1971. Tune and Charles 'Honi' Coles stopped the show each night with their terpsichorean treatment of the title song, and some other numbers were retained from the original *Funny Face*, including 'He Loves And She Loves', ''S Wonderful', and 'Funny Face'. The rest of the score was culled from other Gershwin shows including 'I Can't Be Bothered Now', 'How Long Has This Been Going On?', and 'Nice Work If You Can Get It'. The story, such as it was, had Twiggy as a record-breaking swimmer and Tune as an intrepid pilot, getting mixed up with some Prohibition-busting bootleggers in the late 20s world of Charles Lindbergh and non-stop flights to various capital cities of the world. Tommy Tune won the 1983 **Tony Award** for best actor, and shared the prize for choreography with Thommie Walsh. The elegant tap dancer, Charles 'Honi' Coles, an ex-vaudevillian who dropped out of the performing business for a while in the 60s and 70s, made a triumphant Broadway comeback in this show at the age of 73, and won the Tony for best supporting actor in a musical. He died in 1992, shortly after receiving the National Medal of the Arts from President Bush. *My One And Only* continued to sing and dance to that gorgeous Gershwin music for a total of 767 performances.

My World - Eddy Arnold

Country balladeer **Eddy Arnold** was recording prior to Hank Williams and was once managed by **Colonel Parker**. By 1965, he had a steady routine of three albums a year and regular touring. **Jim Reeves**' style was immensely popular, and Arnold had a worldwide hit in a similar vein with 'Make The World Go Away'. This album looks like a concept album of 'world' songs but there is only one other, 'What's He Doin' In My World?' Apart from that, there are warm-voiced, intimate interpretations of 'Too Many Rivers', 'It Comes And Goes' and 'As Usual'. The album also contains the distinctive title - 'Mary Claire Melvina Rebecca Jane'.

- Tracks: *What's He Doin' In My World?; Too Many Rivers; It Comes And Goes; Make The World Go Away; The Days Gone By; Mary Claire Melvina Rebecca Jane; I'm Letting You Go; As Usual; I'm Walking Behind You; If You Were Mine; Taking Chances; You Still Got A Hold On Me.*
- First released 1965
- UK peak chart position: did not chart
- USA peak chart position: 7

Myddle Class

Formed in 1965 in New Jersey, USA, the Myddle Class consisted of Dave Palmer, Charles Larkey, Mike Rosa, Danny Mansolino and Rob Phillip. They played at many of New York's leading clubs, including the Night Owl and Cafe Au Go Go, and the group was signed to songwriters **Carole King** and **Gerry Goffin**'s label, **Tomorrow Records**. The first Myddle Class release appeared in December 1965. 'Free As The Wind' was a sumptuous hybrid of Goffin/King's commercial instincts and garage-styled folk rock, but despite positive reviews, it failed to sell. 'Don't Let Me Sleep Too Long' - a song later popularised by the **Blues Project** - was issued in 1966. This driving single reflected the Myddle Class's live sound, but once again it was not a success. It was backed by the haunting 'I Happen To Love', subsequently covered by the **Electric Prunes**. Fourteen months passed before the final Myddle Class single was released. 'Don't Look Back' was originally recorded by the **Temptations**, but the group managed to instil their own personality into their rendition. Sadly, by this point (1967) their collective will to continue was ebbing, and the Myddle Class split up soon after its release. However, a previously unissued master, 'Lovin' Season', appeared on a 1970 compilation *Rock And Roll With Buddah*. Mike Rosa became a house producer for **Elektra Records**, while Dave Palmer joined **Steely Dan**. Charles Larkey was later a member of the **Fugs**, **City** and Jo Mama and, during the 70s, was married to Carole King.

Myers, Amina Claudine

b. 21 March 1942, Blackwell, Arkansas, USA. As a young woman, Myers played piano and sang in church. In the mid-60s she moved to Chicago, became a member of the **AACM** and over the next 10 years or so worked frequently with fellow-members such as **Kalaparush Maurice McIntyre** (*Humility In The Light Of The Creator*), **Muhal Richard Abrams**, **Henry Threadgill** and **Lester Bowie** (*African Children, The 5th Power*). In the early 70s she also played with **Gene Ammons**, **Sonny Stitt** and **Little Milton** as well as leading her own trio. She moved to New York in the mid-70s and spent some time in Europe in the early 80s, recording there with **Frank Lowe** (*Exotic Heartbreak*) and with Martha and **Fontella Bass** and David Peason on the highly-praised gospel set, *From The Root To The Source*. Her first recording as leader, for **London's Leo Records** featured her on piano, organ and vocals, and were powerful, even stark, evocations of her blues and gospel roots. Inexplicably, later recordings - particularly an ill-judged couple of fusion-based albums for Novus - largely failed to capture the outstanding talents that have won her a high standing among her peers. From the mid-80s she has been playing with **Charlie Haden**'s Liberation Music Orchestra, recording with them on *Dream Keeper*.

● ALBUMS: *Song For Mother E* (Leo 1980)★★★, *Salutes Bessie Smith* (Leo 1980)★★★★, *Poems For Piano: The Music Of Marion Brown* (1980)★★, with Muhal Richard Abrams *Duet* (Black Saint 1981)★★, *The Circle Of Time* (1983)★★★, *Jumping In The Sugar Bowl* (Minor 1984)★★★, *Country Girl* (Minor 1986)★★, *Amina* (Novus 1988)★★★, *In Touch* (Novus 1989)★★★, *Jumping In The Sugar Bowl* (Digital Stereo 1995)★★★.

Myers, Bumps

b. Hubert Maxwell Myers, 22 August 1912, Clarksburg, West Virginia, USA, d. 9 April 1968. While still a small boy, Myers moved to the west coast and when he began playing tenor saxophone it was there that he made his debut. Among early engagements were spells with Curtis Mosby, Charlie Echols and **Buck Clayton**, all of whom led bands in Los Angeles. With Clayton, he travelled to China, playing a residency at Shanghai's Canidrome Ballroom. Back in Los Angeles, he played with bands led by **Lionel Hampton** and **Les Hite**, then joined a small group co-led by Lee and **Lester Young**. He visited New York, playing with **Jimmie Lunceford**, the Youngs, then returned to the west coast, served in the US Army, and subsequently resumed his round of short spells in various bands, including those led by **Benny Carter**, Lunceford and **'Big' Sid Catlett**. He spent the 50s and early 60s freelancing on the west coast, sometimes working with Carter, and he was also with **Horace Henderson**'s band. Myers played with conviction, soloing with imagination and flair and providing sterling backing to the artists with whom he worked. His later years were largely inactive due to poor health.

● COMPILATIONS: *Benny Carter And His Orchestra* (Joyce 1945)★★★★, *Mel Powell Quintet* (Pausa 1947)★★★, *Russell Jacquet And His Bopper Band* (King 1949)★★★.

Myers, Dave

b. 30 October 1926, Byhalia, Mississippi, USA. d. 1997. The older brother of **Louis Myers**, Dave bought a guitar after the family moved to Chicago in 1941. During 1951 he became a member of the **Aces**, leaving in 1955, a year after Louis. In the late 50s and early 60s he was part of a rock 'n' roll band with Louis, and when the Aces re-formed at the end of the 60s, he had the opportunity to record with them and as accompanist to artists including **Carey Bell**, **Howlin' Wolf**, **Robert Lockwood**, **Jimmy Rogers**, **Homesick**, **James Williamson** and **Hubert Sumlin**.

● ALBUMS: *You Can't Do That* (Black Top 1998)★★★★.

Myers, Louis

b. 18 September 1929, Byhalis, Mississippi, USA, d. 18 September 1994. Growing up in a musical family, Myers began playing harmonica at the age of eight, and guitar two years later. He moved to Chicago in 1941 and played with Big Boy Spires for three years. With his brother **Dave Myers**, **Junior Wells** and later, drummer Fred Below, he formed the **Aces** and in the 50s became known for his light, jazzy and swinging guitar blues artists (including some years with the re-formed Aces); his own material appeared on the Abco, Advent, and JSP labels. Although he was primarily known for his fluent guitar work, Myers was also an impressive harmonica player in the modern amplified style.

● ALBUMS: *I'm A Southern Man* (Testament 1978)★★★, *Wailin' The Blues* (JSP 1983)★★★.

Myers, Sammy

b. 19 February 1936, Laurel, Mississippi, USA. Originally one of **Elmore James**' Broomdusters working the Chicago circuit, Sammy Myers' early fame rests on a song he recorded for Johnny Vincent's Jackson, Mississippi-based Ace label. 'Sleeping In The Ground', with its **Jimmy Reed**-like lope supplied by The King Mose Royal Rockers, is one of the classic post-war harmonica blues. It was recorded in Jackson in 1957 and the partially blind singer/harmonica player, who also plays drums, went on to produce further singles for the Fury and Soft labels (the latter credited to Little John Myers) before moving back to make his livelihood in the clubs. He recorded for Vincent again, seeing the results issued as part of an album in 1981. Later he formed an unlikely partnership with the much younger, Texan guitarist **Anson Funderburgh**, performing with much success as featured artist with Funderburgh's group the **Rockets**. This partnership celebrated ten years together with an extended UK tour in 1997.

● ALBUMS: *Kings Of The Blues, Volume 2* (1979)★★★, *Genuine Mississippi Blues* (1981)★★★. With Anson Funderburgh *My Love Is Here To Stay* (Black Top 1986)★★★, *Sins* (Black Top 1987)★★★, *Rack 'Em Up* (Black Top 1989)★★★, *What's What They Want* (Black Top 1997)★★★.

Myers, Stanley

b. 6 October 1930, London, England, d. 9 November 1993, London, England. A composer, arranger and musical director for films and television from 1966. In the 50s Myers worked in the theatre, and contributed music to several London West End shows including *A Girl Called Jo* and served as musical director for the **Julian More**-James Gilbert hit musical ***Grab Me A Gondola*** (1956). In 1966 he scored his first film, a comedy entitled *Kaleidoscope*, which teamed Warren Beatty with English actress Susannah York. Two other early projects included *Ulysses* and *Tropic Of Cancer* for the US director, John Strick. Throughout a career spanning over 60 feature films, Myers worked in several countries besides the UK, including the USA, Canada, Australia, and in Europe, particularly France and Germany. In the 70s his credits included *The Walking Stick*, *Age Of Consent*, *A Severed Head*, *Long Ago Tomorrow (The Raging Moon)*, *Summer Lightning*, *X, Y And Z*, *Little Malcolm And His Struggle Against The Eunuchs*, *The Apprenticeship Of Dudley Kravitz*, *The*

Wilby Conspiracy, *Absolution* and *Yesterday's Hero* (1979). In 1978 Myers won his first **Ivor Novello** Award for the theme from the five times Oscar-winner *The Deer Hunter*. It was a UK Top 20 entry for classical guitarist **John Williams**, and was also successful for the Welsh singer Iris Williams under the title of 'He Was Beautiful', with a lyric by **Cleo Laine**. In the 80s, Myers collaborated on the music for several films with **Hans Zimmer**. Together they scored Jerzy Skolimowski's highly-acclaimed *Moonlighting*, starring Jeremy Irons, *Success Is The Best Revenge*, *Eureka*, *Insignificance*, *Taffin*, *The Nature Of The Beast* and *Paperhouse*, amongst others. Myers' solo scores during the 80s included *The Watcher In The Woods*, *Blind Date* (**Bruce Willis**'s big screen success), *The Chain*, *The Lightship*, *Conduct Unbecoming*, *Dreamchild*, *Castaway*, *Sammy And Rosie Get Laid*, *Wish You Were Here*, *The Boost* and *Scenes From The Class Struggle In Beverly Hills* (1989). In 1987 Myers received an award for 'the best artistic contribution' at Cannes for his music to *Prick Up Your Ears*, Steven Frear's 'realistic and evocative look' at the life of playwright Joe Orton, which included the song 'Dancing Hearts' (written with Richard Myhill).

Two years later, Myers won his second Ivor Novello Award for his score for *The Witches*, director Nicholas Roeg's treatment of a story by Roald Dahl. In the early 90s Myers' credits included *Rosencrantz And Guildenstern Are Dead*, *Iron Maze*, *Claude*, *Sarafina!*, and the French-German production *Voyager*. Myers also worked extensively in television, on UK programmes such as *All Gas And Gaiters*, *Never A Cross Word*, *Robin Hood*, *Dirty Money*, *Widows I And II*, *Diana*, *Nancy Astor*, *Wreath Of Roses*, *Scoop*, *Here To Stay*, *The Russian Soldier*, *The Most Dangerous Man In The World*, *My Beautiful Laundrette*, *Christabel* and many more. For US network television he composed music for *Summer Of My German Soldier*, *The Gentleman Bandit*, *The Martian Chronicles*, *Florence Nightingale*, *Monte Carlo*, *Tidy Endings* among others.

In the early 90s Myers was working with the saxophonist **John Harle**. They had just finished recording Myers' specially written piece, 'Concerto For Soprano Saxophone', when he died of cancer in November 1993. In the same year Myers won another Ivor Novello Award for his Stalag Luft television theme, and in 1995 there was a posthumous BAFTA Award and yet another 'Ivor' for his original television music (written with Christopher Gunning) for the highly popular *Middlemarch* series.

Myles, Alannah

Toronto-based vocalist Myles spent much of her early career unsuccessfully shopping for a recording contract in her native Canada, but when she and writing partner Christopher Ward changed tack, targeting an American deal with a David Tyson-produced demo and a video for 'Just One Kiss', they met with almost instant success. Tyson produced *Alannah Myles*, an excellent commercial hard-rock debut on which the vocalist turned her deep, soulful voice to a variety of material, from gentle acoustic guitar-based ballads to raunchy rock 'n' roll. After the years of struggle, the debut ironically took off rapidly in Canada, with 'Love Is' helping Myles to achieve major status in just three months, but the slow, steamy raunch of 'Black Velvet' brought much wider success. She suddenly found herself topping the US singles chart and hitting the Top 3 in the UK as 'Black Velvet' became a worldwide hit. *Alannah Myles* subsequently became the most successful debut in Canadian music history, selling more than five million copies globally. Myles subsequently proved that she was no mere studio songbird, taking her band out on the road. Her most recent albums, *Alannah* and *Arrival*, failed to find favour beyond her cult following.

● ALBUMS: *Alannah Myles* (Atlantic 1989)★★★★, *Rockinghorse* (Atlantic 1992)★★★, *Alannah* (Atlantic 1995)★★, *Arrival* (El Dorado 1997)★★★.

Myles, Heather

b. 31 July 1962, Riverside, California, USA. Myles was raised on a horse ranch in Texas and her brother was a rodeo rider. Heavily influenced by **Merle Haggard**, **Patsy Cline**, **Tammy Wynette**, **Doris Day**, **Judy Garland** and **Buck Owens**, she spent several years playing the honkytonk circuit. **Dwight Yoakam**'s fiddler, Brantley Kearns, also plays for Myles. She made her recording debut on HighTone's Western Beat sampler, *Points West*, with her songs 'Lovin' The Bottle' and 'Rum And Rodeo', which was written about old-time rodeo rider Casey Tibbs. An excellent country writer, her debut album caused a stir, not so much because of the songs, but because she looked like Princess Diana on the cover. She tours with her band the Cadillac Cowboys. 'Call me a bitch, but you've got to be a bitch to make it in this business' is one of her theories, the other as relayed to *Country Music People* is: 'I'm in it for the long haul, sink or swim, come hell or high water, I'll make it in this business or I'll die trying'.

● ALBUMS: *Just Like Old Times* (HighTone 1992)★★★, *Rum And Rodeo* (HighTone 1994)★★★, *Untamed* (Demon 1995)★★★, *Sweet Little Dangerous: Heather Myles Live At The Bottom Line* (Demon 1996)★★.

Myofist

A Canadian quartet of Ron Chenier (guitar/vocals), Ed Egan (keyboards), Jeff Nystrom (bass) and John Chenier (drums), Fist, as they were known in the USA and Canada, were forced to embellish their name due to the existence of an existing group called Fist in the UK. They formed in the late 70s and made their debut with *Round One*, a Canada only release, which was dominated by Egan's keyboards. By the time the group signed an international recording contract with **A&M Records** in 1980, they had altered their approach considerably. Instead of the complexity of old, Myofist now specialised in unfettered, rampaging rock riffs delivered with a real sense of authenticity. The best of their three sets for A&M was undoubtedly 1981's

Thunder In Rock, by which time Bob Patterson (drums) had replaced John Chenier and Ivan Tessier (keyboards) had taken over from Egan. Considered by many to be one of the great overlooked rock collections of the early 80s, it nevertheless failed to lift the band into the mainstream. One further album for A&M and another for an independent also flopped, and by the mid-80s the band had broken up.

- ALBUMS: *Round One* (TCD 1979)★★, *Hot Spikes* (A&M 1980)★★★, *Thunder In Rock* (A&M 1981)★★★★, *In The Red* (A&M 1983)★★★, *Danger Zone* (Cobra 1985)★★.

Myrow, Joseph

b. 28 February 1910, Russia, d. 24 December 1987, Los Angeles, California, USA. A popular composer from the 40s to the late 50s, mostly for movies, Myrow was educated at the University of Pennsylvania, Philadelphia Conservatory of Music and the Curtis Institute of Music. He graduated as an accomplished pianist, and served as a guest soloist with several symphony orchestras, including those of Cleveland and Philadelphia. After working as musical director for some Philadelphia radio stations, Myrow started composing for nightclub revues in cities on the east coast. His early songs in the late 30s included 'Haunting Me', 'Overheard In A Cocktail Lounge', 'The Fable Of The Rose' and 'I Love To Watch The Moonlight'. In the early 40s he wrote 'Autumn Nocturne' (a big hit for **Claude Thornhill**) and 'Velvet Moon'. In 1946, he and **Eddie De Lange** contributed several songs to the movie *If I'm Lucky*. In the same year, Myrow began what was to be a 10-year association with lyricist **Mack Gordon**. Together they wrote eight songs for *Three Little Girls In Blue*, including 'Somewhere In The Night', 'Always A Lady', 'On The Boardwalk In Atlantic City' and 'You Make Me Feel So Young'; the latter eventually became indelibly linked with **Frank Sinatra**. From 1947-50 the team provided the songs for four movies starring **Betty Grable**, including ***Mother Wore Tights*** ('Kokomo, Indiana', 'There's Nothing Like A Song' and 'You Do', which was nominated for an Academy Award, and became a hit for **Dinah Shore** and **Vaughn Monroe**), *When My Baby Smiles At Me* ('By The Way' and 'What Did I Do?'), *The Beautiful Blonde From Bashville Bend* ('Every Time I Meet You') and ***Wabash Avenue*** ('Baby Won't You Say You Love Me' and 'Wilhelmina', which was also nominated for an Oscar). Myrow and Gordon continued into the 50s with *The I-Don't-Care Girl* ('This Is My Favorite City'); *I Love Melvin* starring **Donald O'Connor** and **Debbie Reynolds** ('A Lady Loves', 'Where Did You Learn To Dance?' and 'There You Are'); and *Bundle Of Joy*, in which Reynolds appeared with husband **Eddie Fisher**. Myrow also contributed several numbers to *The French Line*, with **Ralph Blane** ('Comment Allez-Vous?', 'What Is This I Feel?', 'Well, I'll Be Switched' and 'Wait Till You See Paris'). His other compositions included 'Five O'Clock Whistle' (a hit for **Glenn Miller**, **Erskine Hawkins** and **Ella Fitzgerald**); 'It Happens Every Spring' (movie title song), 'Endless Love', 'Love Is Eternal', 'Five Four Blues', 'Soft And Warm', 'Three Quarter Blues' and 'Someday Soon'. His other collaborators included Kim Gannon, Jean Stone and Bickley Reichner. Josef Myrow died of Parkinson's disease in 1987.

Mystery Girl - Roy Orbison

Who could have known that the much-loved **Roy Orbison** would record his best album at this late stage in his career; furthermore, that he would be dead only a few months later. The success of his role in the **Traveling Wilburys** gave him a much-deserved boost. Orbison had *the* great voice of pop and after many years of indifferent material he finally hit gold with great songs such as 'You Got It' (written with **Jeff Lynne** and **Tom Petty**), 'Careless Heart' (written with **Diane Warren**) and 'A Love So Beautiful' (written with Lynne). Orbison's tragic dedication to the listener when he finished this album was 'don't give up before the miracle happens'.

- Tracks: *You Got It; In The Real World; Dream You; A Love So Beautiful; California Blue; She's A Mystery To Me; The Comedians; The Only One; Windsurfer; Careless Heart.*
- First released 1989
- UK peak chart position: 2
- USA peak chart position: 5

Mystery Of Edwin Drood, The

In this innovative musical which was 'suggested by the unfinished novel of the same name by Charles Dickens', a newcomer to Broadway, the author and songwriter **Rupert Holmes**, invited the audience themselves to vote for what they thought should be the outcome at the end of the evening - and it proved to be a popular notion. The show opened at the Imperial Theatre in New York on 2 December 1985, and the story was told as if it was being performed as a play within a play at a London music hall in the late 19th century. The traditional figure of the emporium's Chairman was played by George Rose, and the rest of the cast was led by **Betty Buckley**, who played Drood, **Cleo Laine** as Princess Puffer the keeper of an infamous opium den, and Howard McGillin. Holmes's imaginative and relevant songs included 'Perfect Strangers', 'The Wages Of Sin', 'Moonfall', 'Don't Quit While You're Ahead', 'Both Sides Of The Coin', 'Ceylon', 'Off To The Races', and 'No Good Can Come From Bad'. The show had an excellent run of 608 performances, and, in a very poor season for new musicals, scooped the **Tony Awards**, winning for best musical, book, score, actor (Rose), and director (Wilford Leach). The short-lived London production starred Julia Hills, the pop singer **Lulu**, and Ernie Wise, the surviving partner of one Britian's best-loved comedy double acts, Morecambe And Wise.

Mystery Trend

An early but minor group in the San Francisco scene of the 60s, the Mystery Trend took its name after misunderstanding a line in **Bob Dylan**'s 'Like A Rolling Stone' which referred to a 'mystery tramp'. The group consisted of Ron Nagle (vocals), Bob Cuff (guitar), Larry Bennett (bass), Larry West (lead guitar) and John Luby (drums). They performed many concerts in the San Francisco ballrooms of the era, but released only one single, 'Johnny Was A Good Boy'/'A House On The Hill' on **Verve**, in early 1967, at which time West departed. Cuff left the band in the summer of 1967 and was replaced by John Gregory, who went on to join **Seatrain**. The Mystery Trend split up in 1968. Nagle recorded a solo album, *Bad Rice*, in 1970 and produced albums by **Paul Kantner** (of **Jefferson Airplane**) and **John Hiatt**. Nagle also formed a unit called **Durocs** during the 70s.

Mystic Revealers

The Mystic Revealers performed for most of their career on the fringe of the Jamaican music industry, in and around the Bull Bay area. Led by the enigmatic Billy Mystic (b. Anthony Wilmott), and featuring Nicky Henry (drums), Chris Burth (percussion), Leroy Edwards (bass), Paul Smith (keyboards) and Dexton Davis (guitar), the band initially released *Young Revolutionaries*, which was met with critical acclaim but failed to attract Jamaican reggae fans. The group's righteous stance established a significant US following, which led to an association with the Washington-based entrepreneur Dr. Dread. In 1995 the band appeared alongside **Robert Ffrench** who was promoting his compilation *With Heavy D And Friends*, following an exhaustive European tour. Live performances brought the band further praise, and their promotional videos featured cameos from leading Jamaican entertainers, including Carl Bradshaw and **Judy Mowatt**. The ensemble released a number of singles, notably 'Religion', 'Space And Time', 'Remember Romeo' and the celebratory, 60s-styled 'I Believe In Love'. Many of the singles featured on the band's third and final album with Dr. Dread, which also included the classic 'Righteous Man'. The Mystic Revealers maintained their profile through to the mid-90s, continuing with their brand of conscientious lyricism. The band subsequently changed label and released a successful single, 'I'm Gonna Tell You', with **Anthony B**. In addition to his recording commitments, Wilmott concurrently pursued an acting career playing CC, the lead singer of a band, in the Jamaican soap opera *Royal Palms Estate*. The Mystic Revealers also featured in the series when they performed 'There's Got To Be A Better Way', appearing as CC's backing band.

● ALBUMS: *Young Revolutionaries* (Ras 1994)★★★, *Jah Works* (Ras 1995)★★★, *Space And Time* (Ras 1996)★★★, *Space And Dub* (Ras 1996)★★★.

● COMPILATIONS: *Portrait* (Ras 1997)★★, with Anthony B. *This One's For Jah* (Mesa 1997)★★★★.

Mystics

This rock 'n' roll vocal ensemble came from Brooklyn, New York, USA. The members were brothers Phil (lead) and Albee Cracolici (baritone), Bob Ferrante (first tenor), George Galfo (second tenor), and Allie Contrera (bass). The Mystics helped popularize the Italian-American doo-wop sound that came out of New York City in the early 60s, but like many such groups they did it with only one hit, 'Hushabye' (US pop Top 20, 1959). The song was written by the great songwriting team of **Doc Pomus** and **Mort Shuman** and has become a staple of US oldie stations. A follow-up, 'Don't Take The Stars', scraped the bottom of the charts later in 1959. Failing to get another hit record, the Mystics broke up in the early 60s. They reunited in the 80s to perform at oldies shows and that led to a critically well-received album for a revival label, Ambient Sound, in 1982. By this time, however, the audience for doo-wop was limited to a passionate few on the Eastern seaboard and the album remained obscure.

● COMPILATIONS: with the Passions *The Mystics And The Passions* (1979)★★★, *Crazy For You* (1982), *The Complete Mystics* (1985), *Golden Classics* (1987), with the Jarmels *The Mystics Meet The Jarmels* (Ace 1990)★★★.

Mythra

Judas Priest-influenced band from the north-east of England who came together in 1979 at the height of the **New Wave Of British Heavy Metal** and released one of the most outstanding records of the era. Yet the band - Vince High (vocals), Mick Rundel (guitar), Barry Hopper (drums), Maurice Bates (rhythm guitar) and Pete Melsom (bass) - never achieved the greatness a band that sells 15,000 singles in 20 days deserves. The EP, *Death And Destiny*, first released on Guardian Records, was quickly reissued on Street Beat Records to coincide with their appearance at the Bingley Hall festival with **Motörhead**. It, too, sold well and their battle cry of 'Death And Destiny' was sung by a thousand voices at the aforementioned gig. However, by 1981 their name was absent from the live listings, leaving the EP to command a high collectors' value and cult reputation. **Metallica** fans should track it down to see how much ***Kill 'Em All*** owes to this band.

N

N'Dour, Youssou

b. 1959, Dakar, Senegal. Born in the Medina, or 'old town', district of Dakar, N'Dour is the son of Ndeye Sokhna Mboup, herself a well-known traditional musician, who gave him his grounding in the traditional music of the Wolof people. His first public performances came with two local music and drama groups, including Sine Dramatic, which he joined in 1972. The following year he made his first public appearance with a modern band, singing with Orchestre Diamono. In 1975, he toured the Gambia with the band, returning after his parents complained he was too young to start a life on the road. In 1976 N'Dour took the first steps in a career which would establish him as one of Senegal's greatest musical pioneers, joining the Star Band, who were the houseband at Dakar's leading nightspot, the Miami Club. With them N'Dour began to forge the fusion of western electric instrumentation and traditional Wolof rhythms and lyrics that became known as mbalax - a route that was simultaneously being explored by fellow Dakar bands **Orchestre Baobab** and Orchestre Le Sahel. In 1979 N'Dour left the Star Band, and set up Etoile De Dakar, which in 1982 he re-formed as **Super Etoile De Dakar**. The mature mbalax style emerged at this time, as N'Dour added a variety of western instrumentation to the tough, multi-rhythmic Wolof folk songs that he was reinterpreting: a base of rolling, flamenco-like guitars, fuzz-box guitar solos and stabbing, **Stax**-like horns. Slowly, the sound developed. Ten cassette releases, starting with *Tabaski* in 1981, displayed an increasing fullness and power of arrangement. The lyrical subject matter ranged from folk tales to celebrations of life in Dakar, and the problems faced by migrants to the cities. In Senegal, N'Dour's reputation increased. His prowess as a praise singer attracted rich and famous patrons, all of them keen to be immortalized in his songs and willing to pay large sums of money for the privilege. Poorer people, particularly the urban youth, identified with his pride in his Wolof roots while also enjoying the rock and soul edges his instrumentation and arrangements brought to the music. Outside Senegal his music received wider attention with the western release of two classic albums, *Immigres* (1985) and *Nelson Mandela* (1986), which attracted sustained critical praise and significant sales in the USA, UK and France. In 1987 N'Dour was invited to support **Peter Gabriel** on a lengthy USA tour, returning to Dakar with an Akai sampler with which to record and further explore the traditional sounds of Senegal. The results were to be heard on *The Lion* and its 1990 follow-up *Set*. Both were realized via a new contract with **Virgin Records**, though he was later unceremoniously 'released' from the contract. For purists in the west, the albums showed rather too much western influence. His Senegalese audience, however, received them with huge enthusiasm. Books and videos on N'Dour followed, cementing his position as the pre-eminent African musical export of the 90s. While *Eyes Open*, despite several enchanting songs, led some to believe N'Dour had lost his edge, *The Guide* pronounced his talent undiminished. Collaborating with **Jacob Desvarieux**, **Branford Marsalis** and others, it was the first album to be conceived, recorded and produced in Senegal. Taken from it, '7 Seconds', a duet with **Neneh Cherry**, reached number 3 in the UK charts in 1994, only furthering N'Dour's status as a genuine crossover artist.

● ALBUMS: *Show A Abidjan* (ED 1983)★★, *Diongoma* (MP 1983)★★★, *Immigrés* (Celluloid/Earthworks 1984)★★★★, *Nelson Mandela* (ERT 1985)★★★★, *The Lion* (Virgin 1989)★★★, *Set* (Virgin 1990)★★, *Eyes Open* (40 Acres 1992)★★, *Wommat: The Guide* (Columbia 1994)★★★★, with Yandé Codou Sène *Gainde - Voices From The Heart Of Africa* (World Network 1995)★★★.

● COMPILATIONS: *Hey You! The Best Of* (Music Club 1993)★★★, *Live - Bir Sorano Juin '93, Vols. 1 & 2* (Studio 1993)★★★. Etoile De Darkar Featuring Youssou N'Dour *Thaipathioly* (Stern's 1994)★★★.

N-Joi

This group consists of the Essex, England-born 'brothers of hardness' Mark Franklin and Nigel Champion, who were originally joined by the singer Saffron. Their five minutes of fame came in 1991 with 'Adrenalin' (on **DeConstruction Records**), an overwrought affair much admired by Liam Howlett of **Prodigy**. This was quickly followed by the UK Top 10 success of the re-released 'Anthem'. They released a recording of their stage set, *Live In Manchester*, for the same label in February 1992, which lasted over 28 minutes and included over a dozen separate tunes in the mix. They followed up with a more conventional EP that included a Moby remix of their 'Mindflux' single for **RCA Records** in the USA. Saffron attempted a solo career with garage singles such as 'One Love' for **WEA Records** in 1992.

● ALBUMS: *Inside Out* (DeConstruction 1995)★★★.

N-Tense

The raps of this 90s New York, USA hip-hop duo are conducted against the surprising and rather fetching backdrop of an off-the-wall, ecologist philosophy. Dion Blue (aka Woodbanga) and his partner Taylor Schofield (aka Big Rallo) use the physical and metaphysical qualities of trees and forests to inform their sound: 'What we represent is the backwoods of the industry, the deep, dark section.' They began their career with the single 'Raise The Levels Of The Boom', on which lyrical references to woodsmen and trees abounded, aided by a video clip filmed in the woods of Central Islip, Long Island, New York. On its b-side, 'Wash His Back', the theme was stretched to indicate a sense of community between young black men, somewhat akin to the relationship of 'a copse of trees growing together'. It certainly made a change from the outrageous boasts normally associated with gangsta rap. The album from which the two songs were drawn, *If Trees Could Talk*, continued to address a similar theme.

● ALBUMS: *If Trees Could Talk* (Tree 1994)★★★.

N-Troop

Touted as the new protégés of **Soul II Soul** and Jazzie B, London, England band N-Troop comprises DJ Dessie D, Yvonne (vocals; Dessie D's sister) and Stuart OV (rapper). They met Jazzie B when they were recording in the studio next door in the early 90s, and the renowned producer was so enamoured with N-Troop's 'Matter Of Fakt' that he had a contract drawn up for them the next day. The song extolled the names and achievements of a roster of black people and artists. The brother and sister team grew up singing in the gospel churches of the West Midlands, while Stuart OV's delivery was informed by the reggae **sound systems** of south London, where he grew up. As a dancehall DJ (equating to MC in rap terms) he had begun recording in 1985 for **Smiley Culture**'s Happening label, making his debut with 'Save Me Your Love'. As N-Troop there was a conscious effort to reflect rap from a black British perspective, rather than American. Rather than drive-by shootings, lyrics touched on the 'joy-riding' craze and the murder of James Bolger. 'Matter Of Fakt' was released as only the second single on Jazzie B's newly inaugurated Funki Dred Records, but the band's career was disrupted when the label suffered problems caused by the withdrawal of its backers' funding.

N.R.T.

Formerly No Right Turn, N.R.T. are a hard working folk band from Derby, England, band who have an excellent repertoire of acidic roots rock. The focal point, Jayne Marsden, has a distinctive voice, put to effective use on a series of pacy releases which leave their folk prologues far behind. One of the best unsigned bands on the UK club circuit in the early 90s

● ALBUMS: *New Rising Tide* (1992)★★★.

N.W.O.B.H.M. (see New Wave Of British Heavy Metal)

N2-Deep

A white rap trio based in Vallejo, Calfornia, USA. They were formed by their DJ and producer, Johnny 'Z' Zunino, who introduced MCs Jay 'Tee' Trujillo and TL Lyon. The title track of their debut gave them a substantial crossover hit (reaching US number 14), though their legitimacy as an act within the hardcore Profile fraternity was confirmed with cuts like 'What The Fuck Is Going On?'.

● ALBUMS: *Back To The Hotel* (Profile 1992)★★.

Na Fili

A band from Cork, playing straight Irish traditional music with depth and dedication. The name translates from old Irish as 'poets'. Certainly, it is music with a rhythm and a rhyme.

● ALBUMS: *Na Fili 3* (1973)★★★.

Nada Surf

After making their initial impact with the single, 'Popular', this Los Angeles, California, USA-based alternative rock band then struggled to shake off accusations that they were a 'novelty band'. The single - a teenage guide to winning popularity - was actually only partially representative of the group's songwriting, and was seen by some as an answer record to **Radiohead**'s 'Creep'. Its lyrics - 'I'm a quarterback/I'm popular/I've got my own car/I'm a football star' - were written by singer/guitarist Matthew Caws in tribute to his own high school alienation. Prior to forming Nada Surf with Daniel Lorca (bass) and Ira Elliot (drums), he had been a member of a number of unsuccessful independent groups. He had also worked as a journalist, taking a post as associate editor on the musicians' magazine *Guitar World*. 'Popular' was followed by the release of an EP, *Karmic*, for No. 6 Records (run by Terry Tolkin as a subsidiary of **Elektra Records**) and their full album debut for the parent label, *High/Low*.

● ALBUMS: *High/Low* (Elektra 1996)★★★.

Nagel, Freddy

b. USA. Nagel formed his first dance band, a combo geared towards high society parties and plush ballrooms, in California, USA, in the mid-30s. With vocalists including Lorraine Benson, Bob Locken, Ken Jackson and Allen Overend, their style of goodtime dance music was branded 'Sophisticated Swing'. As well as hotels they found premier engagements in amusement parks including Jantzen Beach (Portland) and Natatorium Park (Spokane, Washington). By the 40s the orchestra had switched approach from 'sweet' to 'swing', touring throughout the Midwest and playing both the Aragon and Trianon Ballrooms in Chicago. However, when the number of bookings went into decline, Nagel chose to drop the music business, taking up farming on a ranch in Susanville, California.

Nagle, Ron

Nagle was a founding member in San Francisco, California, USA, in 1965 of the Terrazzo Brothers, the R&B act that soon evolved into the **Mystery Trend**, one of the instigators of the 'San Franciscan Sound'. With Nagle on keyboards and vocals, they were a popular live attraction, but were overtaken by others, including the **Grateful Dead** and **Jefferson Airplane**. In 1967 Nagle formed the Fast Bucks which included John Blakely, and in 1970 Nagle was invited to join Blakely in **Stoneground**, but he refused, opting instead to record *Bad Rice*, produced by **Jack Nitzsche**, on which members of Stoneground and **Commander Cody**'s Lost Planet Airmen joined **Ry Cooder**. Nagle's songwriting talents stretch from tough rock songs to tender, sweeping ballads, each of which are enhanced by his dry wit. Over the years he extended his craft, penning scores for horror movies as well as the **Tubes**' song 'Don't Touch Me There'. In 1978 Nagle formed the **Durocs**, but this venture folded two years later. Ron Nagle is now a ceramic artist.

● ALBUMS: *Bad Rice* (Warners 1970)★★★.

Nail, Jimmy

b. 16 March 1954, Newcastle-upon-Tyne, Tyne & Wear, England. Never the most natural pop star, the actor Jimmy Nail's efforts in front of a microphone have nevertheless brought him huge UK success. As the son of the boxer and Huddersfield Town footballer, Jimmy Bradford, Nail worked hard on misspending his youth and was expelled from school and was later jailed for football violence. After prison, though, he mended his alcoholic ways and began singing in pubs and clubs. He fronted the band King Crabs, with whom he wore a dress on stage, before embarking on his own songwriting. After a few small acting parts, he received his break when he got the part of the loveable philistine 'Oz' in the widely acclaimed ITV television series, *Auf Wiedersehen, Pet!* Subsequent acting roles have played upon a gritty, rough-edged demeanour. His musical career took off when his version of **Rose Royce**'s 'Love Don't Live Here Anymore' reached number 3 in the UK chart. However the follow-up single 'That's The Way Love Is' and his debut album flopped, and so he concentrated on his acting career , especially the detective series *Spender*, which ran for the next seven years. This drama, which Nail co-wrote with Ian LaFrenais, had a musical background. When Nail returned to music it was with the UK number 1 single 'Ain't No Doubt'. However, its follow-up, 'Laura', failed to breach the Top 50. Nail pressed on with a new television series, *Crocodile Shoes*, which followed the career of a down-at-heel pub-rocker on his way to Nashville and stardom. The album that accompanied it became the biggest-selling UK release of 1994, and featured guest writer **Prefab Sprout**'s Paddy McAloon. The title track and 'Cowboy Dreams' (whose UK's ***Top Of The Pops*** television transmission featured an appearance by fellow Newcastle native **Sting**) also made the UK Top 10. *Big River* featured Nail's version of a 60s beat group chestnut with the **Merseybeats**' 'I Think Of You'.

● ALBUMS: *Take It Or Leave It* (Virgin 1992)★★, *Growing Up In Public* (East West 1992)★★★★, *Crocodile Shoes* (East West 1994)★★★★, *Big River* (East West 1995)★★, *Crocodile Shoes II* (East West 1996)★★.

● COMPILATIONS: *The Nail File - The Best Of Jimmy Nail* (East West 1997)★★★.

● VIDEOS: *Somewhere In Time, Somewhere On Tour* (Warner Music Vision 1995), *Cowboy Dreams* (1995).

Nailbomb

A side-project for **Sepultura** vocalist/guitarist Max Cavalera (b. Belo Horizonte, 4 August 1969) and **Fudge Tunnel** singer/guitarist Alex Newport, both residents of Phoenix, Arizona. Nailbomb arrived with the public thus: 'It was right after the last show on the **Ministry** tour. It was in San Diego and we were having a party. Me and Alex were talking 'cause the tour was over, the rest of the guys in Sepultura were going to Brazil, and I wasn't going because it was close to the time my son (Zyon) would be born. But I didn't want to stay and just do nothing in Phoenix...So I told Alex, "why don't we get together and do some songs, just for the hell of it". We didn't even think of recording anything'. Originally titled Hate Project, then Sickman, they eventually settled on Nailbomb because both partners wanted something 'real shocking'. A tape of the duo's demos reached Monte Conner at **Roadrunner**. He secured a larger budget, and the result was *Point Blank*, which improved on the quality of the original demos but maintained the punk sound (a cross between **Big Black** and **Discharge**) that they had developed together. Contributions came from Sepultura's lead guitarist Andreas Kisser and drummer Igor Cavalera, together with an appearance by **Fear Factory**'s Dino Cazares on '24 Hour Bullshit'. A second album was essentially a live recording, although Cavalera's vocals begin to grate painfully by the end of the set.

● ALBUMS: *Point Blank* (Roadrunner 1994)★★★, *Proud To Commit Commercial Suicide* (Roadrunner 1995)★★.

Najma

b. Najma Akhtar, 18 September 1962, Chelmsford, Essex, England. Akhtar began singing in 1984 having recently qualified as a chemical engineer. Winner of the Asian Song Contest held in Birmingham, England, in that year, she recorded an album in India in 1986 before releasing *Qareeb*, her international debut, a year later. Recorded in England, this album featured a selection of Ghazals (traditional eastern lyric love poems) put to melodies written by Akhtar and accompanied by a combination of traditional Asian and modern western musicians, including saxophonist Ray Carless. *Qareeb* was widely acclaimed and introduced western listeners to Akhtar's pure, soaring voice. Songs from the album were used for an international fashion show and in the film *Sammy And Rosie Get Laid.* Over the next two years Akhtar sang throughout the world, including performances as part of the WOMAD 1989 tour. In that year, *Atish* (meaning 'fire') was released. It drew on a broader range of influences (everything from Indian film music to C&W), and although Najma's vocals were of her customary high standard and percussionist **Talvin Singh** was featured to good effect, it was an only partially successful mix. 1992's *Pukar - Calling You* was notable for the reggae-influenced 'Mousum Sahana' and a track based around her vocal improvisations. Throughout her musical career Akhtar's voice has also been used to add passion and colour to albums by a variety of artists ,including **Andy Summers**, **Jah Wobble**, **Steve Coleman** and **Robert Plant/Jimmy Page**. *Forbidden Kiss* was a modern adaptation of the film music of Indian composer Sachin Dev Burman.

● ALBUMS: *Qareeb* (Triple Earth 1987)★★★★, *Atish* (Triple Earth 1989)★★★, *Pukar - Calling You* (Last Minute Productions 1992)★★★, *Forbidden Kiss - The Music Of S.D. Burman* (Shanachie 1996)★★★.

Nakajima, Miyuki

b. 23 February 1952, Hokkaidô, Japan. After winning various amateur minor talent contests, singer-songwriter Nakajima was signed to Canyon Records when she won the 1975 national Japanese Yamaha Popular Music Contest. Her debut release for the label was the competition winner, 'Azamijono Lullaby' ('Miss Azami's Lullaby'). Her second single, 'Jidai' ('The Time') won a Grand Prix at the World Popular Song Festival in November 1975, making her one of the twin stars of Japanese 'new music', along with **Yumi Mattôya**. Nakajima's introspective songs, including such hits as 'Wakare Uta' ('Farewell Song') (1977) and 'Akujo' ('A Bad Woman') (1981), have since been appreciated by variety of audiences, including readers of modern poetry, and some half-a-dozen books have been written about Nakajima and her songs.

● ALBUMS: *Watashino Koega Kikoemasuka (Do You Hear My Voice?)* (1976)★★★★, *Min'na Satteshimatta (Everybody Has Gone)* (1976)★★★, *A-ri-ga-tô (Thank You)* (1977)★★★, *Aishiteiruto Ittekure (Please Say 'I Love You')* (1978)★★★, *Shin'ainaru Monoe (To My Dear)* (1979)★★★, *Okaerinasai (Welcome Home)* (1979)★★★, *Ikiteitemo Iidesuka (Is It Alright For Me To Be Alive?)* (1980)★★★, *Ringetsu (Near Her Time)* (1981)★★★, *Kansuigyo (Cold-Water Fish)* (1982)★★, *Yokan (Presentiment)* (1983)★★, *Hajimemashite (How Do You Do?)* (1984)★★★, *Oironaoshi (The Bride's Change Of Dresses)* (1985)★★, *Miss M.* (1985)★★★★, *36.5 C* (1987)★★★, *Nakajima Miyuki* (1988)★★★, *Goodbye Girl* (1988)★★★★, *Utadeshika Ienai (You Can Only Say In Songs)* (1991)★★★.

● COMPILATIONS: *The Best Of Miyuki Nakajima* (1986)★★★★, *Singles* (1987)★★★, *CD Box 10* (1988)★★★★, *Presents Best Selection 16* (1989)★★★★.

● FURTHER READING: *Nakajima Miyukiwo Motomete (Looking For Miyuki Nakajima)*, Taijirô Amasawa. *Kataomi (One-side Love)*, Miyuki Nakajima.

Naked City

Formed in 1990, this radical act revolves around alto saxophonist/composer **John Zorn** (b. 2 September 1953, New York City, New York, USA.) A leading figurehead of the 'downtown' *avant garde* enclave, centred on New York's Lower East Side, Zorn drew increasing parallels between free jazz and sonic extremists **Napalm Death**, whom he consistently championed. His radical versions of **Ornette Coleman** compositions unveiled on *Spy Vs Spy* (1989) bore the legend "Fucking hardcore rules" and set the tone for the founding of Naked City. **Fred Frith** (bass), formerly of **Henry Cow**, **Bill Frisell** (guitar), Wayne Horvitz (keyboards) and Joey Baron (drums) joined Zorn for the group's self-titled album debut. Jazz, surf and noise gelled perfectly on this impressive collection, which merged original compositions with 'The James Bond Theme' and sundry film music, each of which was viciously deconstructed. Guest vocalist Yamatsuka Eye, from Japanese hardcore act the Boredoms (*Soul Discharge*, 1991), was billed as special guest, although he later became a full-time member. The sense of adventure on *Naked City* maintained on the equally compulsive *Torture Garden*, after which Zorn undertook an offshoot project, Painkiller (*The Guts Of A Virgin*, 1991), with Frisell and Napalm Death drummer Mick Harris. A film soundtrack, *Heretic Jeux Des Dames Cruelles*, released on the Japanese Avant label, maintained Naked City's uncompromising stance; track titles including 'Copraphagist Rituals' merely heightened the controversy. A second Avant disc, *Grand Guignol*, proved even more challenging, combining Debussy's 'La Cathedrale Engloutie' and Charles Ives' 'The Cage' with 32 virulent blasts of freeform noise, only three of which lasted more than one minute. Zorn and Naked City remain at the cutting edge of adventurous music.

● ALBUMS: *Naked City* (Nonesuch 1990)★★★★, *Torture Garden* (1990)★★★★, *Heretic - Jeux Des Dames Cruelles* (Avant 1992)★★★, *Grand Guignol* (Avant 1993)★★★, *Radio* (Avant 1993)★★, *Absinthe* (Avant 1994)★★, *Avenue Blue* (Bluemoon 1995)★★★.

Naked Eyes

A duo of Peter Byrne (vocals) and Rob Fisher (keyboards), UK group Naked Eyes enjoyed considerable US success with a simple but effective version of **Burt Bacharach** and **Hal David**'s 'Always Something There To Remind Me'. Released in 1983, it reached number 8 (the song's highest American placing in its many versions) and preceded the release of three further minor US hits. Despite this success, the group broke up in 1984 after the comparatively disappointing performance of *Fuel For The Fire*. Fisher subsequently joined with Simon Climie to form **Climie Fisher** - a group who enjoyed UK chart success in the late 80s.

● ALBUMS: *Naked Eyes* (EMI 1983)★★★, *Fuel For The Fire* (EMI 1984)★★.

Naked Prey

This US group was founded in 1981 in Tucson, Arizona, by Van Christian (guitar, vocals), formerly of the Serfers. David Seger (guitar, vocals), Richard Badenious (bass) and Sam Blake (drums) completed the line-up featured on the unit's mini-album debut. The set was produced by ex-Serfer Dan Stuart, guitarist in **Green On Red**, but although comparisons were naturally drawn between the two, Naked Prey offered a louder, heavier sound. This was more clearly heard on *Under The Blue Marlin*, on which Blake had been replaced by Tom Larkins. *40 Miles From Nowhere*, which featured the **Rolling Stones**' 'Silver Train' and **Glen Campbell**'s 'Wichita Lineman', was regarded as a disappointment, and the group's musical momentum noticeably faltered. Van Christian nonetheless continues to front his creation, although it now seems doomed to cult status. *Kill The Messenger* was recorded live in Tucson in 1988.

● ALBUMS: *Naked Prey* mini-album (Down There 1984)★★★, *Under The Blue Marlin* (Frontier 1986)★★★, *40 Miles From Nowhere* (Frontier 1987)★★, *Kill The Messenger* (Fundamental 1990)★★.

Naked Raygun

Formerly Negro Commander, a band whose life span extended to a single show, Chicago, Illinois, USA's Naked Raygun were their city's premier hardcore band of the early 80s. Despite appearances to the contrary, their name was chosen prior to the election of US President Ronald Reagan. Dropping bass player Marco Pezzati for Camilo Gonzalez of the Wayouts at the same time as they lost their original name, the rest of the band comprised Jeff Pezzati (vocals) and Santiago Durango (guitar). No drummer featured in the original line-up until Jim Colao was recruited. Santiago then moved on to **Big Black** and Arsenal, and was replaced by John Haggerty who had already played saxophone at early shows. Their recording career had begun with the documentary 1981 Chicago live compilation, *Busted At Oz*, released on **Autumn Records** (it also featured the Effigies and Strike Under, from whom later members would come). New drummer Eric Spicer (ex-DVA) was drafted in 1983 as the group began to take shape. 'The old line-up didn't have a common, long-term goal. We just had practices, we just played some songs we had in our heads . . . We never talked about records, we played any show in Chicago we could get . . .' They played their first New York date at Gildersleeves later that year. It had taken the band three years to complete their first tour, after which they announced two further tours in 1984. Their first record release had been 1983's cacophonous *Basement Screams* EP on **Ruthless Records** (run by Big Black and the Effigies, and entirely different to the label of the same name operated by rapper **Eazy E**). However, their debut album was a vastly superior artefact in showcasing their talents, with individual songs of great quality including 'Surf Combat' and 'Gear', while 'Metastasis' benefited from Pezatti's trademark malevolent vocal inflections. The jazzy intonations of 'Libido', meanwhile, served as an early indication of a willingness to change their mode of address. In 1986 Pierre Kezdy deputized for Camillo on bass, and their *All Rise* album of that year proved to be their finest moment. The group moved from Homestead Records to set up their own Sandpunder label, before another shift to Caroline Records. Their admiration for the work of the **Buzzcocks** was compounded when they were joined onstage by a drunken Steve Diggle on their 1989 UK tour to promote *Understand?*. After an emotional final gig at Chicago's Maxwell's venue Haggerty left (to join Pegboy) to be replaced by Bill Stephens (ex-Product 19). However, his contribution to 1990's *Raygun ... Naked Raygun* failed to fill the gap adequately, and Naked Raygun subsequently ground to a halt.

● ALBUMS: *Throb Throb* (Homestead 1985)★★★, *All Rise* (Homestead 1986)★★★★, *Jettison* (Caroline 1988)★★★, *Understand?* (Caroline 1989)★★★, *Raygun ... Naked Raygun* (Caroline 1990)★★.

Naked Truth

This Atlanta, Georgia-based quartet originated in the local hardcore scene in 1988, although the individual band members arrived from far afield: vocalist Doug Watts came from Detroit, bassist Jeff from Harlem, New York, and drummer Bernard Dawson from Los Angeles, while Jimmie Westley was the only Georgia native, from Savannah. Life was initially tough for a black metal band in Georgia, but the dreadlocked group attracted the interest of former **Clash** manager Bernie Rhodes, and he helped the band sign to Sony and relocate to London. *Green With Rage* introduced Naked Truth's raw, aggressive sound, which was given an individual slant by jazz and funk influences, but the homesick Jeff departed, and was replaced by London-born Kwame Boaten for the *Read Between The Lines* EP. The band were fortunate to secure a UK tour with **Little Angels** after a **Motörhead** support slot was lost owing to a tour cancellation, and despite the obviously different styles, Naked Truth were well received. The band built up a varied following, boosted by a series of London residencies, before *Fight* appeared. The album demonstrated the band's ability to mix styles as diverse as jazz and death metal seamlessly and convincingly, while Watts supplied varied vocals, from rap to all-out hardcore rage, and intelligent lyrics. The band were impressive when they supported **Living Colour** around the UK, but they decided on a name change to Watts before releasing their second full album.

● ALBUMS: *Green With Rage* mini-album (Sony 1991)★★★, *Fight* (Sony 1993)★★★.

Namlook, Peter

German born Namlook is comfortably the most prolific and arguably the best of the new wave of ambient/house artists of the early 90s. Before his immersion in the world of dance, he had experimented with the sitar and new age jazz. His early solo EPs were shrouded in mystery, the labels distinguished solely by the contact number Fax +49-69/454064 - which later transpired to be the title of the label. Since then his output has been fantastic, in both the literal and accepted senses of the word. From his base in Frankfurt, Germany, two or three collaborations emerge every week on 12-inch, via a stable of co-conspirators who include Dr Atmo, Craig Peck, DJ Hubee, DJ Brainwave, DJ Criss, Pascal FEOS and **Mixmaster Morris** (the latter also recording with Namlook as Dreamfish on the Faxworld subsidiary). Releases are colour-coded to differentiate between the types of music - yellow for trance, black for hardcore, green for house and blue for ambient - the most popular genre in terms of sales reaction. Each is also recorded in a cycle of eight - one each with each collaborator, always beginning with DJ Criss (as Deltraxx). Only five or six hundred copies of any given release ever emerge, quickly selling out, before the 'cycle' is reissued on a compilation CD. As if that were not enough, Namlook also records ambient 'solo' records as Air, Sin or Silence (with Dr Atmo). These recordings are symptomatic of the 'chill-out' factor that hit European clubs in the early 90s. On several of the tracks it can take up to ten mintues for a distinctive beat for rhythm to appear, spending time building its atmospheric, neo-filmic musical soundscapes. Namlook has also found time for the Sequential project. Released in the UK via **Rising High**, this allows him to work with any of his roster, ironically, out of sequence. Namlook is now perceived to be at the forefront of what has been termed the 'ethno-trance' movement. Rather than riding the ambient bandwagon, he has an overview of this new music's place and purpose: 'I think it's very important to enhance the notion of a global ambient movement, and to realise that a lot of music which we didn't expect to be ambient is in fact very, very ambient. When you examine other cultures you discover that what we recognise as a very new movement is in fact incredibly ancient'.

● ALBUMS: with Dr Atmo *Silence* (Rising High 1993)★★★, *Air 2* (Fax 1994)★★★★, with Bill Laswell *Psychonavigation* (Fax 1994)★★★★, with Laswell, Klaus Schulze *Dark Side Of The Moog IV* (Fax 1996)★★★.

Namyslowski, Zbigniew

b. 9 September 1939, Warsaw, Poland. Namyslowski's *Lola*, recorded during his visit to the UK in 1964, caused quite a stir, since few people in the West were aware of the state of the jazz art in Soviet bloc countries (formerly). However, it was not simply the surprise of Eastern European musicians playing modern, post-bop jazz at all that impressed: Namyslowski was very good indeed, with a hard, emotional tone and considerable facility on the alto saxophone. He had begun his musical studies on piano at the age of six, switching to the cello at 12. He also plays soprano saxophone, flute and trombone. He studied music theory at the Warsaw High School of Music and began his career playing trombone with a trad band and 'cello with a modern group. Concentrating on alto, he set up his quartet in 1963 and toured Europe, Asia and Australasia as well as the USSR. He plays with the kind of intensely personal passion one associates with **Jackie McLean** and **Mike Osborne**, weaving in strong strands of Polish folk music in both his writing and improvising. In the late 70s and early 80s he moved away from the more *avant garde* side of his style and, without losing his individuality, used rock-fusion elements. There was also an adventurous album, *Zbigniew Namyslowski*, for orchestra and large jazz group. By the late 80s, he was back in the hard-bop mainstream, sounding a little less dangerous than in his early days, but just as sincere and inventive. He has also worked with Krzysztof Komeda and Air Condition, the fine Polish fusion band that he led in the early 80s.

● ALBUMS: *Lola* (1965)★★★, *Zbigniew Namyslowski Quartet* (1966)★★, with Krzysztof Komeda *Astigmation* (1967)★★★★, *Winobranie* (1973)★★★, *All Stars After Hours* (1974)★★★, *Kujaviek Goes Funky* (1975)★★★, with Michael J. Smith *Geomusic III* (1975)★★★, *Namyslowski* (1977)★★★, *Zbigniew Namyslowski* (1980)★★★★, with Air Condition *Follow Your Kite* (1980)★★★, *Air Condition* (Affinity 1982)★★★, *Polish Jazz Vol 4:* (Polskie Nagrania, 1966-87 recordings)★★★★, *Open* (1988)★★★, *The Last Concert* (Polonia 1992)★★★.

Nanaco

b. Nanaco Sota, Japan. Nanaco first entered the music industry by chance. As a university student in Japan she was approached by friends from the campus music club about an upcoming audition for a record company which was looking for female singer-songwriters. With her brother's encouragement and a friend's accompanying guitar playing she appeared singing her own composition, and won both the contest and a recording contract. She subsequently recorded five albums in Japan in the late 70s - four solo and one with a band - in a style she later described as 'soft punk'. However, having been brought up on the 60s music of **Bob Dylan** and **Joni Mitchell** she decided this was not her favoured style and by chance fell into a career as a photographer. By the mid-90s she was well-known internationally for her fashion shoots, having also photographed several famed actors (including Harvey Keitel) and musicians (**Leonard Cohen**, **Yoko Ono**). In 1995 she decided to relaunch her musical career via a contract with the American label Hyper Disc Records. *Love Is A Drug* featured contemporary recordings that recalled the work of **Garbage** and **Björk**, though the ethos was still very much that of the 60s - a fact proved by the inclusion of a cover version of 'Woodstock'.

● ALBUMS: *Love Is A Drug* (Hyper Disc 1996)★★★★.

Nance, Ray

b. Willis Nance, 10 December 1913, Chicago, Illinois, USA, d. 28 January 1976. A gifted multi-instrumentalist, Nance studied formally for several years and played in various small bands, mostly in the Chicago area. By the early 30s he was a popular local entertainer, leading his own bands and playing several instruments, including trumpet and violin, as well as singing, dancing and performing engaging comedy routines. The 30s also saw him playing in the Chicago big bands led by **Earl 'Fatha' Hines** and **Horace Henderson**. He joined **Duke Ellington** in 1940 and quickly became an integral, valued and much-loved part of the organization. He left Ellington for a short spell in the mid-40s to lead his own band, but returned at the end of 1945; this time he remained virtually without a break, until 1963. From 1964 until his death he led his own small bands but returned regularly to guest with the Ellington band. Whether playing trumpet - later cornet - or violin, Nance's contributions to the Ellington band's recordings are many and marvellous. His violin playing on 'Moon Mist' and his trumpet solo on the 1941 version of 'Take the 'A' Train' are particularly fine examples of his work. Outside the Ellington band he made some excellent recordings with ex-Ellingtonians **Paul Gonsalves** and **Johnny Hodges**, while a 1971 Jimmy **Rushing** recording includes a moving violin solo on 'When I Grow Too Old To Dream'.

● ALBUMS: *Duke Ellington Presents* (1956)★★★, with Johnny Hodges *Duke's In Bed* (1956)★★★, with Duke Ellington *Black, Brown And Beige* (1958)★★★★, *Body And Soul* (1969)★★★★, with Paul Gonsalves *Just A-Sittin' And A-Rockin'* (1970)★★★, with Jimmy Rushing *The You And Me That Used To Be* (1971)★★★, *Huffin' 'N' Puffin'* (1971)★★★, *Ray Nance Quartet And Sextet* (Unique 1986)★★★.

● COMPILATIONS: with Ellington *The Blanton-Webster Years (1940-42)* (Bluebird 1987)★★★★.

Nanton, Joe 'Tricky Sam'

b. Joseph N. Irish, 1 February 1904, New York City, New York, USA, d. 20 July 1946. After playing trombone with a number of small bands in the early and mid-20s, including two stints with **Cliff Jackson**, Nanton joined **Elmer Snowden** and by 1926 was in the re-formed band led by **Duke Ellington**. Along with **Bubber Miley**, Nanton was a major force in creating the distinctive 'jungle' sound of Ellington's early work. Although occasionally beset by illness, Nanton remained with Ellington until he suffered a stroke in 1945. An inventive soloist capable of producing fascinating excursions within a narrow range, and with a marked penchant for creating sounds that closely resembled the human voice, Nanton helped to establish a role for the trombone in the Ellington band which, thereafter, had to be followed, more or less faithfully, by most of his successors.

● COMPILATIONS: *The Indispensable Duke Ellington Vols. 1/2, 3/4, 5/6 (1927-40)* (RCA 1983)★★★★, with Duke Ellington *The Blanton-Webster Years (1940-42)* (Bluebird 1986)★★★★.

Napalm Death

This quintet from Birmingham, England, was formed in 1981. Dispensing with their original style by the mid-80s, they then absorbed punk and thrash metal influences to create the new subgenre of grindcore, arguably the most extreme of all musical forms. Side one of their debut album featured Justin Broadrick (guitar), Mick Harris (drums) and Nick Bullen (bass, vocals), but by side two this had switched to Bill Steer (guitar), Jim Whitely (bass) and Lee Dorrian (vocals), later replaced by Barney Greenway, with Harris the only survivor from that first inception (though that, too, had been subject to numerous changes). Broadrick went on to join Head Of David and **Godflesh**. *Scum* largely comprised sub-two-minute blasts of metallic white noise, overridden by Dorrian's unintelligible vocal tirade. The lyrics dealt with social and political injustices, but actually sounded like somebody coughing up blood. Their main advocate was Radio 1 disc jockey **John Peel**, who had first picked up on *Scum*, playing the 0.75 second-long track 'You Suffer' three times before inviting them to record a session for the programme in September 1987. This came to be acknowledged as one of the 'Classic Sessions' in Ken Garner's 1993 book on the subject, and introduced new bass player Shane Embury (also Unseen Terror, who split after one album in 1988). Elsewhere, Napalm Death were the subject of derision and total miscomprehension. They were, however, the true pioneers of the 'blast-snare' technique - whereby the tempo of a given beat is sustained at the maximum physical human tolerance level. They went on to attract a small but loyal cult following on the underground heavy metal scene. *From Enslavement To Obliteration*, consisting of no less than 54 tracks on the CD, was a state-of-the-artless offering that easily bypassed previous extremes in music. However, following a Japanese tour in 1989 both Dorrian and Steer elected to leave the band, the former putting together **Cathedral**, the latter **Carcass**. Despite the gravity of the split, replacements were found in vocalist Mark 'Barny' Greenway (ex-**Benediction**) and US guitarist Jesse Pintado (ex-**Terrorizer**). To maintain their profile the band embarked on the European *Grindcrusher* tour (in their wake, grindcore had developed considerably and found mass acceptance among the rank and file of the metal world) with **Bolt Thrower**, Carcass and **Morbid Angel**, before playing their first US dates in New York. A second guitarist, Mitch Harris (ex-Righteous Pigs), was added in time for *Harmony Corruption*, which, along with the 12-inch 'Suffer The Children', saw Napalm Death retreat to a more pure death metal sound. During worldwide touring in 1992, sole surviving original member Mick Harris became disillusioned with the band and vacated the drum-stool for Danny Herrara, a friend of Pintado's from Los Angeles. A fourth album, *Utopia Banished*, celebrated the band's remarkable survival instincts, while the heady touring schedule continued unabated. By 1993 the band had played in Russia, Israel, Canada and South Africa in addition to the more familiar European and US treks. A cover version of the **Dead Kennedys**' 'Nazi Punks Fuck Off', issued as a single, reinstated their political motives. As *Fear, Emptiness, Despair* confirmed, however, they remain the antithesis of style, melody and taste - the punk concept taken to its ultimate extreme, and a great band for all the difficulty of listening to them. Greenway was sacked in October 1996 and replaced a few months later by Phil Vane, but both *Diatribes* and *Inside The Torn Apart* represented business as usual.

● ALBUMS: *Scum* (Earache 1987)★★, *From Enslavement To Obliteration* (Earache 1988)★★★, *The Peel Sessions* (Strange Fruit 1989)★★★, *Harmony Corruption* (Earache 1990)★, *Live Corruption* (Earache 1990)★, *Utopia Banished* (Earache 1992)★★, *Fear, Emptiness, Despair* (Earache 1994)★★, *Greed Killing* mini-album (Earache 1995)★★, *Diatribes* (Earache 1996)★★, *Inside The Torn Apart* (Earache 1997)★★, *Breed To Breathe* mini-album (Earache 1997)★★, *Bootlegged In Japan* (Earache 1998)★★.

● COMPILATIONS: *Death By Manipulation* (Earache 1992)★★.

● VIDEOS: *Live Corruption* (Fotodisk 1990).

Napier, Bill

b. William Napier, 17 December 1935, near Grundy, Wize County, Virginia, USA. A love of the **Stanley Brothers**' music saw him learn to play mandolin, and in 1954, after relocating to Detroit to find factory work, he played in the evenings with a local band, Curly Dan And Wilma Ann With The Danville Mountain Boys. He began to play lead guitar, and in 1957, he became a member of the Stanley Brothers' Clinch Mountain Boys. He recorded his own 'Daybreak In Dixie' with them and introduced acoustic lead guitar work to the Stanleys' recordings. In 1960, he left the Stanleys and he and Charlie Moore formed the Dixie Partners. They worked together with their band until 1967, during which time they recorded nine albums for King, the last being released after they split. During this time, Napier played lead guitar or banjo (which he used for the first time) and rarely played his mandolin. They appeared regularly on radio and television shows in South Carolina and Florida and made countless festival appearances in various states. After he and Moore parted, Napier, who maintained his home in the Detroit area, became semi-retired. He made appearances from time to time, and in the 70s, he again played with Curly Dan And Wilma Ann. He made some recordings with them, and in 1978, seven with Charlie Moore. In 1984, he recorded his only solo album with a group called the Mountain Music Clan for Old Homestead, before he began to work and record with Larry Taylor and his Waterloo Bluegrass Boys.

● ALBUMS: *Hillbilly Fever* (Old Homestead 1984)★★★, with Larry Taylor *We Salute The Stanley Brothers* (Old Homestead 1987)★★★, with Taylor *Country Boy's Life* (Old Homestead 1987)★★★. As Charlie Moore And Bill Napier *Folk 'N' Hill* (King 1963)★★★, *Country Hymnal* (King 1964)★★★, *City Folk Back On The Farm* (King 1964)★★★, *Country Music Goes To Vietnam* (King 1966)★★★, *Songs For All Lonesome Truck Drivers* (King 1966)★★, *Brand New Vocal Country & Western Songs* (King 1967)★★★, *Gospel & Sacred Songs* (King 1967)★★★, *Spectacular Instrumentals* (King 1967)★★, *Truckin' On* (Gusto 1979)★★★.

● COMPILATIONS: *Best Of Moore & Napier* (King 1963)★★★, *Best Of Charlie Moore & Bill Napier* (Starday 1975)★★★, *Charlie Moore & Bill Napier Collector's Classics* (Old Homestead 1978)★★★.

Napier-Bell, Simon

b. 1939. Napier-Bell emerged from the fringes of British pop when he co-wrote the English lyric to **Dusty Springfield**'s UK number 1, 'You Don't Have To Say You Love Me'. He tentatively entered pop management with the soul duo Diane Scott and Nicki Ferraz, before accepting an invitation to handle the **Yardbirds**. Napier-Bell produced the group's last major hit, 'Over Under Sideways Down', and secured their role in *Blow Up*, Michelangelo Antonioni's film of 'swinging London', but their association was not particularly happy. He subsequently managed **John's Children** and **Marc Bolan**, talents he briefly combined in 1967, but this particular liaison ended when the latter left to form **Tyrannosaurus Rex**, later **T. Rex**. When his other charges split up at the end of that year, Napier-Bell formed a partnership with songwriter Ray Singer. Together they touted schemes to pliant record companies, and having secured an advance, employed aspiring musicians to record the now-requisite album for as little cost as possible. Many of these projects were intentionally unsuccessful, thus permitting the duo to retain the remaining cash balance, but Fresh's *Fresh - Out Of Borstal* and the self-titled *Forevermore*, both on **RCA**, featuring future members of **Glencoe** and the **Average White Band** (respectively), generated some interest. Napier-Bell retired from music during the early 70s, but resumed management in 1975 with **Japan**. During the punk boom he signed the short-lived **London**, but later achieved notoriety with **Wham!**. Having extricated the duo from a punitive recording contract, he carefully cultivated their 'buddy' image and as a result helped establish one of the leading pop sensations of the 80s. Their relationship ended acrimoniously over an impending business deal which caused **George Michael** to announce a solo career. Napier-Bell attempted to fill the gap with Blue Mercedes and his new label, Music UK.

● FURTHER READING: *You Don't Have To Say You Love Me*, Simon Napier-Bell. *Starmakers And Svengalis: The History Of British Pop Management*, Johnny Rogan.

Napoleon XIV

The pseudonym of songwriter, performer and recording engineer Jerry Samuels, Napoleon XIV burst into the US/UK Top 10 in the summer of 1966 with the bizarre 'They're Coming To Take Me Away, Ha-Haaa!'. Although clearly a novelty song, its subject matter, mental illness (brought on by the loss of the singer's dog), prompted a ban on many American radio stations. An attempted follow-up, 'I'm In Love With My Little Red Tricycle' failed to capture the public's imagination and Napoleon's credibility was further dented when it was revealed that the performer undertaking personal appearances to promote the record was not Samuels but a certain Richard Stern. The presence of Napoleon imitator **Kim Fowley** hardly helped matters. An album based round the hit with lyrics by comedy writer Jim Lehrer was rushed out but in spite of such amusing titles as 'Photogenic, Schizophrenic You', 'The Nuts In My Family Tree' and 'Bats In My Belfry', it failed to sell in vast quantities. Its final track was not even by Napoleon but instead featured the strains of Josephine XV warbling the acerbic 'I'm Happy They Took You Away, Ha-Haaa!'. In 1990, Napoleon's finest moment was given a fresh airing courtesy of former **Dead Kennedys** vocalist Jello Biafra, whose new group Lard recorded a startling version of the hit.

● ALBUMS: *They're Coming To Take Me Away, Ha-Haaa!* (1966)★★.

● COMPILATIONS: *The Second Coming* (Rhino 1996)★★.

Napoleon, Marty

b. 2 June 1921, New York City, New York, USA. A member of a musical family (his father was a professional musician, as were several uncles of whom the most famous is **Phil Napoleon**), Marty played piano in several second-string big bands of the 40s, including those led by **Lee Castle** and **Joe Venuti**. Later, he joined **Charlie Barnet** and also spent a brief spell with **Gene Krupa**. In the 50s, Napoleon began playing with his uncle Phil's revived **Original Memphis Five** and then showed his versatility by becoming a member of **Charlie Ventura**'s Big Four. He next spent periods with **Louis Armstrong**'s All Stars, as well as bands led by his brother Teddy (who was also a professional musician), **Coleman Hawkins**, **Ruby Braff** and others. Since the beginning of the 60s he has worked mostly as a solo artist, but has made occasional appearances with small groups, which have included **Red Allen**, and also played return stints with Armstrong and Krupa. Napoleon's wide stylistic range, which has taken him from dixieland to the edges of bop, has tended to limit appreciation of his talent among those members of the jazz public who like to label musicians.

● ALBUMS: *Trio* (1955)★★★, with Ruby Braff *Little Big Horn* (1955)★★★★, with Red Allen *Ride, Red, Ride In Hi-Fi* (1957)★★★, with Louis Armstrong *Louis* (1966)★★★.

Napoleon, Phil

b. 2 September 1901, Boston, Massachusetts, d. 30 September 1990. A child prodigy, Napoleon came from a very musical family, two of his nephews being **Marty** and **Teddy Napoleon**. He played trumpet in public at the age of five and made his first records 10 years later. In 1922 he was a founder-member of the **Original Memphis Five**, an exceptionally good dixieland band that made numerous records, many of which sold very well. By the end of the 20s, however, Napoleon had folded the band and gone into studio work where he remained for a decade or more. At the end of the 30s, after an unsuccessful attempt to run a big band, he stopped playing for some years. In the early 50s he returned to the music scene, reviving the Memphis Five and thereafter leading a succession of dixieland bands. He continued to play well into the 80s, often at his own club, Napoleon's Retreat, in Miami, Florida. A fiery player with an attacking style, Napoleon was never on a par with such near-contemporaries as **Bix Beiderbecke**, although he claimed to have been influential on Beiderbecke and **Red Nichols**. Nevertheless, his many records show him to have been a distinctive and clear-toned trumpeter. These records, together with his remarkably long playing career, made him an important figure in the spread of jazz throughout the world.

● ALBUMS: *Phil Napoleon And His Memphis Five* (1959) ★★★.

● COMPILATIONS: with Red Nichols *New York Horns* (1924-29)★★★, *Bailey's Lucky Seven* (Queendisc 1983)★★, *Red Nichols And Phil Napoleon* (Zeta 1991)★★★.

Napoleon, Teddy

b. 23 June 1914, New York City, New York, USA, d. 5 July 1964. Older brother of **Marty Napoleon** and nephew of **Phil Napoleon**, Teddy played piano in a band led by **Lee Castle** in the early 30s. After touring extensively with minor bands he arrived in New York at the end of that decade. He played in yet more minor dancebands but then, in 1944, joined **Gene Krupa**. Featured not only in the big band but also in Krupa's band-within-a-band, a trio which was often rounded out by **Charlie Ventura**, Napoleon continued this association even after Krupa had folded the big band. He toured the world with Krupa's trio in the 50s, making concert, club and festival appearances and several records. He also played and sometimes recorded with **Flip Phillips**, **Bill Harris** and his brother Marty.

● ALBUMS: with Gene Krupa *The Rocking Mr Krupa* (1953)★★★★, with Krupa *Krupa Rocks* (1957)★★★.

● COMPILATIONS: *Drummin' Man Vol. 2 (1945-49)* (1987)★★★★.

Naptali, Raymond

b. Raymond McCook, 1961, Jamaica, West Indies. Naptali spent his formative years in Jamaica, where he witnessed the phenomenal rise of **Dennis Al Capone**, **Big Youth**, **I. Roy** and **U-Roy**. By the early 70s, he and his family had settled in the UK, where, inspired by the **sound systems**, he gradually built up his reputation as a DJ with Fatman Hi Fi. In 1980 the duo of Raymond And Roy recorded the classic 'Late Night Blues' with the **Instigators**, and Naptali embarked on a prolific recording career, including Anthony 'Sir George' Brightly's production of 'Dirty Rat' and 'ABC', and with Clive Stanhope, the popular 'Mr Talkative' and 'Automatic Boom'. Fatman produced the reggae Top 10 hit 'Love Trap/No Chat To Credel', which also featured backing by the Instigators, with vocals from **Cornell Campbell**. Although his recorded output tapered off, he made a dramatic reappearance in 1996 when he performed at the **Bunny Wailer** Unity Showcase, alongside **Chaka Demus And Pliers**, **Spanner Banner** and **Prince Lincoln**. In 1997 Naptali continued to appear with the renowned Fatman, performing at London's illustrious Dub Club as Fatman And Sons At The Controls With Raymond Naptali.

● ALBUMS: *Trouble Posse* (CSA 1982)★★, with Roy Ranking *Late Night Session* (KG 1982)★★★.

Narell, Andy

b. 1954, New York City, New York, USA. A white, Jewish musician from New York, Narell has defied his geographical and cultural heritage to become one of the most prominent figures in steel drum music in the Caribbean. That is not his only accomplishment in music - he is also an in-house producer for **Windham Hill Records** for artists such as Billy Childs - but it is certainly his most noteworthy. He claims his career route to be almost totally accidental. 'My dad was working at these settlement houses in Manhattan in the early 60s. There was a guy from Antigua who needed a job and said he knew how to make and play steel drums. My father got an idea. Why not get these gang kids from the Lower East Side and Harlem to play steel drums?' As a result Narell started his own steel band group in Queens, a group that appeared regularly at New York festivals and celebrations. In 1966 he travelled to the Caribbean for the first time as a 12 year old boy. The Trinidadians were startled by his ability and technique. From then on he has recorded widely and successfully, though he has experienced a strong degree of resentment from some of the more puritanical islanders, who naturally enough see him as an unwanted interloper. In the 1990 Panorama Steel Drum Festival, one group, the Our Boys Steel Orchestra, were banned simply for playing a Narell composition ('We Kinda Music'). As the most visible exponent of his instrument outside of the Caribbean, Narell has featured widely on the work of other artists - including **Aretha Franklin** and **Manhattan Transfer**. His soundtrack work, meanwhile, includes contributions to the films *Ghostbusters* and *48 Hrs.* A succession of albums have proved themselves fixtures on the ***Billboard*** Contemporary Jazz charts - an uneasy categorisation of his music but broadly the most effective one. While most steel bands delight in massed ranks of drummers, he continues to work primarily as a soloist, these days against the backdrop of an internationally-flavoured group featuring Steve Erquiaga (b. USA; guitar), Keith Jones (b. Jamaica; bass), Paul van Wageningen (b. The Netherlands; drums) and Luis Conte (b. Cuba; percussion). Typical of his work is 1996's *The Long Time Band*, which drew inspiration for its rhythms from traditions as diverse as African zouk, Caribbean soca, Trinidadian calypso, Brazilian salsa and samba and American jazz. Closer to the original sound of the steel orchestra, however, was 1992's *Down The Road*, which included a touching dedication to the pioneering work of his father, who had died a year previously, in 'One Last Goodbye'.

● ALBUMS: *The Hammer* (Windham Hill 1985)★★★, *Little Secrets* (Windham Hill 1991)★★, *Down The Road* (Windham Hill 1992)★★★, *The Long Time Band* (Windham Hill 1996)★★★.

Nas

b. Nasir Jones, c.1974, Long Island, New York, USA. From the tough Queensbridge housing projects which brought the world **Marley Marl**, **MC Shan** and **Intelligent Hoodlum**, Nas is a highly skilled hip-hop artist whose music is crafted with a degree of subtlety and forethought often absent from the genre. He was heavily influenced by his jazz-playing father, and started rapping at the age of nine, graduating to a crew entitled the Devastatin' Seven in the mid-80s. He met **Main Source** producer Large Professor in 1989, in the course of recording his first demo tape. The producer introduced him to the group itself, and he would see his debut on Main Source's 1990 album *Breaking Atoms*, guesting on the cut 'Live At The BBQ', where he was part of a skilled chorus line, alongside Large Professor and **Akinyele**. However, though he was widely applauded for his contribution he failed to build on the impact, drifting through life and becoming disillusioned by the death of his best friend Will, and the shooting of his brother. He may well have stayed on the outside of the hip-hop game had not **MC Serch** (Nas had guested on his 'Back To The Grill') searched him out, to provide a solo track for the *Zebra Head* film. 'Half Time', again recorded with the Large Professor, was the result. A debut album followed, with contributions from the cream of New York's producers: Premier (**Gang Starr**), **Pete Rock** and Q-Tip (**A Tribe Called Quest**). A hefty unit for which **Columbia** were happy to pay the bill, judging Nas to be their priority rap act for 1994. Nas, who had by now dropped his 'Nasty' prefix, honed a rapping style that was at once flamboyant, but with a lyrical armoury that far surpassed the expected humdrum 'bitches and ho's' routines. Serch, now A&R head of **Wild Pitch**, once declared Nas: 'Pound for pound, note for note, word for word, the best MC I ever heard in my life'. There was now evidence to suggest he may have been correct. *It Was*

Written debuted at number 1 on the Billboard album chart in July 1996. In 1997 Nas collaborated with **Foxy Brown**, **AZ** and **Dr Dre** as The Firm.

- ALBUMS: *Illmatic* (Columbia 1994)★★★★, *It Was Written* (Columbia 1996)★★★.

Nascimento, Milton

b. 26 October 1942, Rio de Janeiro, Brazil. Singer-songwriter Nascimento draws much of his inspiration from Brazil's Portuguese heritage, where even the jolliest tune can be counted on to contain more than a *frisson* of melancholy. His biggest successes, both at home and abroad, came in the 70s with *Milagre Dos Peixes* (1973, re-released in the UK in 1990) and *Milton* (1977), the latter featuring contributions from **Herbie Hancock**, **Wayne Shorter**, **Airto Moreira**, Roberto Silva and Laudir De Oliviera. First teaming with Shorter on his 1975 album *Native Dancer*, Nascimento was widely taken up by the Los Angeles music fraternity over the next few years, most notably guesting on albums by **Flora Purim**, **Deodato** and **Charlie Rouse**.

- ALBUMS: *Milagre Dos Peixes* (1973)★★★, with Flora Purim *500 Miles High* (1976)★★★, *Milton* (1977)★★★★, *Travessia* (Sign 1986)★★★, *Meetings And Farewells* (Polydor 1986)★★★, *Ship Of Lovers* (Verve 1987)★★★★, *Yauarete* (CBS 1988)★★★, *Txai* (Columbia 1991)★★★, *Planeta Blue Estrada Do Sol* (1992)★★★, *Noticias Do Brasil* (Tropical 1993)★★★, *Angelus* (Warners 1994)★★, *Nascimento* (Warners 1997)★★★★.

Nash, Graham

b. 2 February 1942, Blackpool, Lancashire, England. Guitarist/vocalist Nash embraced music during the skiffle boom. He formed the Two Teens with classmate Allan Clarke in 1955, but by the following decade the duo, now known as Ricky And Dane, had joined local revue Kirk Stephens And The Deltas. In 1961 they broke away to found the **Hollies**, which evolved from provincial status into one of Britain's most popular 60s attractions, with Nash's shrill voice cutting through their glorious harmony vocals. Although their early hits were drawn from outside sources, Nash, Clarke and guitarist Tony Hicks subsequently forged a prolific songwriting team. However, Nash's growing introspection, as demonstrated by 'King Midas In Reverse' (1967), was at odds with his partners' pop-based preferences and the following year he left to join 'supergroup' **Crosby, Stills And Nash**. Nash's distinctive nasal tenor instilled a sense of identity to the trio's harmonies, and although his compositional talent was viewed as lightweight by many commentators, 'Marrakesh Express' (originally written for the Hollies), 'Teach Your Children' and 'Just A Song Before I Go', were all highly successful when issued as singles. *Songs For Beginners* confirmed the artist's unpretentious, if naïve style with material weaving political statements, notably 'Chicago', to personal confessions. Stellar support from his girlfriend **Rita Coolidge**, plus **Jerry Garcia** and **Dave Mason** brought precision to a set which silenced many of Nash's critics. However, the stark and dour *Wild Tales*, recorded following the murder of Nash's girlfriend Amy Gosage, proved less successful and not unnaturally lacked the buoyancy of its predecessor; nevertheless it contained some strong material, including 'Prison Song' and 'Another Sleep Song'. Graham then spent the remainder of the decade as half of **Crosby And Nash**, or participating in the parent group's innumerable reunions. He devoted considerable time and effort to charitable and political projects, including *No Nukes* and *M.U.S.E.*, but a regenerated solo career was undermined by the poor reception afforded *Earth And Sky*. Having completed a brief spell in a rejuvenated Hollies (1983), Nash resumed his on-off commitments to **Crosby, Stills, Nash And Young** and to date has only released one further solo effort. The perplexing *Innocent Eyes* matched Nash with modern technology: a surfeit of programmed drum machines. The record sounded synthesized and overproduced and was rejected by the critics and public. Nash's first love has always been CS&N, and history has shown that his best post-Hollies work has been unselfishly saved for group rather than solo activities. Nash's own stability has enabled him to help his colleagues through numerous problems; he takes much of the credit for **David Crosby**'s recovery from drug addiction.

- ALBUMS: *Songs For Beginners* (Atlantic 1971)★★★, *Wild Tales* (Atlantic 1974)★★★, *Earth And Sky* (Capitol 1980)★★★, *Innocent Eyes* (Atlantic 1986)★★.
- FURTHER READING: *Crosby, Stills And Nash*, Dave Zimmer.

Nash, Johnny

b. 9 August 1940, Houston, Texas, USA. The story of Nash's association with **Bob Marley** has been well documented. His background is similar to that of many Jamaican performers in that he first started singing in a church choir. By his early teens he performed cover versions of popular R&B hits of the 50s on a television show called *Matinee*. He enjoyed his first US chart entry in 1957 with a cover version of **Doris Day**'s 'A Very Special Love'. **ABC Records** decided to market the young singer as another **Johnny Mathis**, which did little to enhance his career. Disillusioned with the label, he concentrated on a career in films. In 1958 he starred in *Take A Giant Step*, and in 1960 he appeared alongside Dennis Hopper in *Key Witness*, which was critically acclaimed in Europe. Returning to the recording studio he persevered with middle-of-the-road material but was unable to generate a hit. A number of label and style changes did not improve his chart potential. By 1965 he finally achieved a Top 5 hit in the R&B chart with the ballad 'Lets Move And Groove Together'. He was unable to maintain the winning formula, but in 1967 his R&B hit was enjoying chart success in Jamaica. The good fortunes in Jamaica led Nash to the island to promote his hit. It was here that he was exposed to ska and arranged a return visit to the island to record at Federal Studios. Accompanied by **Byron Lee And The Dragonaires**, the sessions resulted in 'Cupid', 'Hold Me Tight' and 'You Got Soul'. When he released 'Hold Me Tight', the song became an international hit, achieving Top 5 success in the UK as well as a return to the Jamaican chart. He formed a partnership with Danny Simms, and a label, JAD (Johnny and Danny), releasing recordings by Bob Marley, Byron Lee, **Lloyd Price** and **Kim Weston** as well as his own material until the label folded in the early 70s. He returned to recording in Jamaica at **Harry J.**'s studio where he met Marley, who wrote 'Stir It Up', which revived Nash's career by peaking at number 13 on the UK chart in June 1972. He continued to enjoy popularity with 'I Can See Clearly Now', a UK Top 5 hit that was successfully covered by **Jimmy Cliff** in 1994 for the film *Cool Runnings*. Other hits followed, including 'Ooh What A Feeling' and 'There Are More Questions Than Answers', but the further he drifted from reggae, the less successful the single. He covered other Bob Marley compositions, including 'Nice Time' and 'Guava Jelly', but they were not picked up for single release, although the latter was on the b-side to 'There Are More Questions Than Answers'. His career subsequently took another downward turn but was revived yet again when he returned to Jamaica to record an **Ernie Smith** composition, 'Tears On My Pillow', which reached number 1 in the UK Top 10 in June 1975. He also reached the UK chart with 'Let's Be Friends' and '(What) A Wonderful World' before choosing to devote more energy to films and his West Indian recording complex.

● ALBUMS: *A Teenager Sings The Blues* (ABC 1957)★★★, *I Got Rhythm* (ABC 1959)★★★, *Hold Me Tight* (JAD 1968)★★★, *Let's Go Dancing* (Columbia 1969)★★★, *I Can See Clearly Now* (Columbia 1972)★★★, *My Merry Go Round* (Columbia 1973)★★, *Celebrate Life* (Columbia 1974)★★★, *Tears On My Pillow* (Columbia 1975)★★★, *What A Wonderful World* (Columbia 1977)★★, *Johnny Nash Album* (Columbia 1980)★★★, *Stir It Up* (Hallmark 1981)★★, *Here Again* (London 1986)★★.

● COMPILATIONS: *Greatest Hits* (Columbia 1975)★★★, *The Johnny Nash Collection* (Epic 1977)★★★, *The Best Of* (Columbia 1996)★★★.

Nashville Bluegrass Band

NBB are without doubt one of the best of the modern bluegrass bands. They were founded in 1984 by Alan O'Bryant (b. 26 December 1955, Reidsville, North Carolina, USA; banjo, vocals), Pat Enright (b. *c.*1939, Huntington, Indiana, USA; guitar, vocals), Mike Compton (b. Meridian, Mississippi, USA; mandolin, vocals) and Mark Hembree (b. Appleton, Wisconsin, USA; acoustic bass, vocals). O'Bryant, who began his bluegrass career as a teenager, and Enright, who had already had success fronting his own band on the west coast, met and began playing together in 1974, when they both relocated to Nashville. In 1976, they linked up with Compton and the three played local venues. Hembree played with **Tony Trischka** in Monroe Doctrine in 1977, before moving to Nashville in 1979 to spend almost five years with **Bill Monroe**. He subsequently became acquainted with Enright and the four recorded *My Native Home*, on which they were joined by fiddler Blaine Sprouse, for **Rounder Records** in 1985. Stuart Duncan (b. 14 April 1964, Quantico, Virginia, USA; fiddle,mandolin), who had worked with **Larry Sparks** before becoming a popular session musician, also joined the band. In 1986, the NBB had the distinction of becoming the first bluegrass band to perform in China. In 1987, they recorded two further albums for Rounder before moving to **Sugar Hill Records**. In July 1988, after a successful tour of several Middle Eastern countries, their bus was involved in a very serious road accident near Roanoke, Virginia. Hembree suffered such serious injuries that he left the group and was followed soon afterwards by Compton. Nick Haney (sadly a leukaemia victim) briefly played bass for the band until Gene Libbea (b. Southern California, USA; acoustic bass, ukulele, vocals) took over later that year. The band was also boosted by the arrival of ex-**Kentucky Colonel** and **Country Gazette** member Roland White (b. 23 April 1938, Lewiston, Maine, USA; mandolin, banjo, vocals), who also had great experience from his days playing with **Flatt And Scruggs** and Bill and **James Monroe**. In 1988, the NBB played with **Peter Rowan** on his noted *New Moon Rising*. In 1990, they made a very successful tour of several European countries, including England. Their *Waitin' For The Hard Times To Go* won them a well-deserved Grammy for Best Bluegrass Album in 1993. Duncan, who has won many awards for his fiddle prowess, released his solo *Stuart Duncan* on Sugar Hill in 1992. O'Bryant has written many fine songs, which have proved successful for the band and in some cases for other artists. His song 'Those Memories Of You' became a Top 5 hit for **Dolly Parton**, **Emmylou Harris** And **Linda Ronstadt** recording as Trio in 1987. Enright is also a competent writer. The members' high standard of musicianship and brilliant harmony vocal work make the NBB great favourites throughout the world of bluegrass music.

● ALBUMS: *My Native Home* (Rounder 1985)★★★★, *Idle Time* (Rounder 1987)★★★★, *To Be His Child* (Rounder 1987)★★★, *The Boys Are Back In Town* (Sugar Hill 1990)★★★, *Home Of The Blues* (Sugar Hill 1991)★★★, *Waitin' For The Hard Times To Go* (Sugar Hill 1993)★★★, *Still Unplugged* (Sugar Hill 1995)★★, *Unleashed* (Sugar Hill 1995)★★★.

● COMPILATIONS: *The Nashville Bluegrass Band* (Rounder 1987)★★★.

Nashville Skyline - Bob Dylan

It is hard to recall now how deeply unfashionable country music was in 1969 - Dylan's label, Columbia, dismayed at his apparent retrogression, begged him to remove the word 'Nashville' from the album's title. However, as usual, he proved ahead of the game; his embrace of country ushered in **Gram Parsons**, the **Flying Burrito Brothers** and scores of subsequent artists under the Americana banner. Prescient too was his nod to **Johnny Cash**, with whom he duets on the gorgeous 'Girl From The North Country'. Most tracks are pleasant and enduring; the chart hit 'Lay Lady Lay' remains the Dylan song of choice for non-fans.

- Tracks: *Girl From The North Country; Nashville Skyline Rag; To Be Alone With You; I Threw It All Away; Peggy Day; Lay Lady Lay; One More Night; Tell Me That It Isn't True; Country Pie; Tonight I'll Be Staying Here With You.*
- First Released 1969
- UK peak chart position: 1
- USA peak chart position: 3

Nashville Teens

Formed in Weybridge, Surrey, England, in 1962, the Nashville Teens initially comprised vocalists Arthur 'Art' Sharp (b. 26 May 1941, Woking, Surrey, England) and Ray Phillips (b. Ramon John Phillips, 16 January 1944, Tiger Bay, Cardiff, Wales), Michael Dunford (guitar), John Hawken (b. 9 May 1940, Bournemouth, Dorset, England; piano), Pete Shannon (b. Peter Shannon Harris, 23 August 1941, Antrim, Northern Ireland; bass) and Roger Groom (drums). Dunford and Groom left the line-up the following year and the group was completed by John Allen (b. John Samuel Allen, 23 April, 1945, St. Albans, Hertfordshire, England; guitar), Barry Jenkins (b. 22 December 1944, Leicester, England; drums) and third vocalist Terry Crow for a protracted tenure in Hamburg, Germany. This period is chronicled on *Jerry Lee Lewis; Live At The Star Club* on which the septet backed the veteran rock 'n' roll star. In 1964, and with Crow now absent, the Teens were aligned with producer **Mickie Most** for a pounding version of 'Tobacco Road', which deservedly climbed to number 6 in the UK. The similarly styled 'Google Eye' also proved popular, reaching the Top 10, but a split with Most ended this brief ascendancy. Collaborations with **Andrew Loog Oldham** ('This Little Bird') and **Shel Talmy** ('The Hard Way') were minor hits, but at the expense of the unit's undeniable grasp of R&B. Groom rejoined the line-up in 1966 when Jenkins left for the **Animals**, but despite excellent versions of **Randy Newman**'s 'The Biggest Night Of Her Life' and **Bob Dylan**'s 'All Along The Watchtower', the Nashville Teens were unable to rekindle former success. A spate of defections - John Hawken later found fame with **Renaissance** - left Phillips the sole remaining original member. He continues to front this act and concurrently performs with the British Invasion All-Stars, which features musicians drawn from the **Downliners Sect**, **Creation** and the **Pretty Things**.

- ALBUMS: *The Nashville Teens* (New World 1975)★★, *Live At The Red House* (1984)★★.
- COMPILATIONS: *The Best Of* (1993)★★★.
- FILMS: *Be My Guest* (1965).

Nashville West

A short-lived but pivotal California-based country group, Nashville West included a former member of the **Kentucky Colonels**, Clarence White (b. 6 June 1944, Lewiston, Maine, USA, d. July 1973; guitar), and three ex-members of the Castaways - Wayne Moore (guitar, bass, vocals), **Gene Parsons** (b. 14 September 1944, Los Angeles, California, USA; drums, vocals) and Gib Guilbeau (fiddle, vocals). Popular in Bakersfield and El Monte's Nashville West club, the quartet's archive recordings reveal a mixture of contemporary hits ('By The Time I Get To Phoenix', 'Ode To Billy Joe') and country favourites ('Send Me Back Home', 'Sweet Mental Revenge'). The group split up in August 1968 when Parsons and White joined the **Byrds**. However, the duo paid homage to their former ensemble by including the instrumental 'Nashville West' on *Dr. Byrds And Mr. Hyde.*

- ALBUMS: *Nashville West* (Sierra 1978)★★★.

Nasty Idols

This Swedish glam-metal quintet was formed in 1988 by vocalist Andy Pierce and guitarist Jonnie Wee, with Dick Qwarfort (bass), George Swanson (drums) and Roger White (keyboards) completing the line-up. They pursued a commercial hard rock direction in the style of **Bon Jovi** and **Whitesnake**, debuting with *Gigolos On Parole* to widespread indifference. Wee was soon replaced by Peter Espinoza on guitar, and his arrival marked a move towards a more glam-metal image, with **Mötley Crüe** and **Hanoi Rocks** influences taking over. *Cruel Intention* was the result, released in 1991. A marked improvement, it nevertheless failed to emulate this new set of influences in terms of commercial reward.

- ALBUMS: *Gigolos On Parole* (Black Mark 1989)★★, *Cruel Intention* (Black Mark 1991)★★★★.

Nasty Savage

This heavy metal/thrash quintet was formed in Brandigan, Florida, USA, in 1983 by vocalist and professional wrestler Nasty Ronnie and guitarist Ben Meyer. Assisted by David Austin (guitar), Fred Dregischan (bass) and Curtis Beeson (drums), they made their debut via demo tracks that subsequently appeared on the *Metal Massacre IV* and *Iron Tyrants* compilations in 1984. This led to a contract with Metal Blade Records, producing four albums over the ensuing five years. From an initial hard rock base of **Iron Maiden** and **Judas Priest** styles, they gradually incorporated thrash elements into their music, drawing inspiration and ideas from **Metallica**, **Anthrax** and **Slayer**. They employed four bass players in as many years, with guitarist Richard Bateman assuming bass duties in 1988. Rob Proctor replaced Beeson on drums the following year. When they eventually sundered at the close of the decade, they were chiefly lamented for their spectacular live show, which featured their wild vocalist smashing television sets on stage and performing crude gymnastics.

● ALBUMS: *Nasty Savage* (Metal Blade 1985)★★★, *Indulgence* (Metal Blade 1987)★★★★, *Abstract Reality* (Metal Blade 1988)★★★, *Penetration Point* (Metal Blade 1989)★★.

Natal, Nanette

b. 6 October 1945, New York City, New York, USA. She began performing in her mid-teens, acting and playing classical music. In the 60s she became a singer, working with rock and blues bands and also playing guitar and writing songs. During this period Natal worked extensively in New York's Greenwich village music scene, performed on radio and television and also toured the university campus circuit. In 1968 she was signed by **Vanguard Records** which brought her a lot of exposure and promotion. In the late 70s she began singing jazz, developing as an improviser, performing mostly in New York and headlining at The Tin Palace for over a year. In 1980 she formed her own production company and jazz record label, Benyo Music. Around this same time Natal also began teaching, eventually building a thriving private practice. In the early 90s she was contributing a regular feature on singing technique to the magazine *The Music Paper.* In addition to her performing and teaching roles, Natal is also a gifted composer having written many of the songs she performs and was expecting to premiere and record her own jazz opera, *Street Opera*, in 1997. Simultaneously, she was working on a theatrical production, a one-woman show, *Too Much Jazz.* Natal's inventiveness as composer and performer is reflected in her recordings which are lively, polished and vibrant with enthusiasm. Her singing style is poised and rhythmic and she displays elegant control in all that she does. Her vast knowledge of technique, which she ably imparts to her students, both in lessons and magazine articles, is never allowed to come between her and the songs she sings. Instead, she employs her skills, over which she has superb command, to enable her to give insightful interpretations of her wide-ranging repertoire.

● ALBUMS: *Yesterday, Today, Tomorrow* (Vanguard 1969)★★★, *The Beginning* (Evolution 1972)★★★, *My Song Of Something* (Benyo 1986)★★, *Stairway To The Stars* (Benyo 1992)★★★.

Nathan, Sydney

b. 1904, Cincinnati, Ohio, USA, d. 1968. Nathan learned to play drums and piano in his childhood with the help of local black musicians, but entered the record-selling business in the 30s, although he still became a successful songwriter under the pseudonym of 'Lois Mann'. In November 1943 his King Records was launched with releases by local hillbilly acts. These initial releases failed to sell owing to the poor pressings; Nathan then decided to learn how to press his own records. As a result, King Records became known as an outlet for hillbilly music, and had success early on with hits by the **Delmore Brothers** and Cowboy Copas. One year later, Nathan started his Queen Records subsidiary as a showcase for jazz and R&B acts, making particular use of his friend **Lucky Millinder**'s Orchestra, with releases by Bullmoose Jackson, **Annisteen Allen**, **David 'Panama' Francis** and Sam Taylor - all Millinder alumni. In 1946 Queen Records began recording, issuing some fine gospel music by such artists as **Swan's Silvertone Singers** and Wings Over Jordan Choir. Nathan's name became synonymous with peerless gospel and exciting R&B thereafter. By August 1947 the Queen label was discontinued and all output - new and old - was issued or reissued on King Records. This switch brought about a change of luck for Nathan; success came almost immediately with three big hits in Bullmoose Jackson's 'I Love You, Yes I Do', **Lonnie Johnson**'s 'Tomorrow Night' and **Wynonie Harris**' version of 'Good Rockin' Tonight', and at about the same time, Nathan began leasing or acquiring masters from smaller independents such as DeLuxe, Miracle and Gotham. During the 50s and early 60s, King Records went from strength to strength with top-selling R&B artists such as **Tiny Bradshaw**, **Earl Bostic**, **Bill Doggett**, **Sonny Thompson**, **Little Willie John** and **James Brown**, and on the new subsidiary label Federal with the **Dominoes**, **Freddie King** and others, but by 1964 Nathan's search for innovative recording talent was virtually at an end. King settled down to focus on James Brown's career and to repackage much of its back-catalogue on album. In 1968 Nathan merged with Don Pierce's Starday record company. After Nathan's death, Starday/King and all its offshoots were sold to Gusto Records of Nashville, Tennessee.

Nati

b. José Natividad Martínez, 25 December 1959, Caracas, Venezuela. Nati played various instruments, including mandolin, piano and saxophone, before settling for the flute and percussion. He started performing professionally at the age of 10 with Grupo Fiebre and Acosta y sus Tremendos. He joined Grupo Nueva Gente in 1975. This was followed by a stint as director of La Magnifica, a charanga (flute, strings, rhythm section and voices band) formed by conga player Elio Pacheco, an ex-founder member of **Dimensión Latina**. He assisted Tabaco (b. Carlos Quintana, 15 September 1943, Venezuela; singer/bandleader) in enlarging his sextet to a brass-led orquesta (band), giving it more power and swing. Nati became an accompanist with La Amistad (the Friendship), a band organized by another two ex-members of Dimensión Latina: singer Rodrigo Mendoza and pianist Jesús 'Chuíto' Narváez. La Amistad's co-lead vocalist was Puerto Rican Tito Gómez, who had worked with Sonora Ponceña (see **Papo Lucca**), La Terrifica, **Ray**

Barretto, Tito Valentín, Grupo Niche and as a solo artist. Nati formed his own charanga and teamed up with Panamanian singer Carlos 'El Grande' to record *A Base De Salsa* in 1982 on the Velvet label. El Grande, who was formerly with La Salsa Mayor, went solo and recorded *Sonero Con Clase* (1982) with the band of percussionist and vocalist José Mangual Jnr.; he later worked with pianist, bandleader and arranger Alfredo Valdés Jnr. and **Louie Ramírez**. Meanwhile, Nati signed to Ralph Cartagena's Combo Records label. His 1985 release, *Yo No Soy Guapo* combined charanga instrumentation (violins, flute) with a brass-led orquesta. Nati composed half the tracks and handled arranging and production. He dropped the flute and violins on *Para Usted* (1986) and wrote all the arrangements for a trombone/trumpet frontline. In addition to producing the album, he composed over half the songs, including the two outstanding tracks 'Que Hablen' and 'La Engañada'. Nati faded from the scene after his next release. However, he reappeared in 1989 with the aptly-titled *Regresó* (Return) on **CBS**.

● ALBUMS: with Tabaco *Tabaco y sus Metales* (1978)★★★, with La Amistad *Presente y Pasado* (1979)★★★★, *El Poder De . . . La Amistad* (1980)★★★, with Carlos 'El Grande' *A Base De Salsa* (1982)★★★★, solo *Nati y su Charanga* (1983)★★★★, *Yo No Soy Guapo* (1985)★★★, *Para Usted* (1986)★★★, *Tiene Razón Señora* (1986)★★★, *Regresó* (1989)★★★★.

Nation Records

This label was formed by Kath Canoville and Aki Nawaz (Propa-Ghandi from **Fun-Da-Mental**) in 1988 when they had had trouble convincing major labels there was a place for their concept of multiracial 'world-dance' fusion. One of the strongest, most distinguished independent labels, Nation Records has since promoted such artists as **Asian Dub Foundation**, **Natasha Atlas**, Fun-Da-Mental, **Loop Guru**, **TJ Rhemi** and **Transglobal Underground**. Its first release, the compilation *Fuse* (1989) introduced artists including Mahatma T (**Talvin Singh**), Pulse 8 (including **Jah Wobble**) and !Loca! (featuring Natasha Atlas) whose cross-cultural mix blended bhangra and Latin with house and techno. Aided by the success of the bigger acts (especially Transglobal's 'Temple Head'), Nation has attracted more artists with sympathetic tendencies, maintaining the 'creative, innovative, uncompromising' philosophy of their logo. 'We hear something great and we want other people to hear it as well. That's our main driving force rather than wanting to sell bucketloads of records'. Brushes with the dance fraternity have included the *Global Sweatbox* compilation (1993) which contained mixes of Nation's back catalogue by Youth, **Drum Club**, **Sabres Of Paradise** and Fabio among others. In the event of the rise in popularity of the Asian scene in the mid-90s it might have tempting to concentrate on that area, but Canoville and Nawaz are more concerned with true cross-cultural fertilization and its power to bring people from different backgrounds together. Like **Planet Dog Records**, Nation have stuck to their concept rather than trying to promote a particular sound, with the result that their music is really quite varied, from the political hip-hop of Fun-Da-Mental and ADF to Loop Guru's chilled 'ethno-techno', Transglobal's rich blend of dub, house and techno to TJ Rhemi's more focused drum 'n' bass style. Since its foundation they have organized a number of clubs and showcases for their artists, sometimes under the name Global Sweatbox.

National Barn Dance, The

Many radio stations broadcast 'barn dance' programmes, with WBAP Fort Worth probably the first in 1923. One of the longest-running and the one to gain the most nationwide acceptance was the *National Barn Dance* broadcast by WLS Chicago. WLS (World's Largest Store), owned by Sears-Roebuck Company, first broadcast in April 1924. The first barn dance programme was broadcast from the Sherman Hotel and featured the local **Isham Jones** dance band and a group of country musicians, who probably included fiddler Tommy Dandurand and banjo player Jesse Doolittle. The listeners enjoyed the programme and the development of the *National Barn Dance* began. It featured a mixture of popular numbers and folk/country songs and the show gradually began to produce its first stars. One of the best-loved was singer Grace Wilson (b. 10 April 1890, Owesso, Michigan, USA), who sang on the show from 1924 until she retired in 1960. After 1925, the show took on a more hillbilly format, with the arrival of performers such as **Bradley Kincaid** and Chubby Parker. In the early days, the show's development owed much to its announcer, **George D. Hay** (the Solemn Old Judge), a journalist from Memphis. With regular blasts of his steamboat whistle to emphasize his words, he popularized the show, before heading for WSM Nashville, where in November 1925, he launched a barn dance programme that soon became the ***Grand Ole Opry***. Sears-Roebuck sold WLS to the *Prairie Farmer* newspaper in 1928, by which time the programme was well established and continued to produce stars such as Luther Ossenbrink, who, as Arkie The Woodchopper, arrived in 1929 and stayed until WLS ended the programme in 1960. During the 30s, the show's popularity increased, owing to performers such as **Lulu Belle And Scotty**, the **Cumberland Ridge Runners**, **Karl And Harty**, **Red Foley** and **Gene Autry**. In 1932, WLS moved the show to the Eighth Street Theatre, where it remained until the late 50s. In 1933, an hour-long Saturday evening section of the programme was sponsored by Alka-Seltzer and networked by NBC (it remained a networked NBC programme until 1946). This publicity led to tours being made by the show's performers and other radio stations broadcasting their own barn dance programmes. In 1944, Paramount Pictures released *The*

National Barn Dance film, which described the programme as 'America's Favorite Radio Show'. It featured Lulu Belle And Scotty, **Dinning Sisters**, **Hoosier Hotshots**, Arkie and many others. The Kentucky Ramblers, who joined in 1933, remained a popular act until 1948. **Bob Atcher** achieved major success during his days on the show and in later years, **Rex Allen**, **Johnny Bond** and even **Bill Haley** were members. The show finally lost out to the much larger *Opry*. WLS dropped the programme in 1960 but it was broadcast by WGN Chicago until 1968, when the *National Barn Dance*, country music's first jamboree, finally played the last waltz.

National Health

This group was formed in August 1975 by Phil Miller (guitar) and Dave Stewart (organ), former members of **Hatfield And The North**. Amanda Parsons (vocals), Alan Gowen (synthesizer), Mont Campbell (ex-Egg; bass) and **Bill Bruford** (ex-**Yes** and **King Crimson**; drums) completed the group's original line-up, but the following year Neil Murray joined in place of Campbell who had opted for session work. National Health continued the quintessential English progressive rock style forged by **Soft Machine**, **Caravan** and **Matching Mole**, but despite judicious live appearances, failed to reap the same commercial rewards. Pip Pyle replaced Bruford prior to the recording of *National Health*, but further changes in the unit's line-up preceded *Of Queues And Cures*. Such instability doomed the group's commercial progress, although they remained a popular live attraction until the end of the decade. Stewart subsequently enjoyed a successful solo career recreating classic 60s singles with singers **Colin Blunstone** and **Barbara Gaskin**, in turn confirming the demise of National Health as a serious proposition. Despite continued interest from the Continent, the group was then disbanded.

● ALBUMS: *National Health* (Affinity 1978)★★★, *Of Queues And Cures* (Cahrle 1978)★★, *D.S. Al Coda* (1982)★★.

National Jazz Ensemble

(see **Israels, Chuck**)

National Youth Jazz Orchestra

In 1965 **Bill Ashton**, a teacher at a London school, formed the London Schools Jazz Orchestra. This was an organization in which youngsters could pursue musical ambitions in a setting that related to music which interested them, rather than forms imposed upon them by the educational hierarchy. Thanks to Ashton's persistence in the face of establishment hostility the orchestra survived, later becoming known as the London Youth Jazz Orchestra and, eventually, the National Youth Jazz Orchestra. In 1974 NYJO became a fully professional organization and remains the UK's only full-time professional big band playing jazz. Although Ashton's conception was to create an atmosphere in which young musicians could develop their craft, NYJO has long since passed the stage of being either a training ground or even a 'youth' orchestra. The extraordinarily high standard of musicianship demanded by the band means that newcomers to its ranks must have already achieved a very high standard of technical competence before auditioning. Ashton's leadership is a mixture of democracy and benign autocracy. The band's members choose the music, which varies from the brand new to charts originally played by editions of NYJO that were on the road when present members were barely walking, and Ashton organizes the musicians' choices into an entertaining programme. Although the nature of the orchestra means that it is in an almost constant state of flux, NYJO has developed an identifiable sound. Much of the music that is played by the band is original, often written by members, and everything is especially arranged. While many arrangements are 'in-house', others come from outside. Among the arrangers are Paul Higgs, David Lindup, **Brian Priestley**, Chris Smith, Terry Catharine, Bill Charleson, **Neil Ardley**, Alec Gould and Ashton. Many exceptional talents have passed through NYJO's ranks over the years, including **Steve** and **Julian Argüelles**, **Chris Hunter**, Lance Ellington, Paul Hart, David O'Higgins, **Phil Todd**, Mark and Andy Nightingale, Stan Sulzmann, **Chris Laurence**, Richard Symons, Gerard Presencer and **Guy Barker**. Ashton's interest in songwriting has ensured a succession of good singers with the band, including Carol Kenyon, Helen Sorrell and Litsa Davies. Over the years NYJO has travelled extensively, appearing in various European countries and also visiting the USA. The band's many albums have proved successful and help spread the sound of a remarkable orchestra that, although effectively the creation of one man, has come to represent the best in big band jazz and consistently denies its name by being both international and fully mature.

● ALBUMS: *Return Trip* (1976)★★★, *Eleven Plus: Live At LWT* (1976)★★★, *In Camra* (1977)★★★★, *The Sherwood Forest Suite* (1977)★★★★, *To Russia With Jazz* (1977)★★★, *Mary Rose* (1979)★★, *Down Under* (1980)★★, *Why Don't They Write Songs Like This Any More?* (1982)★★★, *Playing Turkey* (1983)★★★, *Born Again* (1983)★★★, *Full Score* (1985)★★★, *Concrete Cows* (1986)★★★, *With An Open Mind* (1986)★★★, *Shades Of Blue And Green* (1987)★★★★, *Big Band Christmas* (1989)★★, *Maltese Cross* (NYJO 1989)★★★, *Rememberance* (NYJO 1990)★★★, *Cookin' With Gas* (NYJO 1990)★★★, *Looking Forward Looking Back* (NYJO 1992)★★★, *These Are The Jokes* (1992)★★★, *Merry Christmas And A Happy New Year* (NYJO 1993)★★.

Native Hipsters

This London-based duo comprised William Wilding (b. 18 May 1953, Romford, Essex, England) and Blatt (b. Nanette Greenblatt, 9 March 1952, Cape Town, South Africa). Prior to 1980 they had worked under names such as the Wildings, then later as the Patterns with Robert Cubitt and Tom Fawcett. In that guise, they released the challenging but largely incoherent 'The B'Shop Is In The Fridge'. They next emerged as (And The) Native Hipsters, again with Cubitt and Fawcett. It was as the latter that Wilding and Blatt achieved national recognition with their 1980 release 'There Goes Concorde Again'. Blatt's repetitive, childlike enthusiasm at the sighting of the famed 'silverbird' captured the attention of UK Radio 1 disc jockey **John Peel**, resulting in the single peaking at number 5 in the UK independent charts. Wilding turned down an offer from producer **Tony Visconti** to re-record the single for national consumption, preferring total artistic control. Their next release in 1982, a four-track EP, *Tenderly Hurt Me*, won them respect from the music press who had previously condemned them as quirky oddballs. The Hipsters' inventive and bizarre mixture of surreal poetry, diverse musical styles, original and sampled sounds, plus a vast array of musical instruments of whatever came to hand, managed to establish a cult following. Variously assisted by friends such as Lester Square (guitar, from the **Monochrome Set**), **Annie Whitehead** (trombone), Chris Cornetto (cornet), Liduina Van Der Sman (saxophone) and Simon Davison (piano), Wilding and Blatt have over the years recorded countless sessions, live and in the studio, which were later compiled to form *Blatt On The Landscape*. During the early 90s Wilding performed on the London cabaret circuit as the iconoclastic Woody Bop Muddy, an act that consisted of his passing savage judgement on whatever and whoever's records he acquired, by way of smashing them with a hammer.

● ALBUMS: as the Wildings *Why Did I Buy Those Blue Pyjamas* (1979)★★★, *Blatt On The Landscape* cassette only (1988)★★★.

Native Tongues Posse

An informal gathering in the late 80s of artists based in New York, USA, which set about to confirm and celebrate the history of black women and men. Intrinsic to the rise of 'Afrocentricity' in rap music, the coalition included the **Jungle Brothers**, **De La Soul**, **A Tribe Called Quest**, **Queen Latifah** and **Monie Love**. A critical backlash ensued in due course, with some of the proponents, or at least some of their adherents, criticised for their obsession with 'Afrocentric trinkets'. However, the movement as a whole was one imbued with positivity and intelligence, and the Native Tongues Posse played no small part in shifting rap's agenda from the self to the social.

Natty Dread - Bob Marley

Out on his own following the defection of Bunny Wailer and **Peter Tosh**, this album saw Marley utilizing the talents of the I-Threes for the first time. There was still a nod to his past in the inclusion of a cover version of a Wailers tune, 'Lively Up Yourself', but elsewhere he revelled in his new found freedom, on 'Revolution' and most particularly, 'No Woman, No Cry', which has practically become a Jamaican national anthem since its release. If that song had an instantly universal appeal, Rasta themes were also brilliantly conveyed via 'Them Belly Full (But We Hungry)' and 'Rebel Music (Three O'Clock Roadblock)'. Marley had announced himself as one of the greats of modern music.

● Tracks: *Lively Up Yourself; No Woman No Cry; Them Belly Full (But We Hungry); Rebel Music (3 O'Clock Roadblock); So Jah Seh; Natty Dread; Bend Down Low; Talkin' Blues; Revolution.*

● First released 1975

● UK peak chart position: 75

● USA peak chart position: 28

Natural Acoustic Band

This trio was formed in 1969, in Milngavie, Glasgow, Scotland. There were a number of personnel changes but the essential line-up was Tom Hoy (b. 5 February 1950, Glasgow, Scotland; guitar, vocals), Robin Thyne (b. 1 November 1950, Newcastle Upon Tyne, England; guitar, vocals), and Krysia Kocjan, pronounced Kotsyan (b. 10 August 1953, Craigendoran, Scotland; vocals). Krysia had a Polish father and a Flemish mother. The group played their first gig on 5 November 1969, at Alloa Working Men's Club. Eventually, the press picked up on Kocjan's vocal talent, and they were increasingly billed as the Natural Acoustic Band, featuring Krysia Kocjan. Occasionally, the group were augmented by a Chinese drummer and an Australian bass player, a truly international line-up. The two albums for **RCA**, were both released in 1972; *Learning To Live* in May, and *Branching In* in October. Krysia left in late 1972, and Robin and Tom continued to work with Joanna Carlin. She then left to pursue a solo career, and is now better known as Melanie Harrold. Robin and Tom continued as a duo, until Tom joined **Magna Carta** in 1975. Initially this was as a sound engineer, but eventually as a full-time member of the group. Robin also joined the Magna Carta, in 1977. In 1979, both Hoy and Thyne left and formed Nova Carta, recording the sole album, *Roadworks*, for **CBS**, in Holland. Kocjan released a solo album in 1974, and has since worked with **Al Stewart**, **Ray Davies**, **Robin Williamson**, **Mike Heron**, and **Glenn Yarborough**. Now living in the USA, Kocjan is still busy with session work, and voice teaching, and has plans to record again. Robin continues to work in a solo capacity, while Tom works in a duo with his wife Geraldine as Tom And Gerry.

● ALBUMS: *Learning To Live* (RCA 1972)★★★, *Branching In* (RCA 1972)★★★.

Natural Four

The Natural Four, who had a series of moderate-sized hits during the soul era, recorded a soft style of soul in two configurations, both led by Chris James. The original members, from Oakland, California, USA, were Chris James, Allen Richardson, John January and Al

Bowden. This group first recorded in 1968 on a small local label called Boola-Boola. From there they went to **ABC Records**, and reached the national charts in 1969 with 'Why Should We Stop Now' (number 31 R&B). The group was unable to repeat their success. Before breaking up in 1971, they recorded an unnoticed single for Bay Area producer Ron Carson that was released on **Chess Records**. James organized a new group - Darryl Canady, Steve Striplin and Delmos Whitney - and signed with **Curtis Mayfield**'s **Curtom** label in 1972, and the following year had a sizable hit with 'Can This Be Real' (number 10 R&B, number 31 pop), written by **Leroy Hutson**. Subsequent records were not nearly so engaging and the group faded. Their last chart record was in 1976.

● ALBUMS: *Natural Four* (ABC 1970)★★★, *Natural Four* (Curtom 1974)★★★, *Heaven Right Here On Earth* (Curtom 1975)★★, *Nightchaser* (Curtom 1976)★★.

Naturals

Formed in Harlow, Essex, the Naturals - Ricki Potter (b. 1945, England; vocals), Curt Cresswell (b. 1948, England; lead guitar), Bob O'Neale (b. 1942, England; harmonica), Mike Wakelin (b. 1942, England; bass), Douglas Ellis (b. 1942, England; guitar) and Roy Heather (Hoath) (b. 1947, England; drums) - were originally known as the Blue Beats and had recorded several singles under this early appellation. The quintet made their debut as the Naturals in 1964, scoring their only hit in the UK singles chart that same year with a version of the **Beatles**' song, 'I Should Have Known Better'. Suspicions that the song had been the success, rather than the performers, was confirmed when subsequent, inferior singles failed to make an impression.

Nature Of A Sista' - Queen Latifah

Another unimpeachable set from the Queen of East Orange, and a second long-playing treatise on enlightened female perspective. This saw soul and ragga tunes dominate, taking over from the rawer hip-hop tones of her debut. This results in a dilution of impact, although this is partially compensated for by classy, dancefloor-aimed tracks such as 'Give Me Your Love' and 'How Do I Love Thee?'. It is a lesser album, indeed, but one that should not be overlooked, as it still blows the majority of Latifah's competition out of the water.

● Tracks: *Latifah's Had It Up 2 Here; Nuff Of The Ruff Stuff; One Mo' Time; Give Me Your Love; Love Again; Bad As A Mutha; Fly Girl; Sexy Fancy; Nature Of A Sister; That's The Way We Flow; If You Don't Know; How Do I Love Thee?.*

● First released 1991

● UK peak chart position: did not chart

● USA peak chart position: 117

Naturists

Seven-piece UK techno group (yes, really), led by Wilmott Doonican, who claims to be a relative of **Val Doonican**, and Sid Raven Following the release of a mini-album (which despite the 'Gimmick' was well-received in the press), they released an appropriate cover version in **Blue Pearl**'s 'Naked In The Rain', in mid 1994. 'We were all into naturism before we started making records', they claim, 'in fact we all met at a small naturist reserve near Reading'. Their lack of clothing apparently acts as a key ingredient in the recording process too: 'When we went into the studio and recorded naked we found that the sound was much better because the top end frequencies weren't absorbed by out clothes'.

● ALBUMS: *Friendly Islands* mini-album (1993)★★★.

Naughton, David

b. 13 February 1951, Hartford, Connecticut, USA. Naughton is best known for his 1979 US Top 5 hit 'Makin' It'. After studying English literature and acting, Naughton appeared in a series of Dr. Pepper soda commercials, singing and dancing. He was then hired to act in the US television series *Makin' It*, based on the film *Saturday Night Fever*. Naughton recorded the title song from the film, and it scaled the charts. The television programme lasted only two months, however, and Naughton did not record again. His one hit was used that same year in a comedy film titled *Meatballs*.

Naughty By Nature

From New Jersey, New York, USA, the trio of Treach (b. Anthony Criss, 27 December 1970, East Orange, New Jersey, USA), Vinnie (b. Vincent Brown, 17 September 1970, East Orange, New Jersey, USA) and DJ Kay Gee (b. Keir Gist, 15 September 1969, East Orange, New Jersey, USA) are a rap troupe utilizing the funkier rather than darker aspects of gangsta hip hop. Heavily influenced by the patronage of **Queen Latifah**, the language was blue but not always in the overtly sexual sense. 'Ghetto Bastard', for example, was a master stroke, pickled in the atmosphere of the street and exact in its execution of ghetto vernacular. Unlike many other hardcore outfits, Naughty By Nature were not afraid of injecting a touch of soul into the mix (once more, *à la* Queen Latifah), which makes the best of their work all the more endearing. They gave **Tommy Boy** their biggest ever hit with the 12-inch 'OPP', the largest-grossing authentic rap single in the USA in 1990, selling over a million copies ('OPP' stands for 'Other People's Pussy', incidentally, though that did not prevent several generations enthusiastically singing along to 'I'm down with OPP', making the record an American equivalent to the **Shamen**'s 'Ebeneezer Goode'). A second album upped the sleaze factor with some lyrics, but still maintained the group's best traditions elswhere. The single lifted from *19 Naughty III*, 'Hip Hip Hooray', became another monster hit, helped in no small part by a Spike Lee-filmed video. Treach himself was to be found in Houston acting in the film *Jason's Lyric*, though he had appeared previously in the widely ridiculed *Meteor Man*. He has written his own film treatments, in-between bungie jumping sessions in Daytona with close friend Pepa (**Salt 'N' Pepa**). He also launched the Naughty Gear clothing line. Kay Gee, meanwhile, earned a production deal with **Motown**, intial fruit from which was characterized by **Zhane**'s debut album and hit single, 'Hey Mr. Deejay'.

● ALBUMS: *Naughty By Nature* (Tommy Boy 1991)★★★, *19 Naughty III* (Tommy Boy 1993)★★★★, *Poverty's Paradise* (Tommy Boy 1995)★★★.

Naughty Marietta (film musical)

Jeanette MacDonald, who had enjoyed much success with **Maurice Chevalier** in early musicals such as ***The Love Parade***, ***One Hour With You***, and ***Love Me Tonight***, co-starred in this film with a new partner with whom she would always be indelibly associated - **Nelson Eddy**. In the screenplay, by John Lee Mahin, Frances Goodrich, and Albert Hackett, which was based on the 1910 stage operetta of the same name, Macdonald plays a French princess who avoids an arranged marriage by boarding a ship bound for the Colonies. The brave Capt. Warrington (Eddy) saves her from a fate worse than death, and the couple find sanctuary in New Orleans before eventually settling down together 'Neath The Southern Moon'. That was just one of the numbers in **Victor Herbert**'s sumptuous score which included such delights as 'Ah! Sweet Mystery Of Life', 'Italian Street Song', 'I'm Falling In Love With Someone', and 'Tramp! Tramp! Tramp!' (all with lyrics by Rida Johnson Young), and 'Chansonette' (lyric by **Gus Kahn**). Veteran character actor Frank Morgan lead the supporting cast, which also included Elsa Lanchester, Joseph Cawthorn, Akim Tamiroff, Douglas Dumbrille, Edward Brophy, and Walter Kingsford. This first episode in the Macdonald-Eddy series, during which they became the screen's favourite romantic singing duo, was produced by Hunt Stromberg for MGM and directed by W.S. Van Dyke. The MGM studios were awarded an Oscar for the sound recording.

Naughty Marietta (stage musical)

A comic operetta with music by **Victor Herbert** and a book and lyrics by Rida Johnson Young. It opened on 7 November 1910 at the New York theatre with a story set in New Orleans in 1870, where Naples-born Marietta d'Altena (Emma Trentini) has travelled in search of a husband. She finds the man of her dreams (in more ways than one) when the upstanding Captain Dick Warrington (Orville Harrold) finds that he too has been dreaming of the same song, 'Ah! Sweet Mystery Of Life'. It was only one of several numbers that endured from the attractive and tuneful score. The remainder included 'Tramp! Tramp! Tramp!', 'I'm Falling In Love With Someone', ''Neath The Southern Moon', 'Italian Street Song', 'Naughty Marietta', and 'Live For Today'. Even with the magnificent Trentini, *Naughty Marietta* folded after only 136 performances, but was revived on Broadway in 1912. Since then it has been frequently performed throughout the world, and is a part of the repertoire of the New York City Opera. The 1935 film version starred **Jeanette MacDonald** and **Nelson Eddy**.

Naura, Michael

b. 19 August 1934, Memel, Lithuania. Naura is a self-taught pianist and flautist who studied philosophy, sociology and graphic arts in Berlin. In the 50s he and Wolfgang Schluter (vibes) started a band that sought to mix blues, bebop and European *avant garde* and which became one of the leading German bands of the 60s. Since 1971, he has worked as the Head of the Norddeutscher Rundfunk Jazz Department. He continues occasional work with bands and regularly accompanies Peter Ruhmkorf in poetry-jazz recitals. He is also president of Performers and Artists for Nuclear Disarmament (PANDA) in Germany.

● ALBUMS: with Peter Ruhmkorf *Kein Apolloprogramm Fur Lyrik* (1976)★★★, *Country Children* (1977)★★★.

Navarre, Ludovic

b. *c.*1967, Saint-Germaine-En-Laye, France. French techno/ambient artist who records as Modus Vivendi, Deepside, Hexagone, Soofle, LN's, Deep Contest, DS and Saint-Germaine-En-Laye (titled after his hometown). A mainstay of **Laurent Garnier**'s FNAC and F imprints of the early 90s, Navarre has contributed to over 90% of both labels' output as a musician/technician. Each of the names he has employed for his own recordings see him adopt a different house style, from techno to electronic jazz. Among his more impressive outings have been his work as Saint-Germaine-En-Laye ('Alabama Blues', 'My Momma Said', 'Walk So Lonely'), Modus VIvendi ('Modus Vivendi') and DS (Volume 1, Volume 2).

Navarro, Fats

b. Theodore Navarro, 24 September 1923, Key West, Florida, USA, d. 7 July 1950. After starting to learn the tenor saxophone and piano, Navarro opted for trumpet and by his mid-teens was playing professionally. In 1943 he joined the **Andy Kirk** band, working alongside **Howard McGhee**, and two years later was in the trumpet section of **Billy Eckstine**'s bebop-oriented big band. He later settled in New York, where he played with leading beboppers such as **Kenny Clarke**, **Ernie Henry**, Howard McGhee, **Tadd Dameron**, **Bud Powell**, **Charlie Parker**, **Leo Parker**, **Sonny Rollins** and **Dizzy Gillespie**, the last of whom he had replaced in the Eckstine band. Navarro also played with mainstreamers like **Coleman Hawkins** and **Eddie 'Lockjaw' Davis**. Most of these musical associations resulted in a legacy of fine recordings, with the Dameron sessions proving to be especially fruitful. During his short life Navarro displayed a precocious talent, his rich full tone contrasting with the thin sound adopted by many of the other young bebop trumpeters of the day. In this respect his sound resembled that of an earlier generation of trumpeters who were a little out of fashion by the late 40s. His last years were dogged by ill-health, exacerbated by an addiction to heroin, and he died in 1950. Despite his brief life, Navarro proved to be one of the most accessible of the early bop trumpeters and was an influence on another similarly short-lived talent, **Clifford Brown**.

● ALBUMS: with Billy Eckstine *Together!* (1947)★★★★, with Charlie Parker *One Night In Birdland* (1950)★★★★, *The Tadd Dameron Band 1948, Vols. 1 & 2 (1948)* (1976)★★★★, *The Fabulous Fats Navarro Vols. 1 & 2 (1947-49)* (Blue Note 1983)★★★★, *Fat Girl - The Savoy Sessions (1947)* (1985)★★★★, *Memorial* (Savoy 1992)★★★★.

Navras Records

Founded in 1992, English record label Navras was established in Sherwood Road, north London. The intention was to make accessible selected recordings of high quality live concert performances of traditional and classical music from the Indian Sub-continent. The name literally translates as 'nine emotions' or 'nine sentiments', which refers to the Indian concept of nine different human emotions captured in the performing arts. The formation of Navras allowed western audiences to hear at first hand the 'raga' concept of melodic form, with its indelible cycles of time and season. By 1996 the label had released over 50 titles, displaying the work of leading artists in the field of wind and string instruments, vocal music and the main classical schools. Vocal artists included Pandit Bhimsen Joshi, Ajoy Chakrabarty, Rashid Khan, Pandit Mallikarjun Mansur, Lakshmi Shankar and Pandit C.R. Vyas. World-renowned instrumentalists such as sarod player Ustad Amjad Ali Khan and sitarist Ustad Vilayat Khan also featured on the label. However, arguably the most interesting series was one of duet (or jugal-bandhi) recordings made by such as Ustad Bismillah Khan and Ustad Bilayat Khan, Mariprasad Chaurasia and Kishori Amonkar and Ustad Vilayat Khan and Shujaat Khan. Other categories of release included Classical Dhrupad (Uday Bhawalkar), Classical Devotional (Anup Jalota), Sufi Qawwalis (**Nusrat Fateh Ali Khan**), Classical Percussion (Pandit Kishan Maharaj), Classical Dance (Pandit Birju Maharaj), Classical Ghazals (Mehdi Hassan) and Folk Music (the compilation, *Folk Music Of Rajasthan*).

Naylor, Jerry

b. Jerry Naylor Jackson, 6 March 1939, Stephenville, Texas, USA. Naylor sang country music from an early age; when aged only 14, he appeared on *Louisiana Hayride*. While in the US Army, he broke his back, an injury that has continued to plague him since then. He befriended **Glen Campbell** in Albuquerque, New Mexico, and in 1961 moved with him to Hollywood. He found work as a disc jockey and a single, 'You're Thirteen', was released in the UK. He and Campbell joined the **Crickets** in 1962 and he was featured on 'Don't Ever Change', 'My Little Girl' and 'Teardrops Fall Like Rain'. In 1964 he had a heart attack, brought about, he says, 'by the stress of being **Buddy Holly**'s replacement'. He played the leading role in a concept album, a country opera entitled *The Legend Of Johnny Brown*, in 1966. He returned to the Crickets for their 1971 album *Rockin' 50s Rock And Roll*, but mostly he has followed a solo career, making numerous singles for US labels including **Motown**'s country division. His best-known record is 'Is That All There Is To A Honky Tonk?' in 1975. He now works as a disc jockey in Angoura, California, and he is known to Buddy Holly fans for his outrageous claims to have been a Cricket throughout their hitmaking years.

● ALBUMS: *Happy Birthday USA* (1976)★★, *Love Away Her Memory* (1977)★★, *Once Again* (1978)★★.

Nazareth

Formed in 1968 in Dunfermline, Fife, Scotland, Nazareth evolved out of local attractions the Shadettes. **Dan McCafferty** (vocals), Manny Charlton (guitar), Pete Agnew (bass) and Darrell Sweet (drums) took their new name from the opening line in 'The Weight', a contemporary hit for the **Band**. After completing a gruelling Scottish tour, Nazareth opted to move to London. *Nazareth* and *Exercises* showed undoubted promise, while a third set, *Razamanaz*, spawned two UK Top 10 singles in 'Broken Down Angel' and 'Bad Bad Boy' (both 1973). New producer **Roger Glover** helped to focus the quartet's brand of melodic hard rock, and such skills were equally prevalent on *Loud 'N' Proud*. An unlikely rendition of **Joni Mitchell**'s 'This Flight Tonight' gave the group another major chart entry, while the Charlton-produced *Hair Of The Dog* confirmed Nazareth as an international attraction. Another cover version, this time of **Tomorrow**'s 'My White Bicycle', was a Top 20 entry and although *Rampant* did not yield a single, the custom-recorded 'Love Hurts', originally a hit for the **Everly Brothers**, proved highly successful in the USA and Canada. Nazareth's popularity remained undiminished throughout the 70s but, having tired of a four-piece line-up, they added guitarist Zal Cleminson, formerly of the **Sensational Alex Harvey Band**, for *No Mean City*. Still desirous for change, the group invited Jeff 'Skunk' Baxter, late of **Steely Dan** and the **Doobie Brothers**, to produce *Malice In Wonderland*. While stylistically different from previous albums, the result was artistically satisfying. Contrasting ambitions then led to Cleminson's amicable departure, but the line-up was subsequently augmented by former **Spirit** keyboard player John Locke. Baxter also produced the experimental *The Fool Circle*, while the group's desire to capture their in-concert fire resulted in *'Snaz*. Glasgow guitarist Billy Rankin had now joined the group, but dissatisfaction with touring led to Locke's departure following *2XS*. Rankin then switched to keyboards, but although Nazareth continued to enjoy popularity in the USA and Europe, their stature in the UK was receding. Bereft of a major recording contract, Nazareth suspended their career during the late 80s, leaving McCafferty free to pursue solo ambitions (he had already released a solo album in 1975). *No Jive* was an impressive comeback album in 1992, but Nazareth unfortunately failed to capitalize on its success.

● ALBUMS: *Nazareth* (Mooncrest 1971)★★★, *Exercises* (Mooncrest 1972)★★★, *Razamanaz* (Mooncrest 1973)★★★★, *Loud 'N' Proud* (Mooncrest 1974)★★★, *Rampant* (Mooncrest 1974)★★★, *Hair Of The Dog* (Mooncrest 1975)★★★★, *Close Enough For Rock 'N' Roll* (Mountain 1976)★★★, *Play 'N' The Game* (Mountain 1976)★★, *Expect No Mercy* (Mountain 1977)★★, *No Mean City* (Mountain 1978)★★, *Malice In Wonderland* (Mountain 1980)★★, *The Fool Circle* (NEMS 1981)★★, *'Snaz* (NEMS 1981)★★, *2XS* (NEMS 1982)★★, *Sound Elixir* (Vertigo 1983)★★, *The Catch* (Vertigo 1984)★★, *Cinema* (Vertigo 1986)★★, *Snakes & Ladders* (Vertigo 1990)★★, *No Jive* (Mainstream 1992)★★, *Nazareth At The Beeb* (Reef 1998)★★★.

Solo: Dan McCafferty *Dan McCafferty* (1975)★★.

● COMPILATIONS: *Greatest Hits* (Mountain 1975)★★★, *20 Greatest Hits: Nazareth* (Sahara 1985)★★★, *Anthology: Nazareth* (Raw Power 1988)★★★.

● VIDEOS: *Razamanaz* (Hendring 1990).

Nazz

Formed in Philadelphia, USA in 1967, the Nazz comprised of **Todd Rundgren** (guitar, vocals), Carson Van Osten (bass, vocals), both ex-members of bar-band Woody's Truck Stop, Stewkey (lead vocals, keyboards) and Thom Mooney (drums). Although the quartet made its live debut supporting the **Doors**, manager John Kurland deliberately cultivated an air of exclusivity which ultimately hampered progress. A lucrative recording deal with publishers Screen Gems resulted in *Nazz*, a synthesis of British and US pop invoking the **Who**, **Jimi Hendrix**, **Buffalo Springfield** and **Small Faces**. However, the unit's anglophilia and mod affectations proved unfashionable in the face of acid-rock which, when coupled with growing internal disharmony, sowed the seeds of their demise. *Nazz Nazz* emphasized the positive elements of its predecessor and although the same influences were still apparent, a sense of individuality was also present. Rundgren's departure for a solo career in 1970 brought the Nazz to an end, and *Nazz III*, compiled from material from the *Nazz Nazz* sessions, was issued posthumously. Stewkey and Mooney were later joined by Rick Neilsen and Tom Petersson (later of **Cheap Trick**) in a group that took a variety of names, but only Rundgren achieved lasting success outside the Nazz. Despite negligible commercial gain, his former group's work was later lauded as the precursor to a generation of British-influenced US bands, notably the **Raspberries**, **Stories** and **Sparks**.

● ALBUMS: *Nazz* (SGC 1968)★★★, *Nazz Nazz* (SGC 1969)★★★, *Nazz III* (SGC 1970)★.

● COMPILATIONS: *Best Of The Nazz* (1983)★★★.

Ndegé Ocello, Me'Shell

b. 1969, Berlin, West Germany. Introduced by her PR machine as a female equivalent to **Prince**, Me'Shell Ndegé Ocello has embarked on a solo career that embraces both the hip-hop and R&B markets. Like Prince, she is a multi-instrumentalist, and writes, produces and plays on all her songs. Her name is Swahili, meaning 'Free Like A Bird'. After a nomadic life as the child of a US forces man, her first love was art rather than the jazz skills of her father and brother. Much of her youth was spent in Washington's 'go-go' scene, where at one point she was actually shot at while on stage with Little Bennie and the Masters, at the Cherry Atlantic Skating Rink. Her interest in music blossomed when her brother started playing guitar in a local band; when the bass player left his instrument lying around after rehearsal, Me'Shell was a quick convert. At the age of 19, she left for New York 'with my baby and my bass'. There she joined **Living Colour**'s Black Rock Coalition, and recorded sessions for artists of the calibre of **Caron Wheeler** and **Steve Coleman**. She was the musical director for **Arrested Development**'s *Saturday Night Live* appearance, though her own demos attracted little response. **Madonna** subsequently stepped in, inviting her to become one of the first artists signed to her Maverick empire. A palpable maturity was revealed on her debut, with a combination of acid jazz and R&B rhythms backing her beat poetry. She gained a breakthrough hit with 'If That's Your Boyfriend (He Wasn't Last Night)', a provocative post-feminist statement. Despite the sexual overtones of her packaging, she was not averse to strong political statements, with material such as 'Step Into The Projects' retaining a strong cutting edge, and lines such as 'The white man shall forever sleep with one eye open' (from 'Shoot'n Up And Gett'n High') suggesting overtones of **Public Enemy**. The album was produced by **A Tribe Called Quest**'s Bob Power, alongside guests including DJ Premier (**Gang Starr**) and Geri Allen (Blue Note). Although she attracted some criticism for espousing the corporate rebellion angle, her connections with Maverick hardly passing unobserved, there was substance and fire in the best of her work. In 1994 she had a US Top 3 hit with 'Wild Night' a duet with **John Mellencamp**. *Peace Beyond Passion* reverted to 70s-style retro-funk.

● ALBUMS: *Plantation Lullabies* (Maverick/Reprise 1993)★★★★, *Peace Beyond Passion* (Maverick 1996)★★★.

Neagle, Anna

b. Marjorie Robertson, 20 October 1904, Forest Gate, London, England, d. 3 June 1986, Surrey, England. One of the most beloved and durable artists in the history of British showbusiness, Neagle was an actress, dancer and singer in West End musicals and British films, with a career spanning more than 60 years. She took dancing lessons as a child, and appeared in the chorus of *Charlot's Revue* and a similar production, *Tricks*, in 1925. In the late 20s she undertook more chorus work in ***Rose Marie***, *The Charlot Show Of 1926*, ***The Desert Song*** and two London Pavilion revues as one of 'Mr Cochran's Young Ladies'. Up until then she had been primarily a dancer, but she developed further in 1931 when she took the ingenue lead opposite **Jack Buchanan** in the hit musical comedy ***Stand Up And Sing***, duetting with him on the lovely 'There's Always Tomorrow'. **Herbert Wilcox** produced and directed her first film musical, ***Goodnight Vienna***, in 1932, and most of her subsequent pictures, and the two were married in 1943. As well as making a number of acclaimed dramatic films during the 30s, Anna Neagle continued to appear in screen musicals such as *The Little Damozel*, *Bitter Sweet*, *The Queen's Affair*, *Limelight* and *London Melody* (1939). From 1940-41 she and Wilcox were in America to make films such as *Irene* (in which she sang and danced to the delightful 'Alice Blue Gown'), *No, No, Nanette* and *Sunny*. They returned to England to make a series of light and frothy romantic comedies, with the occasional musical number, which included *Spring In Park Lane*, *The Courtneys Of Curzon Street* and *Maytime In Mayfair* (1949). Anna Neagle's leading man was Michael Wilding, and this magical partnership ensured that the films were among the British cinema's top box office attractions of the time. In the 50s Anna Neagle returned to the stage for *The Glorious Days* (1953), co-starred with Errol Flynn (of all people) in the film version of that show, *Lilacs In The Spring*; and also appeared in the screen adaptation of *King's Rhapsody*. She then kicked up her heels with popular singer **Frankie Vaughan** in ***The Lady Is A Square*** (1958). That was her last appearance on screen, although she did produce three more of Vaughan's films, *These Dangerous Years*, *Wonderful Things!* and *Heart Of A Man*. In the early 60s Wilcox went bankrupt when his film company and several of the couple's other business ventures failed. Part of their salvation came in the form of **David Heneker**'s smash hit musical ***Charlie Girl*** (1965). Neagle stayed with the show - apart from the occasional holiday - for the duration of its run of over 2,000 performances and subsequent tours. On the day it was announced that she was to be made a Dame of the British Empire, the cast of *Charlie Girl* surprised her by singing 'There Is Nothing Like A Dame' at the end of the evening's performance. In 1973 the new Broadway production of ***No, No, Nanette*** arrived in London, and Anna Neagle played the role that had been taken by **Ruby Keeler** in New York. Four years later Herbert Wilcox died, but Anna Neagle continued to work. In 1977 she was back in the West End with the musical *Maggie*; in 1978 she toured as Henry Higgins' mother in a revival of ***My Fair Lady***, and in 1982 she played in the pantomime *Cinderella* at the Richmond Theatre. It was as the Fairy Godmother in *Cinderella* that she made her final stage bow at the London Palladium at Christmas 1986. A few weeks after it closed she went into a Surrey nursing home to rest, and died there in June.

● FURTHER READING: *It's Been Fun*, Anna Neagle. *There's Always Tomorrow*, Anna Neagle.

Neal, Kenny

b. 14 October 1957, New Orleans, Louisiana, USA. The oldest son in Baton Rouge's most famous musical family, six of whom are professional musicians, Neal has been groomed throughout the 90s for blues stardom, but in a time of transition it remains an aim rather than an achievement. He accompanied his father to gigs from an early age, was given his first harmonica by **Slim Harpo** at the age of three, played piano onstage three years later, and at 13 stepped into the breach when **Raful Neal** needed a bass player. In 1976, he played bass in **Buddy Guy**'s band. Four years later, he moved to Toronto and brought his brothers north to work as the Neal Brothers Blues Band. Later, he joined the Downchild Blues Band, then Canada's top blues band. In 1984, he moved back to Baton Rouge to assemble another band. When he accompanied his father on the *Louisiana Legend* album, King Snake owner Bob Greenlee signed him to a solo contract. *Bio On The Bayou* created a stir on its release in 1987; Alligator boss Bruce Iglauer leased the album, remixed it and changed its title, and acquired Neal's contract. In 1991, he took a role in the Broadway production of *Mule Bone*, a musical version of a play written by poet Langston Hughes and folklorist Zora Neale Hurston. He won that year's Theatre World Award for the most outstanding new talent appearing in a Broadway play. *Walking On Fire* features two songs, 'Morning After' and 'Bad Luck Card', on which he set Hughes' poems to music. *Bayou Blood* dispensed with the horn sections normally present on his records, updating the 60s Excello sound. *Hoodoo Moon* reflected the increasing maturity of his several talents and the promise of his eventual success.

● ALBUMS: *Bio On The Bayou* aka *Big News From Baton Rouge* (King Snake/Alligator 1987/8)★★★★, *Devil Child* (Alligator 1989)★★★, *Walking On Fire* (Alligator 1991)★★★, *Bayou Blood* (Alligator 1993)★★★, *Hoodoo Moon* (Alligator 1994)★★★★.

● COMPILATIONS: *Deluxe Edition* (Alligator 1997)★★★★.

Neal, Raful

b. 6 June 1936, Baton Rouge, Louisiana, USA. That rare thing in the blues, a late developer, Neal was not interested in music until seeing **Little Walter** play at the Temple Room in Baton Rouge in 1958. Buying a harmonica the next day, he was helped by a friend, Ike Brown, to learn its rudiments. Some time later, he was engaged to join the road band of guitarist Little Eddie Lang. His own first group was called the Clouds, and featured **Buddy Guy** and drummer Murdock Stillwood. When Guy left, **Lazy Lester** was one of his replacements. The band toured Louisiana and east Texas, finding its first residency at the Streamline Club in Port Allen, where Neal took up residence. He recorded 'Sunny Side Of Love' for Peacock in 1968 with little success, and was then refused by Crowley producer **Jay Miller**. 'Change My Way Of Living', recorded for La Louisiana in 1969, fared better, and was followed by two records on Whit. During the 70s, he brought his teenage son, Kenny Neal, into his band and, as time went by, other sons, Noel, Raful Jnr., Larry and Darnell, were also recruited. With Kenny now a star in his own right, Raful continues to play in the Baton Rouge area, with forays further afield to play festivals and to record.

- ALBUMS: *Lousiana Legend* (Blue Horizon 1987)★★★, *I Been Mistreated* (Ichiban 1991)★★★.

Near, Holly

b. 6 June 1949, Ukiah, California, USA. For Near's first 10 years, her family lived on a farm but her adolescence was spent in urban Ukiah where she matured from a child television actor to a performer with the confidence to accept a role in a Broadway run of ***Hair***. She also participated in Jane Fonda's controversial *Free The Army* revue that toured Vietnam with a message demanding US withdrawal. However, Near was to leave the 70s as an artist in direct descent from the early 60s protest singers. Indeed, it was Ronnie Gilbert of the **Weavers** who helped encourage interest in her on the US folk club and campus circuit. As a yardstick of the respect that became hers in this sphere, Gilbert, **Pete Seeger** and **Arlo Guthrie** were guests on *Lifelines* which, like all of her country-tinged body of mostly self-composed material, was issued on her and Jeff Langley's own Ukiah-based Redwood label. Largely by word of mouth, Near's first four albums sold a collective 155,000 by 1979 when *Imagine My Surprise* was voted Album Of The Year by the National Association of Independent Record Distributors. That spring found her in a Los Angeles theatre on the same bill as the premiere of the Labor movement film, *With Babies And Banners*. She also played a Women Against Violence Against Women benefit concert that shamed **Warner Brothers** into banning the use of brutal images on record sleeves.

- ALBUMS: *Hang In There* (1973)★★★, *Live* (1974)★★, *You Can Know All I Am* (1976)★★★★ *Imagine My Surprise* (1979)★★★★, *Fire In The Rain* (1982)★★★, *Speed Of Light* (1983)★★★, *Journeys* (1984)★★★, *Watch Out* (1985)★★★, *Lifelines* (1986)★★, *Don't Hold Back* (1987)★★★.

Nebraska - Bruce Springsteen

Dispensing with his famous E Street Band, Springsteen sat with only his guitar and a tape recorder (albeit a pretty good one). He recorded a series of barren songs, adding only a spooky harmonica and some reverb. This was the most atmospheric and naked album of the decade, and may have inspired the unplugged phenomenon of the 90s. He sounds like an 80s version of **Johnny Cash**, both in sound and in theme/content, although 'Used Cars' reveals his great weakness. It is impossible for the Boss to get through any album without making a reference to cars.

- Tracks: *Nebraska; Atlantic City; Mansion On The Hill; Johnny 99; Highway Patrolman; State Trooper; Used Cars; Open All Night; My Father's House; Reason To Believe.*
- First released 1982
- UK peak chart position: 3
- USA peak chart position: 3

Necros

With a fluid line-up headed by Barry Henssler (vocals), with, at various times, Todd Swalla (drums), Andy (guitar), Brian Pollack (guitar), and at least four different bass players, this early 80s hardcore act from Maumee, Ohio, USA, released a number of records that continue to sell for high sums among modern collectors (they should not be confused with the Washington, DC band of the same name and musical genre). They are also one of the few Midwest outfits of their type who did not split up within a few years of their formation, essentially due to the strong friendships that existed within the band. Henssler, a minor legend in the alternative rock community, who once partied with **Pink Floyd** when they played the university at which his father was a professor, was always the band's focus. Much emphasis was placed on education in the Henssler family, and he continued to attend college throughout the band's career. Corey Rusk, one of their bass players from a slightly earlier period, later moved to Chicago, Illinois, and took over the running of the prestigious Touch And Go Records label. The humour of the Necros was always central to their appeal in a music scene noted for its puritanical world view; the b-side of 'Conquest For Death' featured a song about the rights of the disabled ('Take Em Up'), but actually turned out to be a swipe at the privileges awarded disabled drivers. Musically, they mixed thrash with unusual chord sequences, later moving over to a more straightforward hard rock sound. The further they progressed in their career, the more quickly they closed the dividing line between punk and metal, though the crisper production on *Tangled Up* made it the most accessible Necros record to date. Happily, before such compromise eclipsed their own style, Henssler left the band to form **Big Chief**.

- ALBUMS: *Conquest For Death* (Touch & Go 1983)★★★, *Tangled Up* (Restless 1987)★★★, *Live Or Else* (Medusa 1989)★★.

Nectarine No.9

Formed in Edinburgh, Scotland, in 1993, Nectarine No.9 revolves around guitarist and vocalist Davey Henderson, an ex-member of both the **Fire Engines** and **Win**. Alan Horne, founder of **Postcard Records**, took great interest in both groups and Henderson's newest venture was one of his first signings on reactivating the label. *The Nectarine No.9* reinstated Henderson's love of abrasive pop and quirky rhythms, inhabiting a musical world that was part-**T. Rex** and part-**Fall**. However, it lacked the focus of Henderson's previous work and critical reaction was muted. *Guitar Thieves*, which collected various BBC Radio 1 sessions, included versions of **Captain Beefheart**'s 'Frownland' and the **Velvet Underground**'s 'Inside Of Your Heart', as well as an original song, 'Pull My Daisy', the title of which was drawn from a film featuring Allen Ginsberg and Jack Kerouac. In 1997 they backed former **Clash** associate Jock Scott on his spoken-word release, *My Personal Culloden.*

● ALBUMS: *The Nectarine No.9* (Postcard 1993)★★, *Guitar Thieves* (Nightracks/Postcard 1994)★★★, *Saint Jack* (Postcard 1995)★★★.

Ned's Atomic Dustbin

Formed in the West Midlands in 1988 by local characters Jonn Penney (b. 17 September 1968; lead vocals), Rat (b. 8 November 1970; guitar), Matt Cheslin (b. 28 November 1970; bass), Alex Griffin (b. 29 August 1971; bass) and Dan Warton (b. 28 July 1972; drums). After dubious gothic beginnings, Ned's Atomic Dustbin began to find their feet in 1989 when a series of tour supports, notably with regional contemporaries the **Wonderstuff**, attracted a strong following. Notable for having two bassists, uniformly crimped hair and an unequivocally daft name (taken from BBC Radio's *The Goon Show*), the Neds' urgent, aggressive sub-hardcore sound still managed to offset any gimmicky connotations, turning a potential freak show into a challenging pop act. Armed with a multitude of original merchandising ideas - within three years the band produced 86 different T-shirt designs - their 'Kill Your Television' single entered the Top 50 of the UK chart and resulted in a major contract with Sony Music (formerly CBS). With the financial wherewithal to back their imagination, Ned's Atomic Dustbin soon translated their ideas into a phenomenal commercial success, peaking when *God Fodder* entered the UK charts at number four in 1991. The rest of the year was filled by hectic touring commitments, with America followed by Japan, a prestigious spot at the British Reading Festival, a UK number 21 hit with 'Trust', back to America (with **Jesus Jones**) and then a British tour which resulted in singer Jonn Penney collapsing from exhaustion on the last night. *Are You Normal?*, with production by **Nirvana**-collaborator Andy Wallace, was a disappointing album. Following a lengthy period out of the spotlight, the band returned with their best album to date, *Brainbloodvolume*, but its lack of success in a vastly changed music scene led to their demise in August 1995.

● ALBUMS: *God Fodder* (Sony 1991)★★★, *Are You Normal?* (Sony 1992)★★, *Brainbloodvolume* (Furtive/Sony 1995)★★★.

● COMPILATIONS: *Bite* (RTD 1991)★★★, *0.522* (Furtive/Sony 1995)★★.

● VIDEOS: *Nothing Is Cool* (Sony Music Video 1991), *Lunatic Magnets* (1993).

Nefertiti

b. *c.*1973, Chicago, Illinois, USA, but raised in Los Angeles. Hardcore Islamic rapper, who as a baby was held in the arms of none other than Elijah Muhammed himself. Both her grandparents were employed by the founder of the Nation Of Islam, and their views have found a new conduit in Nefertiti. She began rapping at the age of 14, but this is just one of the means of expression and communication employed by her. She also works alongside Californian activist Jim Brown on the Amer-I-Can programme, to stabilize inter-gang violence and maintain truces in Los Angeles. She also lectures widely on self-awareness and improvement. Her first recorded messages came as guest appearances on records by **Professor Griff** and **King Tee**, and from an early age she was warming up crowds before **Public Enemy** and Louis Farrakhan shows. Although she signed to a major label, she insisted on a far-sighted contract stipulation: that **Mercury** pay to put her through college. The first results of this was the *LIFE* set, standing for Living In Fear Of Extinction. This included controversial calls for repatriation to Africa, never mind an Islamic State. She was joined on the record by **MC Lyte**, with whom comparisons have most frequently been made. She is not to be confused with the UK rapper of similar name.

● ALBUMS: *LIFE* (Mercury 1994)★★★.

Nefilim

The Nefilim's 1996 album, *Zoon*, announced the rebirth of former **Fields Of The Nephilim** singer Carl McCoy. By the advent of that group's final album, 1990's *Elizium*, McCoy was on the verge of despair, finding the old material he was playing 'tedious'. The critical revulsion McCoy has faced during his career, plus the various machinations concerning the end of his commercially successful former band (who renamed themselves Rubicon), doubtless informed some of the vitriol on *Zoon*. However, McCoy also took the opportunity to push his occultist and pagan influences to the fore (previous Fields Of The Nephilim material had thinly veiled references to literary works by H.P. Lovecraft as well as less clearly defined Sumerian mythologies). The product of four years' writing and experimentation, the album featured a variety of guest musicians and producers, none of whom were prominent mainstream names, as McCoy sought to establish the Nefilim as his own project. The album took its title from the Greek word for 'beast' or 'animal', but failed to find an audience outside of the pagan rock fraternity and die-hard Nephilim fans.

● ALBUMS: *Zoon* (Beggars Banquet 1996)★★.

Negativland

Negativland, a group of self-professed musical/cultural terrorists, enjoyed fleeting but disabling celebrity in 1990 when they became embroiled in a legal tussle with U2 and US television presenter, Casey Kasem. Their *U2* EP featured a parody of that band's 'I Still Haven't Found What I'm Looking For', and came in packaging that the band's agents claimed looked 'deceptively like a U2 record'. One of the mixes also included an unfortunate but real studio out-take from Kasem ('The four-man band features Adam Clayton on bass, Larry Mullen on drums, Dave Evans - nicknamed the Edge on . . . This is bullshit. Nobody cares. These guys are from England and who gives a shit'). U2's label and publisher relentlessly pursued the band, as did Kasem, leading to the near collapse of SST Records, the group's long-standing record label. Many castigated U2 for their passive role in attacking artistic expression, criticisms that reached a crescendo with their Zooropa tour - a multimedia cut-and-paste exercise that had distinct similarities to the previous work of Negativland. Negativland had grown out of a meeting of like minds in San Francisco, California, USA, taking their influence primarily from the machinations of the music industry but also other associated outlets of consumerism, sampling widely from television and radio. They christened their approach culture 'jamming', in so doing invoking both the musical and airwave interference definitions of the word. The core group members, Mark Hosler, Richard Lyons and David Willis, were joined by Don Joyce of the KPFA Berkeley community radio station for the release of their third album, *A Big 10-8 Place*, in 1983. Joyce brought the group a catalogue of radio sound effects and jingles that perfectly complemented the existing trio's irreverence. Much of Negativland's prolific output can thus be analogized in terms of comic sequences and sketches rather than music as such, but it did build a strong audience within rock's counterculture. The mainstream, too, was taking note, Marky Mark included a sample from *Escape From Noise* on his debut album. The same record's 'Christianity Is Stupid' caused a media scare when the band circulated a press release stating that it had instigated a teenager's axe murder of his family. Taken at face value, the news furore that followed was then widely sampled on the subsequent *Helter Stupid* collection. The first volume of the group's *Over The Edge* compilations - edited versions of their work at KPFA radio, was released in 1984. Funnier and less gratuitously nasty than the work of the more widely exposed Jerky Boys, the series is highly recommended to anyone who finds the concept of serious rock music pompous. The U2 fracas failed to limit their activity or deflect their attitude. The incident was fully documented in the book *Fair Use: The Story Of The Letter U And The Numeral 2*. Rather than appease litigators, the accompanying CD deliberately used samples drawn from several high-profile musicians, including U2 and **Black Flag** (whose former guitarist Greg Ginn runs SST Records but allegedly did not support Negativland as fully as they had expected). None of the copyrights were cleared. An act of supreme defiance, its 'come and get us' subtext served as a testament to the integrity of Negativland's vision.

● ALBUMS: *Negativland* (Seeland 1980)★★★, *Points* (Seeland 1981)★★, *A Big 10-8 Place* (Seeland 1983)★★★, *Over The Edge Volume 1: Jamcon '84* (Seeland 1984)★★, *Escape From Noise* (SST 1987)★★★★, *Helter Stupid* (SST 1989)★★★, *Over The Edge Volume 2: Pastor Dick* cassette only (SST 1989)★★, *Over The Edge Volume 3: The Weatherman* cassette only (SST 1989)★★★, *Over The Edge Volume 4: Dick Vaughan* cassette only (SST 1990)★★★, *Free* (Seeland 1993)★★★, *Over The Edge Volume 5: Crosley Bendix* (Seeland 1993)★★★, *Over The Edge Volume 6: The Willsaphone Stupid Show* (Seeland 1994)★★, *Over The Edge: Volume 7: Time Zones Exchange Project* (Seeland 1994)★★, *Over The Edge Volume 1/1/2: The Starting Line* (Seeland 1995)★★★.

● FURTHER READING: *Fair Use: The Story Of The Letter U And The Numeral 2.*

Negrocan

Andres Lafone (b. 14 March 1954, Montevideo, Uruguay; bass, vocals), Liliana Chachion (b. 18 April 1964, Soa Paulo, Brazil; vocals), Davide Giovaninni (b. 19 May 1968, Trieste, Italy; drums, vocals), Neil Angilly (b. 28 April 1967, Redruth, Cornwall, England; keyboards) and Carlos Fuentes (b. 13 December 1955, Chile; percussion). Formed in London in 1991 by Lapone, Negrocan mix Uruguay's 'candombe' rhythm with Brazilian, funk and jazz influences. Popular on the UK's Latin and jazz dance scenes (their debut, *Medio Mundo*, was released on salsa DJ Gerry Lyseight's Deep South label). They have also appeared at festivals throughout Europe.

● ALBUMS: *Media Mundo* (Deep South 1996)★★★.

Negron, Chuck

b. 8 June 1942, B uffalo, New York, USA. The former lead singer of **Three Dog Night** released an album in the mid-90s that could not release him from the shackles of his former band. The album failed to create much interest other than the impressive publicity blurb which informed the public that he had (Three Dog Night) sold over 90 million albums worldwide. This record added little to the sales total.

● ALBUMS: *Am I Still In Yout Heart* (Viceroy 1995)★★.

Neidlinger, Buell

b. 2 March 1936, Westport, Connecticut, USA. After studying piano, trumpet and bass, Neidlinger concentrated on teaching himself the last instrument more extensively. He led bands in high school, then attended Yale for a year, winding up as a disc jockey. In 1955 he relocated to New York, where he gigged with **Coleman Hawkins**, **Tony Scott** and **Zoot Sims**. He made his name with **Cecil Taylor**, negotiating the pianist's difficult compositions with astonishing aptitude; he was part of Taylor's famous residency at the Five Spot in 1957 and played with him in a 1960 staging of *The Connection*. Always one for a surprising career move, Neidlinger then worked in singer **Tony Bennett**'s band for six months. Subsequent work included stints with **Gil Evans** and **Steve Lacy**. He studied music at Buffalo State University (1964-66), played with the Budapest Quartet at Tanglewood in 1965 and gave several recitals of works for solo bass by Sylvano Bussotti and Mauricio Kagel. In the late 60s he became a member of the Boston Symphony Orchestra. In 1970 Neidlinger played bass on **Frank Zappa**'s suite for violinist **Jean-Luc Ponty**, 'Music For Electric Violin And Low Budget Orchestra', brought in, according to Zappa, 'because he's the only man I could think of who could play the bass part'. In 1971 he became professor of music at the California Institute of the Arts and was also busy in the Hollywood recording studios. Neidlinger's ability to relate to different kinds of music is only equalled by his interest in them: at various times he has played with **Willie 'The Lion' Smith**, **Roy Orbison**, **Barbra Streisand** and **Archie Shepp**. He has several bands; Buellgrass provides a unique blend of country and jazz: an updated western swing; Thelonious plays **Thelonious Monk** tunes exclusively; String Jazz interprets **Duke Ellington** and Monk on saxophone, drums and various string instruments. Most of his releases are on the K2B2 label, which he co-runs with tenor saxophonist Marty Krystall, a playing associate of his for over 20 years. A caustic interviewee, Neidlinger has continually involved himself with the cutting edge of jazz and has an inimitable sound on his instrument.

● ALBUMS: with Cecil Taylor *New York City R&B* (1961)★★★★, reissued as *Cell Walk For Celeste*), *Cecil Taylor All Stars Featuring Buell Neidlinger* (1961)★★★★, reissued as *Jumpin' Punkins*), *Ready For The 90s* (1980)★★★, *Our Night Together* (1981)★★★, *Big Day At Ojai* (1982)★★, with Thelonious Monk *Thelonious* (1987)★★★, with String Jazz *Locomotive* (Soul Note 1988)★★★, *Big Drum* (KB Records 1991)★★★★.

● COMPILATIONS: *The Complete Candid Recordings Of Cecil Taylor And Buell Neidlinger* 1960-1961 recordings 6-Album box set (1989), *Rear View Mirror* (KB Records 1991, rec. 1979-86)★★★★, *Blue Chopsticks: A Portrait Of Herbie Nichols* KB Records 1995)★★★.

Neighbors, Paul

b. 1918, USA, d. 26 August 1983, Houston, Texas, USA. Formed in Los Angeles, California, USA, in 1948, Paul Neighbors And His Orchestra took their first engagement at the Mapes Hotel in Reno, Nevada, shortly afterwards. From there the band, fronted by Neighbors' own vocals and occasionally those of Ralph Anthony, toured many west coast locations. Their regular engagements included frequent visits to the Claremont in Berkeley. In the early 50s the group relocated to Houston, Texas, from where they toured the Midwest extensively, taking in such renowned nightspots as the Peabody, the Chase, Milwaukee's Schroeder Hotel and the Dallas Shamrock Hilton. There were also excursions to the Roseland Ballroom and Pennsylvania Hotel in New York, while the group appeared regularly on a radio broadcast from New Orleans sponsored by Ford Motors. However, the group's first home remained the Shamrock, where they returned between tours for regular six-month engagements. A recording contract with **Capitol Records** made songs such as 'Love Thy Neighbor', their theme tune, available to a wider public, but their last contract at the Shamrock ended in 1956. Neighbors continued to play low-key engagements around Texas until his death in 1983.

Neil, Fred

b. 1937, St. Petersburg, Florida, USA. An important figure in America's folk renaissance, Neil's talent first emerged in 1956 when he co-wrote an early **Buddy Holly** single, 'Modern Don Juan'. By the following decade he was a fixture of the Greenwich Village circuit, both as a solo act and in partnership with fellow singer **Vince Martin**. The duo embarked on separate careers following the release of *Tear Down The Walls*. Neil's subsequent solo *Bleecker And MacDougal* was an influential collection and contained the original version of 'The Other Side Of This Life', later covered by the **Youngbloods**, **Lovin' Spoonful** and the **Jefferson Airplane**. The singer's deep, resonant voice was equally effective, inspiring the languid tones of **Tim Buckley** and **Tim Hardin**. A reticent individual, Neil waited two years before completing *Fred Neil*, a compulsive selection that featured two of the artist's most famous compositions, 'The Dolphins' and 'Everybody's Talkin''. The latter was adopted as the theme song to *Midnight Cowboy*, a highly successful film, although it was a version by **Harry Nilsson** that became the hit single. Such temporary trappings were of little note to Neil, who preferred the anonymity of his secluded Florida base, from where he rarely ventured. An appearance at the Los Angeles club, the Bitter End, provided the material for *The Other Side Of This Life*, Neil's last album to date and an effective resume of his career. This informal performance also contained other favoured material, including 'You Don't Miss Your Water', which featured assistance from country singer **Gram Parsons**. A major, if self-effacing talent, Fred Neil has virtually withdrawn from music altogether. He refuses to record or be interviewed and rare live appearances are constrained to benefit events for his charity, Dolphin Project, which he established with marine biologist Richard O'Berry in 1970.

● ALBUMS: *Hootenanny Live At The Bitter End* (1964)★★★, *World Of Folk Music* (1964)★★★, with Vince Martin *Tear Down The Walls* (1964)★★★, *Bleecker And MacDougal* aka *Little Bit Of Rain* (Elektra 1965)★★★★, *Fred Neil* aka *Everybody's Talkin'* (Capitol 1966)★★★★, *Sessions* (Capitol 1968)★★★, *The Other Side Of This Life* (1971)★★★.

● COMPILATIONS: *The Very Best Of Fred Neil* (1986)★★★★.

Neil, Vince, Band

Following his surprise sacking from **Mötley Crüe**, frontman Vince Neil (b. Vincent Neil Wharton, 8 February 1961, Hollywood, California, USA) wasted no time in establishing a solo career, contributing 'You're Invited But Your Friend Can't Come' (co-written with **Damn Yankees** duo Jack Blades and Tommy Shaw) to the *Encino Man* (*California Man* outside the USA) soundtrack. After this, he assembled a band with ex-**Billy Idol** guitarist Steve Stevens, ex-**Fiona** guitarist Dave Marshall, ex-**Enuff Z'Nuff** drummer Vikki Foxx, and bassist Robbie Crane, who had switched from rhythm guitar after original bassist Phil Soussan's departure. The Ron Nevison-produced *X-Posed* brought Neil a good deal of respect, demonstrating his songwriting ability on good-time arena metal that followed the direction in which he felt Mötley Crüe should have moved. The Vince Neil Band secured a high-profile opening slot with **Van Halen**, but throat problems for Neil held up subsequent live work, and Stevens departed, with Brent Woods replacing him. Rumours abounded of a Mötley Crüe reunion while Neil and his band worked towards a second album, but the acrimony surrounding the split made this unlikely. This was confirmed by the arrival of a second Vince Neil album, *Carved In Stone*, in July 1995. As well as introducing new guitarist Woods, it was produced by the **Dust Brothers**, the American production team more usually identified with the world of hip-hop.

● ALBUMS: *X-Posed* (Warners 1993)★★★, *Carved In Stone* (Warners 1995)★★★.

Nelson

The twin sons of early rock 'n' roll star **Rick Nelson** and wife Kris, Matthew and Gunnar Nelson were born on 20 September 1967, Los Angeles, California, USA. Musically inclined as children, the boys learned to play bass and drums as well as singng. Their father booked studio time for them on their 12th birthday, and they recorded a self-penned song with vocal backing by the **Pointer Sisters**. By the early 80s the twins had joined a heavy metal band called Strange Agents, which later changed its name to the Nelsons. In 1990, now simply called Nelson, the twins, both sporting waist-length blond hair (which saw them nicknamed the 'Timotei Twins'), signed with **David Geffen**'s new DGC record label and recorded a self-titled pop-rock album. The first single release, '(Can't Live Without Your) Love And Affection', reached number 1 in the US charts, while the album made the US Top 20. Afterwards, however, press reaction remained hostile towards any return.

● ALBUMS: *Nelson* (DGC 1990)★★★, *Because They Can* (Geffen 1995)★★.

Nelson Brothers

English roots rock band the Nelson Brothers comprise Steve Nelson (lead vocals, acoustic guitar), Simon Nelson (acoustic and electric guitars, dulcimer, keyboards and sitar), Ben Nicholls (bass) and Andrew Tween (drums, marimba). Their music combines the ethnic traditions of New Orleans Cajun, Celtic folk and Afro-Caribbean rhythms, accompanied by the brothers' lucid songwriting. The Nelsons grew up in Stafford, West Midlands, England, where they were members of various local bands as teenagers. Culling influences from the albums of **Johnny Cash**, **Paul Simon**, **Hank Williams**, **Woody Guthrie** and **Bob Dylan**, as well as jazz and rock, they began to write their own songs together while still teenagers. Their first group was entitled Alias, whose live repertoire included songs drawn from the songbooks of the **Byrds** and **Rolling Stones** as well as originals. Alias won both the 'new talent' and 'songwriting' categories of a national competition sponsored by **Pye Records**, but split due to musical differences before recording. The brothers then journeyed to Amsterdam, Netherlands, together as the first stage in a round-the-world trek, taking in Europe, North Africa, America and finally Bermuda (becoming residents at the Bermuda Folk Club). Upon returning to England they took up college courses (Steve reaching gold medal standard at the London Academy Of Music and Dramatic Art while Simon studied jazz guitar and composition). In 1983 Simon spent a year in Australia, working with acts such as the **Arizona Smoke Revue**, before he returned to England in the following year to team up with Steve again, fresh from another stint in Bermuda. The late 80s saw them back at college, both achieving Bachelor and Masters degrees, and in 1990 they built their own demo/jingle studio. They also set about forging a proper band together, with the aforementioned line-up the eventual result. Their debut album arrived in November 1993, with studio guests including Abdul Tee Jay (from Sierra Leone), Geraint Watkins (accordion) and Sugar Hajischacalli (bouzouki). The title track, 'Hometown', was written in collaboration with **Steve Booker**.

● ALBUMS: *Hometown* (Round Tower 1993)★★★.

Nelson, 'Big Eye' Louis

b. 28 January *c.*1885, New Orleans, Louisiana, USA, d. 20 August 1949. Nelson settled on playing the clarinet after trying out a wide range of instruments. Throughout his career he rarely played outside his home town, choosing to work in the emerging jazz bands and the traditional New Orleans marching and brass bands. Nelson is reputed to have played in **Buddy Bolden**'s band, on bass, and he also worked with leading New Orleans jazzmen such as **John Robichaux**, **Joe 'King' Oliver** and **Jelly Roll Morton**. Nelson made few records - a handful of tracks with **Kid Rena** in 1940, and a few more in 1949 with **'Wooden' Joe Nicholas** and as leader, using the name Louis DeLisle, under which he sometimes worked. From these recordings it is possible to understand the high regard in which Nelson was held by musicians such as **Baby Dodds** and **Sidney Bechet**, whom Nelson tutored for a while. He played with a full sound and employed a facile technique. His records with Rena provide interesting testimony to the skill and stylistic devices of the earliest New Orleans jazz musicians.

● ALBUMS: with Wooden Joe Nicholas *Wooden Joe's New Orleans Band* (1945-49)★★★, *Louis Delisle's Band* (1949)★★★.

Nelson, Bill

b. William Nelson, 18 December 1948, Wakefield, West Yorkshire, England. Although noted chiefly for his innovative guitarwork with **Be-Bop Deluxe**, his solo releases actually form more than four-fifths of his total output. *Smile* was a dreamy, acoustic debut after he had played throughout his home county with pre-progressive rock outfits such as the Teenagers, Global Village and Gentle Revolution. He fronted Be-Bop Deluxe for most of the 70s before responding to punk and techno-rock forces by assembling Bill Nelson's Red Noise. *Sound On Sound*, released in 1979, was an agitated but confused debut from Red Noise and afterwards Nelson returned to solo work. The single 'Do You Dream In Colour?' provided his highest UK solo chart placing at number 52. It was released on his own label, Cocteau Records. Following a short-lived contract with **Mercury Records** he continued to release introspective, chiefly home-recorded albums. He was in demand as a producer and worked on sessions with many new wave bands including the **Skids** and **A Flock Of Seagulls**. Surprisingly, after the demise of Be-Bop Deluxe he showed little inclination to use the guitar and preferred to experiment with keyboards and sampled sounds, composing thematic pieces that have been used in films and plays. He recorded backing music for the Yorkshire Actors Company's version of both *Das Kabinett* and *La Belle Et La Bette*, issued later as albums. Many of his releases throughout the 80s were of a whimsical, self-indulgent nature and missed the input of other musicians. Numerous albums were issued via his fan club and the quality was rarely matched by the prolificacy, which twice ran to four-album boxed sets, *Trial By Intimacy* and *Demonstrations Of Affection*. In 1991 he moved markedly towards a stronger and more defined melodic style with *Luminous* on Manchester's independent label, Imaginary, and also spoke of returning to his first love, the guitar. He is the main figure behind **Channel Light Vessel**. His 1996 release, *After The Satellite Sings*, received excellent reviews.

● ALBUMS: *Northern Dream* (Smile 1971)★★, as Bill Nelson's Red Noise *Sound On Sound* (Harvest 1979)★★, *Quit Dreaming And Get On The Beam* (Mercury 1981)★★★★, *Sounding The Ritual Echo* (Mercury 1981)★★★, *Das Kabinett (The Cabinet Of Dr. Caligari)* (Cocteau 1981)★★, *The Love That Whirls (Diary Of A Thinking Heart)* (PVC 1982)★★★, *La Belle Et La Bete* (PVC 1982)★★★, *Chimera* mini-album (Mercury 1983)★★★, *Savage Gestures For Charms Sake* (Cocteau 1983)★★★, *Vistamix* expanded re-release of *Chimera* (Portrait 1984)★★★, *A Catalogue Of Obsessions* (Cocteau 1984)★★★, *The Summer Of God's Piano* (Cocteau 1984)★★★, as Bill Nelson's Orchestra Arcana *Iconography* (Cocteau 1986)★★, *Getting The Holy Ghost Across* aka as *On A Blue Wing* (Portrait 1986)★★★, *Chamber Of Dreams* (Cocteau 1986)★★★, *Map Of Dreams* (Cocteau 1987)★★★, *Chance Encounters In The Garden Of Light* (Cocteau 1987/88)★★★, *Optimism* (Cocteau 1988)★★, *Pavillions Of The Heart And Soul* (Cocteau 1989)★★★, *Simplex* (Cocteau 1989)★★★, *Demonstrations Of Affection* (Cocteau 1989)★★★, *Luminous* (Imaginary 1991)★★★, *Blue Moons And Laughing Guitars* (1992)★★★, *After The Satellite Sings* (Resurgence 1996)★★★, with Culturemix *Culturemix With Bill Nelson* (Resurgence 1996)★★★.

● COMPILATIONS: *Trial By Intimacy (The Book Of Splendours)* boxed set (Cocteau 1984)★★★, *The Two Fold Aspect Of Everything* (Cocteau 1984)★★★, *The Strangest Things Sampler* (Cocteau 1989)★★★, *Duplex: The Best Of Bill Nelson* (Cocteau 1989)★★★.

Nelson, Gene

b. Leander Berg, 24 March 1920, Seattle, Washington, USA, d. 16 September 1996, Woodland Hills, California, USA. An actor, director and athletic dancer in the **Gene Kelly** style who was in several popular musicals of the 50s. Nelson grew up in Los Angeles and attended the renowned Fanchon and Marco dancing school there. After graduating from high school when he was 18, he took up ice-skating and joined Sonja Henie's touring company and appeared in two of her films, *Second Fiddle* and *Everything Happens At Night*. After enlisting in the US Signals Corps early in World War II, he became a member of the cast of **Irving Berlin**'s celebrated wartime musical ***This Is The Army***, which opened on Broadway in 1942 and was then filmed before touring the UK and US military bases throughout the world. Following his discharge, Nelson went to Hollywood in 1947 and made the musical, *I Wonder Who's Kissing Her Now*, with June Haver. Ironically, it was while he was starring in the hit Broadway revue ***Lend An Ear*** (1949), that Nelson was noticed by a representative of Warner Brothers Pictures. After playing a minor role in *The Daughter Of Rosie O'Grady*, he was signed to a long-term contract and given the third-lead to **Doris Day** and **Gordon MacRae** in *Tea For Two* (1950). From then on, he appeared in a string of musicals for the studio, including *The West Point Story*, *Lullaby Of Broadway* (his first starring role, opposite Doris Day), *Painting The Clouds With Sunshine*, *She's Working Her Way Through College*, *She's Back On Broadway*, *Three Sailors And A Girl*, *So This Is Paris*, and ***Oklahoma!*** (1955). In the latter film he had the best role of his career - and two great numbers, 'Kansas City' and 'All Er Nothin'' (with Gloria Grahame as Ado Annie). In the late 50s Nelson appeared on television until he suffered a horse-riding accident that put an end to his dancing - at least for a while. He turned to directing, and in the 60s worked on some melodramas, and two musical films starring **Elvis Presley**, *Kissin' Cousins* (which he also co-wrote) and *Harum Scarum*. He also directed ***Your Cheatin' Heart***, a film biography of country singer **Hank Williams**. In 1971 he was back on Broadway with other veteran entertainers such as Yvonne De Carlo and Alexis Smith in **Stephen Sondheim**'s ***Follies***. Nelson played Buddy Plummer and performed one of the show's outstanding numbers, the rapid-fire 'Buddy's Blues'. He continued to direct in the 70s and 80s, mostly for television, and worked on the top-rated series *Washington Behind Closed Doors*. In 1993 his projects included staging a US provincial production of Richard Harris's popular comedy *Stepping Out*.

● FILMS: *I Wonder Who's Kissing Her Now* (1947), *Apartment For Peggy* (1948), *Tea For Two* (1950), *The West Point Story* (1950), *The Daughter Of Rosie O'Grady* (1950), *Painting The Clouds With Sunshine* (1951), *Lullaby Of Broadway* (1951), *She's Back On Broadway* (1952), *She's Working Her Way Through College* (1952), *Three Sailors And A Girl* (1953), *Crime Wave* (1954), *The Way Out* UK title *Dial 999* (1955), *The Atomic Man* UK title*Timeslip* (1955), *Oklahoma!* (1955), *So This Is Paris* (1955), *20,000 Eyes* (1961), *The Purple Hills* (1961), as director *Hand Of Death* (1962), as director *Hootenanny Hoot* (1963), *Thunder Island* (1963), as director *Your Cheatin' Heart* (1964), as director *Kissin' Cousins* (1964), as director*Harum Scarum* (1965), as director *The Cool Ones* (1967), *S.O.B.* (1981).

Nelson, Jimmy 'T-99'

b. 7 April 1928, Philadelphia, Pennsylvania, USA. Nelson joined his brother (who later became famous as a singer with the **Johnny Otis** Orchestra under the stage-name Redd Lyte) on the west coast in the mid-40s, and began shouting the blues after seeing **Big Joe Turner**. While singing with the Peter Rabbit Trio in 1951, Nelson was signed to Modern's RPM subsidiary, with whom he had big R&B hits with 'T-99 Blues' and 'Meet Me With Your Black Dress On'. In 1955 Nelson moved to Houston, Texas, where he recorded for **Chess** and a host of small Texas and California independent labels. From the mid-60s he worked outside the music business until he was recorded with **Arnett Cobb**'s band by Roy Ames in 1971 for Home Cooking Records. In recent years he has resumed performing and has toured Europe.

● COMPILATIONS: *Jimmy 'Mr T-99' Nelson* (Ace 1981)★★★, *Watch That Action!* (Ace 1987)★★★, with Arnett Cobb And His Mobb *Sweet Sugar Daddy* (1990)★★★.

Nelson, Louis

b. 17 September 1902, New Orleans, Louisiana, USA, d. 5 April 1990. Nelson grew up in a cultured family; his mother was a graduate of the Boston Conservatory of Music, his father was a physician. After starting out on alto horn, he switched to trombone in the 20s. Working mostly with bands in and around New Orleans, including those led by **Oscar 'Papa' Celestin** and **Kid Rena**, he built a sound reputation during the 30s. During this period he also frequently worked with the popular big band led by Sidney Desvigne. In the early 40s he joined **Kid Thomas** and in the 50s was a regular member of the band led by **George Lewis**, with whom he toured extensively. In the 60s Nelson also worked with the New Orleans Joymakers, the Legends Of Jazz, **Kid Thomas**, **Peter Bocage**, **Sammy Rimington** and other leading New Orleans-style musicians. For many years he was a frequent performer at Preservation Hall in his home town. Although best known for his New Orleans playing, Nelson's style incorporated many elements foreign to the form - an attribute that is due, most observers believe, to the time spent with Desvigne. This gave him a somewhat different approach to music than that followed by stalwarts of the tradition, such as **Jim Robinson**. Indeed, many keen followers of Nelson's work consider his sophisticated trombone playing to be more akin to that of **Tommy Dorsey** rather than that of the earthier New Orleanians. Nelson could still be heard at Preservation Hall in the late 80s and into early 1990, when, in April, he was the victim of a hit-and-run accident. He continued working for a few days, but one night on the bandstand he complained of feeling unwell and collapsed. He died the following day.

● ALBUMS: *Kid Thomas At Moulin Rouge* (1955)★★★, *George Lewis And His New Orleans All Stars* (1963)★★★★, *Peter Bocage At San Jacinto Hall* (1964)★★★, *Louis Nelson's Big Four Vols 1 & 2* (1964)★★★★, *Skater's Waltz* (1966)★★★, *Louis Nelson's New Orleans Band* (1970)★★★, *New Orleans Tradition* (1971)★★★, with Kid Thomas *Preservation Of Jazz Vol. 2* (1973)★★★, *Everybody's Talkin' Bout The* (GHB 1986)★★★, *Louis Nelson All Stars Live In Japan* (1987)★★, *April In New Orleans* (GHB 1989)★★★, *New Orleans Portraits Vol 3* (Storyville 1990)★★★.

Nelson, Oliver

b. 4 June 1932, St. Louis, Missouri, USA, d. 28 October 1975. After studying piano and alto saxophone, he settled on playing the latter instrument, paying his dues in various **territory bands**. In the late 40s he was with the popular **Jeter-Pillars Orchestra** as well as that led by Nat Towles. Early in the 50s he was briefly with **Louis Jordan** but then resumed his studies at universities in Washington, DC, and Missouri, also taking lessons from the respected composer Elliott Carter. In New York in the late 50s, he worked in bands led by **Erskine Hawkins** and **Louie Bellson**, then moved on to the bands of **Duke Ellington** and **Quincy Jones**. He was writing extensively at this time, both as arranger and composer, and made several records under his own name, the best-known with a small group that often featured leading jazz soloists such as **Eric Dolphy** and **Freddie Hubbard**. He later turned more to big band work, recording with numerous soloists who included

Johnny Hodges and **Pee Wee Russell**. By the mid-60s Nelson was in great demand as a teacher and arranger and he was also called upon to write scores for films and television. His classy arrangements with **Jimmy Smith** during this period were particularly fertile, and included orchestrations of *Bashin'* and *The Dymanic Duo* (with **Wes Montgomery**). He played much less frequently in these years but did lead a small band from time to time and also formed all-star big bands for festival appearances. Nelson's work ranged widely, covering R&B and modal jazz, and he also composed pieces in the classical form. Much of his writing suggests considerable facility, though at times slipping a little into being merely facile. Nevertheless his recordings as a performer, especially the majestic *The Blues And The Abstract Truth*, on which he is joined by Dolphy and Hubbard, are extremely rewarding, while many of those he made as composer-leader such as the excellent *Sound Pieces* are interesting for their unstinting professionalism. He died from a heart attack in 1975.

● ALBUMS: *Meet Oliver Nelson* (New Jazz 1959)★★★★, *Takin' Care Of Business* (New Jazz 1960)★★★, *Screamin' The Blues* (New Jazz 1960)★★★★, *Soul Battle* (New Jazz 1960)★★★, *Nocturne* (Moodsville 1960)★★★, *Straight Ahead* (New Jazz 1961)★★★, *The Blues And The Abstract Truth* (Impulse 1961)★★★★★, *Main Stem* (Prestige 1961)★★★, *Taking Care Of Business* (New Jazz 1961)★★★, *Afro-American Sketches* (Prestige 1962)★★★, *Main Stem* (Prestige 1962)★★★, *Impressions Of Phaedra* (United Artists 1962)★★★, with Jimmy Forrest *Soul Battle* (Prestige 1962)★★★, *Full Nelson* (Verve 1963)★★★, *Fantabulous* (Argo 1964)★★★, *More Blues And The Abstract Truth* (Impulse 1965)★★, *Michelle* (Prestige 1966)★★, *Sound Pieces* (Impulse 1966)★★★★, *Live From Los Angeles* (Prestige 1967)★★★, *Happenings* (Impulse 1967)★★★, *The Kennedy Dream* (Impulse 1967)★★, *The Spirit Of '67* (Impulse 1967)★★★, *Soulful Brass* (Impulse 1968)★★★, *Leonard Feather Presents The Sound Of Feeling And The Sound Of Oliver Nelson* (Verve 1968)★★★, *Black, Brown And Beautiful* (RCA 1970)★★★, *Berlin Dialogue For Orchestra* (1970)★★★, *Swiss Suite* (1971)★★★, *Oliver Nelson With Oily Rags* (1974)★★, *Stolen Moments* (1975)★★★.

Nelson, Ozzie

b. 20 March 1906, Jersey City, New Jersey, USA, d. 3 June 1975. While studying for a career in the legal profession, Nelson ran a dance band as a hobby, but it was so successful that he abandoned law for music. He played many of the east coast's more prestigious venues, including Glen Island Casino and the New Yorker Hotel. Nelson's extremely relaxed singing style proved remarkably popular, as did the work of the band's female singer, Harriet Hilliard (b. 1909, d. 1994). Ozzie and Harriet married in 1935 and their romantic duets, coupled with their real-life romance, gave fans something to coo over. In the early 40s Nelson and the band appeared in a number of films, and he made a great impact with a US radio series, *The Adventures Of Ozzie And Harriet*, which began in 1944. In 1952, the show transferred to television and ran until 1966. Nelson's interests expanded into other areas of showbusiness; he worked on the stage and also produced and directed on television. Also in the cast of the television show, when they were old enough, were Ozzie and Harriet's sons, David and **Ricky Nelson**. After the show's run finished, Ozzie Nelson continued to work in many different facets of showbusiness.

● COMPILATIONS: *Young America's Favorite* (Aircheck 1986)★★★, *Ozzie Nelson (1940-42)* (Hindsight 1988)★★★, *Ozzie Nelson 1937* (Circle 1988)★★★, *Satan Takes A Holiday 1936-41* (Bandstand 1988)★★★, with Harriet *The Nelson Touch* (ASV 1996)★★★.

● FURTHER READING: *Ozzie*, Ozzie Nelson.

Nelson, Ricky

b. Eric Hilliard Nelson, 8 May 1940, Teaneck, New Jersey, USA, d. 31 December 1985, De Kalb, Texas, USA. Nelson came from a showbusiness family and his parents had sung in bands during the 30s and 40s. They had their own US radio show, *The Adventures Of Ozzie And Harriet*, soon transferred to television, in which Ricky and his brother David appeared. By 1957 Nelson embarked on a recording career, with the million-selling, double-sided 'I'm Walkin''/'A Teenager's Romance'. A third hit soon followed with 'You're My One And Only Love'. A switch from the label **Verve** to **Imperial** saw Nelson enjoy further success with the rockabilly 'Be-Bop Baby'. In 1958 Nelson formed a full-time group for live work and recordings, which included **James Burton** (guitar), James Kirkland (later replaced by Joe Osborn) (bass), Gene Garf (piano) and Richie Frost (drums). Early that year Nelson enjoyed his first transatlantic hit with 'Stood Up' and registered his first US chart-topper with 'Poor Little Fool'. His early broadcasting experience was put to useful effect when he starred in the Howard Hawks movie western *Rio Bravo* (1959), alongside John Wayne and **Dean Martin**. Nelson's singles continued to chart regularly and it says much for the quality of his work that the b-sides were often as well known as the a-sides. Songs such as 'Believe What You Say', 'Never Be Anyone Else But You', 'It's Late', 'Sweeter Than You', 'Just A Little Too Much' and 'I Wanna Be Loved' proved that Nelson was equally adept at singing ballads and up-tempo material. One of his greatest moments as a pop singer occurred in the spring of 1961 when he issued the million-selling 'Travelin' Man', backed with the exuberant **Gene Pitney** composition, 'Hello Mary Lou'. Shortly after the single topped the US charts, Nelson celebrated his 21st birthday and announced that he was changing his performing name from Ricky to Rick. Several more pop hits followed, most notably 'Young World', 'Teenage Idol', 'It's Up To You', 'String Along' (his first for his new label, **Decca**), 'Fools Rush In' and 'For You'. With the emergence of the beat boom, Nelson's clean-cut pop was less in demand and in 1966 he switched to country music. His early albums in this vein featured compositions from such artists as **Willie Nelson**, **Glen Campbell**, **Tim Hardin**, **Harry Nilsson** and **Randy Newman**. In 1969 Nelson formed a new outfit, the Stone Canyon Band, featuring former **Poco** member Randy Meisner (bass), Allen Kemp (guitar), Tom Brumley (steel guitar) and Pat Shanahan (drums). A version of **Bob Dylan**'s 'She Belongs To Me' brought Nelson back into the US charts, and a series of strong, often underrated, albums followed. A performance at Madison Square Garden in late 1971 underlined Nelson's difficulties at the time. Although he had recently issued the accomplished *Rick Sings Nelson*, on which he wrote every track, the audience were clearly more interested in hearing his early 60s hits. Nelson responded by composing the sarcastic 'Garden Party', which reaffirmed his determination to go his own way. The single, ironically, went on to sell a million and was his last hit record. After parting with the Stone Canyon Band in 1974, Nelson's recorded output declined, but he continued to tour extensively. On 31 December 1985, a chartered plane carrying him to a concert date in Dallas caught fire and crashed near De Kalb, Texas. Nelson's work deserves a place in rock history, as he was one of the few 'good-looking kids' from the early 60s who had a strong voice which, coupled with exemplary material, remains durable.

● ALBUMS: with various artists *Teen Time* (Verve 1957)★★, *Ricky* (Imperial 1957)★★, *Ricky Nelson* (Imperial 1958)★★, *Ricky Sings Again* (Imperial 1959)★★, *Songs By Ricky* (Imperial 1959)★★★, *More Songs By Ricky* (Imperial 1960)★★, *Rick Is 21* (Imperial 1961)★★, *Album Seven By Rick* (Imperial 1962)★★, *Best Sellers By Rick Nelson* (Imperial 1962)★★, *It's Up To You* (Imperial 1962)★★★, *A Long Vacation* (Imperial 1963)★★, *Million Sellers By Rick Nelson* (Imperial 1963)★★★★, *For Your Sweet Love* (Decca 1963)★★, *Rick Nelson Sings For You* (Decca 1963)★★★, *Rick Nelson Sings 'For You'* (Decca 1963)★★★, *The Very Thought Of You* (Decca 1964)★★, *Spotlight On Rick* (Decca 1964)★★★, *Best Always* (Decca 1965)★★, *Love And Kisses* (Decca 1965)★★, *Bright Lights And Country Music* (Decca 1966)★★, *On The Flip-Side* film soundtrack (Decca 1966)★, *Country Fever* (Decca 1967)★★, *Another Side Of Rick* (Decca 1968)★★, *Perspective* (Decca 1968)★★, *Ricky Nelson In Concert* (Decca 1970)★★★, *Rick Sings Nelson* (Decca 1970)★★★, *Rudy The Fifth* (Decca 1971)★★★, *Garden Party* (Decca 1972)★★★★, *Windfall* (1974)★★, *Intakes* (Epic 1977)★★, *Playing To Win* (Capitol 1981)★★★, *Memphis Sessions* (Epic 1986)★★★, *Live 1983-1985* (Rhino 1989)★★★.

● COMPILATIONS: *The Very Best Of Rick Nelson* (Decca 1970)★★★★, *Legendary Masters* (United Artists 1971)★★★★, *The Singles Album 1963-1976* (United Artists 1977)★★★★, *The Singles Album 1957-63* (United Artists 1977)★★★★, *Greatest Hits* (Rhino 1984)★★★, *Rockin' With Ricky* (Ace 1984)★★★★, *String Along With Rick* (Charly 1984)★★★, *All My Best* (MCA 1985)★★★★, *Best Of 1963-1975* (MCA 1990)★★★★, *Best Of Rick Nelson, Volume 2* (Capitol 1991)★★★★, *1969-1976* (Edsel 1995)★★★, *Anthology* (Charly 1998)★★★.

● FURTHER READING: *Ricky Nelson: Idol For A Generation*, Joel Selvin. *The Ricky Nelson Story*, John Stafford and Iain Young. *Ricky Nelson: Teenage Idol, Travelin' Man*, Philip Bashe.

Nelson, Romeo

b. Iromeio Nelson, 12 March 1902, Springfield, Tennessee, USA, d. 17 May 1974, Chicago, Illinois, USA. A Chicago resident from the age of six (apart from a 1915-19 interlude in East St. Louis, where he learned piano), Nelson played rent parties and clubs until the early 40s, otherwise supporting himself by gambling. In 1929 he recorded four titles for Vocalion, among them 'Head Rag Hop' and 'Gettin' Dirty Just Shakin' That Thing', which are two of the finest rent party showpieces on record. Both are complex, endlessly inventive and full of puckish humour, the former track (based on **Pinetop Perkins**' 'Pinetop's Boogie Woogie') being taken at breakneck speed. When interviewed in the 60s, Nelson had retired from music altogether.

● COMPILATIONS: *The Piano Blues Vol. 3 Vocalion* (1977)★★★.

Nelson, Sandy

b. Sander L. Nelson, 1 December 1938, Santa Monica, California, USA. Drummer Nelson began his career as a member of the Kip Tyler Band. Appearances in live rock 'n' roll shows led to his becoming an in-demand session musician, where he joined an *ad hoc* group of young aspirants including **Bruce Johnston** and **Phil Spector**. Nelson played on 'To Know Him Is To Love Him', a million-selling single written and produced by the latter for his vocal group, the **Teddy Bears**. Johnston, meanwhile, assisted the drummer on an early demo of 'Teen Beat', a powerful instrumental which achieved gold status in 1959 on reaching the Top 10 in both the US and UK. Two years later, Nelson secured another gold disc for 'Let There Be Drums', co-composed with Richie Podolor, who became a successful producer with **Three Dog Night** and **Steppenwolf**. The pattern was now set for a bevvy of releases on **Imperial**, each of which combined a simple guitar melody with Nelson's explosive percussion breaks, a style echoing that of the concurrent surf craze. Its appeal quickly waned and 'Teen Beat '65' (1964) - recorded in the artist's garage studio - was his last chart entry. Guitarists **Glen Campbell** and Jerry McGee, later of the **Ventures**, as well as bassist **Carol Kaye** were among the musicians contributing to his sessions, but these lessened dramatically towards the end of the decade. During the 70s Nelson was featured in one of impresario Richard Nader's *Rock 'N' Roll Revival* shows, but he retired following the disappointing disco-influenced *Bang Bang Rhythm*. Despite being tempted into occasional, informal recordings, Nelson has remained largely inactive in professional music since 1978, although instrumental aficionados still marvel at the drummer's extensive catalogue.

- ALBUMS: *Teen Beat* (Imperial 1960)★★★, *He's A Drummer Boy* aka *Happy Drums* (Imperial 1960)★★★, *Let There Be Drums* (Imperial 1961)★★★, *Drums Are My Beat!* (Imperial 1962)★★★, *Drummin' Up A Storm* (Imperial 1962)★★★, *Golden Hits* (retitled *Sandy Nelson Plays Fats Domino*) (Imperial 1962)★★, *On The Wild Side* aka *Country Style* (Imperial 1962)★★, *Compelling Percussion* aka *And Then There Were Drums* (Imperial/London 1962)★★★, *Teenage House Party* (Imperial 1963)★★★, *The Best Of The Beats* (1963)★★, *Be True To Your School* (1963)★★, *Live! In Las Vegas* (1964)★★, *Teen Beat '65* (1965)★★★, *Drum Discotheque* (1965)★★, *Drums A Go-Go* (1965)★★, *Boss Beat* (1966)★★, *'In' Beat* (1966)★★, *Superdrums* (Liberty 1966)★★, *Beat That #!!&* Drum* (1966)★★, *Cheetah Beat* (1967)★★, *The Beat Goes On* (Liberty 1967)★★, *Souldrums* (Liberty 1968)★★, *Boogaloo Beat* (Liberty 1968)★★, *Rock 'N' Roll Revival* (Liberty 1968)★★, *Golden Pops* (1968)★★, *Rebirth Of The Beat* (1969)★★, *Manhattan Spiritual* (1969)★★, *Groovy!* (Liberty 1969)★★, *Rock Drum Golden Disc* (1972)★★, *Keep On Rockin'* (1972)★★, *Roll Over Beethoven* aka *Hocus Pocus* (1973)★★, *Let The Good Times Rock* (1974)★★, *Bang Bang Rhythm* (1975)★.
- COMPILATIONS: *Beat That Drum* (1963)★★★, *Sandy Nelson Plays* (1963)★★★, *The Very Best Of Sandy Nelson* (1978)★★★, *20 Rock 'N' Roll Hits: Sandy Nelson* (1983)★★★, *King Of Drums: His Greatest Hits* (See For Miles 1995)★★★, *Golden Hits/Best Of The Beats* (See For Miles 1997)★★★.

Nelson, Shara

b. London, England. Nelson, formerly vocalist for **Massive Attack**, began her solo career with 'Down That Road' on **Cooltempo Records** in July 1993 after returning to London from Bristol. Both **Paul Oakenfold** and Steve Osbourne were involved in remixing the single, which marketed her as the 'new **Aretha Franklin**'. She readily admitted to her **Motown** influences, and the arrangements on her debut album were sumptuous affairs, with heaped strings and gushing choruses. However, she did not desert her dance/hip-hop roots entirely, with co-writing credits for Prince B of **PM Dawn** ('Down That Road'), **Adrian Sherwood** (the title track) and **Saint Etienne** ('One Goodbye In Ten') offering a good balance. The latter track was the second single to be taken from the album, bringing her first major hit. *What Silence Knows*' commercial performance was something of a breakthrough for British R&B, and it was among the nominations for 1994's Mercury Music Prize and two categories in the BRIT Awards. In 1995 *Friendly Fire* firmly established her as an international soul artist, a fact at least partly attributable to Nelson's ability to write lyrics of much greater depth than is generally associated with the genre. The production assistance of Tim Simenon (**Bomb The Bass**) and Mike Peden (ex-**Chimes**) and musicianship of Skip McDonald (**Sugarhill Gang**, etc.), Pressure Drop, Ashley Beadle and the ubiquitous **Jah Wobble** also contributed greatly to an exemplary collection of cool, resonant soul songs.

- ALBUMS: *What Silence Knows* (Cooltempo 1993)★★★, *Friendly Fire* (Cooltempo 1995)★★★★.

Nelson, Skip

A popular and versatile band singer in the 40s, Nelson sang with **Teddy Powell** before taking over from **Ray Eberle** with the **Glenn Miller** civilian band in late 1942. Nelson sang on such Miller hits as 'Dearly Beloved', 'Moonlight Becomes You', 'Moonlight Mood' and 'That Old Black Magic'. In the mid-40s he joined **Guy Lombardo**'s Orchestra, and featured on their big 1944 hit, 'It's Love-Love-Love'.

Nelson, Tracy

b. 27 December 1944, Madison, Wisconsin, USA. Tutored on both piano and guitar as a child, Nelson began a singing career while studying at Wisconsin University. She was a member of two bands, including the Imitations, prior to recording her solo debut, *Deep Are The Roots*, in 1965. **Charlie Musselwhite** (harmonica) and Peter Wolfe (guitar) added support to a set drawing much of its inspiration from blues singers **Ma Rainey** and **Bessie Smith**. In 1966 Nelson became a founder-member of **Mother Earth**, an excellent country/blues attraction which she later came to dominate as the original members pursued other projects. By 1973, when they were recording regularly in Nashville, the group had become known as Tracy Nelson/Mother Earth, and that year's *Poor Man's Paradise* was, effectively, a solo album. The singer's independent career was officially launched the following year with *Tracy Nelson*, which included a powerful version of **Bob Dylan**'s 'It Takes A Lot To Laugh, It Takes A Train To Cry'. Ensuing recordings revealed a mature, self-confident vocalist working in an eclectic style redolent of **Bonnie Raitt**. Recording opportunities decreased during the 80s, although Nelson continues to perform live.

- ALBUMS: *Deep Are The Roots* (Prestige 1965)★★★, *Tracy Nelson* (1974)★★★, *Poor Man's Paradise* (Columbia 1975)★★★★, *Sweet Soul Music* (MCA 1975)★★★★, *Time Is On My Side* (MCA 1976)★★★, *Home Made Songs* (Flying Fish 1978)★★★, *Come See About Me* (1980)★★★, *Doin' It My Way* (Adelphi 1981)★★★, *In The Here And Now* (Rounder 1993)★★★, *I Feel So Good* (Rounder 1995)★★★, *Move On* (Rounder 1996)★★★, with Irma Thomas and Marcia Ball *Sing It!* (Rounder 1998)★★.

Nelson, Willie

b. Willie Hugh Nelson, 30 April 1933, Abbott, Texas, USA. Following their mother's desertion and the death of their father, Nelson and his sister Bobbie were raised by their grandparents. Bobbie was encouraged to play the piano and Willie the guitar. By the age of 7 he was writing cheating-heart-style songs. 'Maybe I got 'em from soap operas on the radio,' he said, 'but I've always seemed to see the sad side of things.' Bobbie married the fiddle player Bud Fletcher, and they both played in his band. When Fletcher booked western swing star **Bob Wills**, the 13-year-old Willie Nelson joined him for a duet. After graduation he enlisted in the US Air Force, but was invalided out with a bad back, which has continued to plague his career to the present day. In 1953 Nelson began a traumatic marriage in Waco, Texas. 'Martha was a full-blooded Cherokee Indian,' says Nelson, 'and every night was like Custer's last stand.' When they moved to Fort Worth, Texas, Nelson was criticized for playing beer-joints and inappropriately evangelizing - he fortunately gave up the latter. A Salvation Army drummer, Paul English, has been his drummer ever since, and is referred to in 'Me And Paul' and 'Devil In A Sleepin' Bag'. Nelson's first record, 'Lumberjack', was recorded in Vancouver, Washington, in 1956 and was written by **Leon Payne**. Payne, then a radio disc jockey, advertised the records for sale on the air. For $1, the listener received the record and an autographed 8 x 10 inch photo of Nelson; 3,000 copies were sold by this method. In Houston he sold 'Family Bible' to a guitar scholar for $50 and when it became a country hit for **Claude Gray** in 1960, Nelson's name was not on the label. He also sold 'Night Life' for $150 to the director of the same school; **Ray Price** made it a country hit and there have now been over 70 other recordings. Nelson moved to Nashville where his offbeat, nasal phrasing and dislike of rhinestone trimmings made him radically different from other country musicians. He recorded demos in 1961, which he later rescued from a fire. The demos were spread over three collections, *Face Of A Fighter*, *Diamonds In The Rough* and *Slow Down Old World*, but they are often repackaged in an attempt to pass off old material as new. These one-paced collections feature little to attract new fans, as the songs are either bleak, very bleak or unbearably bleak. From time to time, Nelson has re-recorded these songs for other albums.

In 1961 three of Nelson's country songs crossed over to the US pop charts: **Patsy Cline**'s 'Crazy', **Faron Young**'s 'Hello Walls' and **Jimmy Elledge**'s 'Funny How Time Slips Away'. Ray Price employed Nelson to play bass with his band, the Cherokee Cowboys, not knowing that he had never previously played the instrument. Nelson bought a bass, practised all night and showed up the next day as a bass player. Touring put further pressures on his marriage and he was divorced in 1962. The following year Nelson had his first country hits as a performer, first in a duet with Shirley Collie, 'Willingly', and then on his own with 'Touch Me'. His 40 tracks recorded for **Liberty Records** were top-heavy on strings, but they included the poignant 'Half A Man' and the whimsical 'River Boy'. He also wrote a witty single for Joe Carson, 'I Gotta Get Drunk (And I Sure Do Dread It)'. When Liberty dropped their country performers, Nelson moved to Monument. He gave **Roy Orbison** 'Pretty Paper', which made the UK Top 10 in 1964 and became Nelson's most successful composition in the UK. Some Monument tracks were revamped for *The Winning Hand*, which gave the misleading impression that Nelson had joined forces with **Kris Kristofferson**, **Brenda Lee** and **Dolly Parton** for a double album. In 1965 Nelson married Shirley Collie and took up pig-farming in Ridgetop, Tennessee. During the same year Ray Price refused to record any more of Nelson's songs after an accident when Nelson shot his fighting rooster. However, they eventually joined forces for an album. Chet Atkins produced some fine albums for Nelson on **RCA Records**, including a tribute to his home state, *Texas In My Soul*. Nelson was only allowed to record with his own musicians on the live *Country Music Concert* album, which included an emotional 'Yesterday' and a jazzy 'I Never Cared For You'. He recorded around 200 tracks for the label, including well-known songs of the day such as 'Both Sides Now', 'Help Me Make It Through The Night' and, bizarrely, the UK comedy team Morecambe And Wise's theme song, 'Bring Me Sunshine'. *Yesterday's Wine* remains his finest RCA album, although it begins somewhat embarrassingly, with Nelson talking to God. Nelson wrote seven of the songs in one night, under the influence of alcohol and drugs; 'What Can You Do To Me Now?', in particular, acutely indicated his anguish and instability.

During 1970 his showbusiness lawyer, Neil Rushen, thought Nelson should record for **Atlantic Records** in New York. The singer used his own band, supplemented by **Doug Sahm** and **Larry Gatlin**. Atlantic did not feel that *The Troublemaker* was right for the label and it only surfaced after he had moved to **Columbia**. *Shotgun Willie* was closer to rock music and included **Leon Russell**'s 'A Song For You' and the reflective 'Sad Songs And Waltzes'. *Phases And Stages* (1974), made in **Muscle Shoals**, Alabama, examined the break-up of a marriage from both sides - the woman's ('Washing The Dishes') and the man's ('It's Not Supposed To Be That Way'). Nelson also recorded a successful duet with **Tracy Nelson** (no relation) of 'After The Fire Is Gone'. He toured extensively and his bookings at a rock venue, the Armadillo World Headquarters in Austin, showed that he might attract a new audience. Furthermore, **Waylon Jennings**' hit with 'Ladies Love Outlaws' indicated a market for 'outlaw country' music. The term separated them from more conventional country artists, and, with his pigtail and straggly beard, Nelson no longer looked like a country performer. Ironically, they were emphasizing the very thing from which country music was trying to escape - the cowboy image. In 1975 Nelson signed with Columbia and wanted to record a lengthy, old ballad, 'Red Headed Stranger'. His wife suggested that he split the song into sections and fit other songs around it. This led to an album about an old-time preacher and his love for an unfaithful woman. The album consisted of Willie's voice and guitar and Bobbie's piano. Columbia thought it was too low-key, too religious and needed strings. They were eventually persuaded to release it as it was and *Red Headed Stranger* (1975) has since become a country classic. Nelson's gentle performance of the country standard 'Blue Eyes Crying In The Rain' was a number 1 country hit and also made number 21 on the US pop charts in 1975. With brilliant marketing, RCA then compiled *Wanted! The Outlaws* with Jennings, Nelson, **Jessi Colter** and **Tompall Glaser**. It became the first country album to go platinum and included a hit single, 'Good Hearted Woman', in which Jennings' thumping beat and Nelson's sensitivity were combined beautifully (the 1996 Anniversary reissue added nine tracks, plus the brand new **Steve Earle** song 'Nowhere Road', sung by Nelson and Jennings). The first *Waylon And Willie* (1978) album included Ed Bruce's witty look at outlaw country, 'Mammas, Don't Let Your Babies Grow Up To Be Cowboys', and two beautifully restrained Nelson performances, 'If You Can Touch Her At All' and 'A Couple More Years'. Their two subsequent albums contained unsuitable or weak material and perfunctory arrangements, although the humorous *Clean Shirt* (1991) was a welcome return to form. Since then, they have added **Johnny Cash** and Kris Kristofferson for tours and albums as the Highwaymen. Nelson has also recorded two albums with **Merle Haggard**, including the highly successful 'Poncho And Lefty', as well as several albums with country stars of the 50s and 60s. His numerous guest appearances include 'Seven Spanish Angels' (**Ray Charles**), 'The Last Cowboy Song' (Ed Bruce), 'Are There Any More Real Cowboys?' (**Neil Young**), 'One Paper Kid' (**Emmylou Harris**), 'I Gotta Get Drunk' (**George Jones**), 'Waltz Across Texas' (**Ernest Tubb**), 'They All Went To Mexico' (**Carlos Santana**) and 'Something To Brag About' (Mary Kay Place). Utilizing modern technology, he sang with **Hank Williams** on 'I Told A Lie To My Heart'. He invited **Julio Iglesias** to join him at the Country Music Awards and their duet of **Albert Hammond**'s 'To All The Girls I've Known Before' was an international success.

Nelson has recorded numerous country songs, including a tribute album to **Lefty Frizzell**, but more significant has been his love of standards. He had always recorded songs like 'Am I Blue?' and 'That Lucky Old Sun', but *Stardust* (1978), which was produced by **Booker T. Jones** of the MGs, took country fans by surprise. The weather-beaten, top-hatted character on the sleeve *was* Willie Nelson but the contents resembled a **Bing Crosby** album. Nelson sang ten standards, mostly slowly, to a small rhythm section and strings. The effect was devastating as he breathed new life into 'Georgia On My Mind' and 'Someone To Watch Over Me', and the album remained on the US country charts for nearly 10 years. Nelson recorded 103 songs in a week with **Leon Russell** but their performance of standards falls far short of *Stardust*. Nelson tried to recapture the magic of *Stardust* on the lethargic *Without A Song*, which contained the first Nelson/Iglesias duet, 'As Time Goes By'. In terms of both performance and arrangement, his Christmas album, *Pretty Paper* (1979), sounds like a mediocre act at a social club, but the jaunty *Somewhere Over The Rainbow* (the **Harold Arlen/E.Y. 'Yip' Harburg** classic) is much better. In 1982 Johnny Christopher showed Nelson a song he had written, 'Always On My Mind'. Nelson had originally wanted to record the song with Merle Haggard, but Haggard did not care for it; Nelson recorded an emotional and convincing version on his own, and it went to number 5 in the US charts. It was some time before Nelson learnt that **Elvis Presley** had previously recorded the song. The resulting album, which included 'Let It Be Me' and 'A Whiter Shade Of Pale', showed his mastery of the popular song. Other modern songs to which he has added his magic include 'City Of New Orleans', 'Wind Beneath My Wings' and 'Please Come To Boston'. He sang another Presley hit, 'Love Me Tender', on the soundtrack of *Porky's Revenge*. When Robert Redford met Nelson at a party, he invited him to join the cast of *The Electric Horseman*. Willie had an entertaining role as Redford's manager, and he made a major contribution to the soundtrack with 'My Heroes Have Always Been Cowboys'. Redford wanted to star in the film of *Red Headed Stranger* (1987) but it was eventually cast with Nelson in the title role. His other films include *Barbarosa* (in which he played an old gunfighter), a remake of *Stagecoach* with his outlaw friends, and the cliché-ridden *Songwriter* with Kris Kristofferson. He is more suited to cameo roles and has the makings of a latter-day Gabby Hayes.

Nelson's record label, Lone Star, which he started in 1978 with **Steven Fromholz** and the Geezinslaw Brothers, was not a commercial success, but he later developed his own recording studio and golf course at Pedernales, Texas; he produced *Timi Yuro - Today* there in 1982. He took over the Dripping Springs Festival and turned it into a festival of contemporary country music: Willie Nelson's Fourth of July Picnic. He has organized several Farm Aid benefits, and he and **Kenny Rogers** represented country music on the number 1 **USA For Africa** single, 'We Are The World'. With all this activity, it is hardly surprising that his songwriting has suffered and he rarely records new compositions. He wrote 'On The Road Again' for the country music film in which he starred, *Honeysuckle Rose*, and he also wrote a suite of songs about the old west and reincarnation, *Tougher Than Leather*, when he was in hospital with a collapsed lung. Among the many songs that have been written *about* Willie Nelson are 'Willy The Wandering Gypsy And Me' (**Billy Joe Shaver**), 'Willie, Won't You Sing A Song With Me' (George Burns), 'Crazy Old Soldier' (**Lacy J. Dalton**), 'Willon And Waylee' (**Don Bowman**), 'The Willie And Waylon Machine' (**Marvin Rainwater**), 'Willie' (**Hank Cochran** and Merle Haggard) and 'It's Our Turn To

Sing With Ol' Willie' (Carlton Moody And The Moody Brothers). Nelson's touring band, Family, is a very tight unit featuring musicians who have been with him for many years. Audiences love his image as an old salt, looking rough and playing a battered guitar, and his headbands have become souvenirs in the same way as Elvis's scarves. His greatest testimony comes from President Jimmy Carter, who joined him onstage and said, 'I, my wife, my daughter, my sons and my mother all think he's the greatest'. Unfortunately, the USA's Internal Revenue Service took a different view, and in an effort to obtain $16 million in back-taxes, they had Nelson make an acoustic album, which was sold by mail order. His collaboration with artists such as **Bob Dylan** and **Paul Simon** on *Across The Borderline* brought him back into the commercial mainstream for the first time in several years. In 1991 Nelson married Annie D'Angelo and they now have a young family. Albums have flowed fast and furiously as Nelson brings himself back into the black financially, and *Just One Love* was the high point of his prolific 90s period. Nelson is a true outlaw and probably the greatest legend and performer in country music since **Hank Williams**.

● ALBUMS: *... And Then I Wrote* (Liberty 1962)★★★, *Here's Willie Nelson* (Liberty 1963)★★★, *Country Willie - His Own Songs* (RCA Victor 1965)★★★, *Country Favorites - Willie Nelson Style* (RCA Victor 1966)★★★, *Country Music Concert (Live At Panther Hall)* (RCA Victor 1966)★★★, *Make Way For Willie Nelson* (RCA Victor 1967)★★★, *The Party's Over* (RCA Victor 1967)★★★, *Texas In My Soul* (RCA Victor 1968)★★★, *Good Times* (RCA Victor 1968)★★★, *My Own Peculiar Way* (RCA Victor 1969)★★★, *Both Sides Now* (RCA Victor 1970)★★★, *Laying My Burdens Down* (RCA Victor 1970)★★★, *Willie Nelson And Family* (RCA Victor 1971)★★★, *Yesterday's Wine* (RCA Victor 1971)★★★, *The Words Don't Fit The Picture* (RCA Victor 1972)★★★, *The Willie Way* (RCA Victor 1972)★★★, *Shotgun Willie* (Atlantic 1973)★★★, *Phases And Stages* (Atlantic 1974)★★★, *What Can You Do To Me Now* (RCA 1975)★★, *Red Headed Stranger* (Columbia 1975)★★★★★, with Waylon Jennings, Jessi Colter, Tompall Glaser *Wanted! The Outlaws* (RCA 1976)★★★★, *The Sound In Your Mind* (Columbia 1976)★★★★, *Phases And Stages* 1964 recording (Atlantic 1976)★★, *Willie Nelson - Live* (RCA 1976)★★, *The Troublemaker* (Columbia 1976)★★★, *Before His Time* (RCA 1977)★★, *To Lefty From Willie* (Columbia 1977)★★★, *Stardust* (Columbia 1978)★★★★, *Face Of A Fighter* 1961 recording (Lone Star 1978)★★★, *Willie And Family Live* (Columbia 1978)★★★, with Jennings *Waylon And Willie* (RCA 1978)★★★★, with Leon Russell *One For The Road* (Columbia 1978)★★★★, *The Electric Horseman* (Columbia 1979)★★★★, *Willie Nelson Sings Kristofferson* (Columbia 1979)★★, *Pretty Paper* (Columbia 1979)★, *Sweet Memories* (RCA 1979)★★★, *Danny Davis And Willie Nelson With The Nashville Brass* (RCA 1980)★★★, with Ray Price *San Antonio Rose* (Columbia 1980)★★★, *Honeysuckle Rose* (Columbia 1980)★★★★, *Family Bible* (MCA Songbird 1980)★★★, *Somewhere Over The Rainbow* (Columbia 1981)★★★, *Minstrel Man* (RCA 1981)★★, with Roger Miller *Old Friends* (Columbia 1982)★★★, *Diamonds In The Rough* (1982)★★, with Johnny Bush *Together Again* (1982)★★★, *Always On My Mind* (Columbia 1982)★★★★, with Jennings *WWII* (RCA 1982)★★★★, with Webb Pierce *In The Jailhouse Now* (Columbia 1982)★★★, with Kris Kristofferson, Brenda Lee, Dolly Parton *The Winning Hand* (Monument 1982)★★★, with Merle Haggard *Poncho And Lefty* (Epic 1983)★★★, *Without A Song* (Columbia 1983)★★, *Tougher Than Leather* (Columbia 1983)★★★, *My Own Way* (RCA 1983)★★★, with Jennings *Take It To The Limit* (Columbia 1983)★★★, with Jackie King *Angel Eyes* (Columbia 1984)★★, *Slow Down Old World* (1984)★★★★, *City Of New Orleans* (Columbia 1984)★★, with Kristofferson *Music From Songwriter* film soundtrack (Columbia 1984)★★★, with Faron Young *Funny How Time Slips Away* (Columbia 1984)★★★, with Johnny Cash, Jennings, Kristofferson *Highwayman* (Columbia 1985)★★★★, with Hank Snow *Brand On My Heart* (Columbia 1985)★★★, *Me And Paul* (Columbia 1985)★★★, *Half Nelson* (Columbia 1985)★★, *The Promiseland* (Columbia 1986)★★, *Partners* (Columbia 1986)★★★, *Island In The Sea* (Columbia 1987)★★★, with Haggard *Seashores Of Old Mexico* (Epic 1987)★★★, with J.R. Chatwell *Jammin' With J.R. And Friends* (1988)★★★, *What A Wonderful World* (Columbia 1988)★★★, *A Horse Called Music* (Columbia 1989)★★★, with Cash, Jennings, Kristofferson *Highwayman 2* (Columbia 1990)★★★, *Born For Trouble* (Columbia 1990)★★★, with Jennings *Clean Shirt* (Epic 1991)★★, *Who'll Buy My Memories - The IRS Tapes* (Columbia 1991)★★★, with Willie Nelson *Together Again* (1982)★★★, *Across The Borderline* (Columbia 1993)★★★★, *Healing Hands Of Time* (Liberty 1994)★★★, *Moonlight Becomes You* (Justice 1994)★★, with Curtis Porter *Six Hours At Pedernales* (Step One 1994)★★, with Don Cherry *Augusta* (Coast To Coast 1995)★★, with Cash, Jennings, Kristofferson *The Road Goes On Forever* (Liberty 1995)★★, *Just One Love* (Transatlantic 1995)★★★, *Spirit* (Island 1996)★★★, with Waylon Jennings, Jessi Colter, Tompall Glaser *Wanted! The Outlaws (1976-1996, 20th Anniversary)* (RCA 1996)★★★★, with Bobbie Nelson *How Great Thou Art* (Finer Arts 1996)★★, with Bobbie Nelson Hill *Country Christmas* (Finer Arts 1997)★★, with Johnny Cash *VH1 Storytellers* (American 1998)★★★.

● COMPILATIONS: *The Best Of Willie Nelson* (United Artists 1973)★★★, *Willie Nelson's Greatest Hits (And Some That Will Be)* (Columbia 1981)★★★, *20 Of The Best* (RCA 1982)★★★, *Country Willie* (Capitol 1987)★★★, *The Collection* (Castle 1988)★★★, *Across The Tracks - The Best Of Willie Nelson* (1988)★★★, *Nite Life: Greatest Hits And Rare Tracks, 1959-1971* (Rhino 1990)★★★★, *King Of The Outlaws* (1993)★★★, *Heartaches* (1993)★★★, *45 Original Tracks* (EMI 1993)★★★, *The Early Years* (Scotti Bros 1994)★★★, *The Early Years: The Complete Liberty Recordings Plus More* 2-CD set (Liberty 1994)★★★, *Super Hits* (Columbia 1994)★★★, *A Classic And Unreleased Collection* 3-CD box set (Rhino 1995)★★★, *Revolutions Of Time: The Journey 1975-1993* (Columbia/Legacy 1995)★★★★, *The Essential Willie Nelson* (RCA 1995)★★★.

● VIDEOS: *Honeysuckle Rose, First Time Together (with Ray Charles), My Life - Biography, Willie Nelson And Family In Concert* (CBS-Fox 1988), *The Best Of* (Vestron Video 1990), *The Original Outlaw/On The Road Again* (Hughes Leisure 1994), *Nashville Superstar* (Magnum Music 1997).

● FURTHER READING: *Willie Nelson Family Album*, Lana Nelson Fowler (ed.). *Willie Nelson - Country Outlaw*, Lola Socbey. *Willie*, Michael Bane. *I Didn't Come Here And I Ain't Leavin'*, Willie Nelson with Bud Shrake. *Heartworn Memories - A Daughter's Personal Biography Of Willie Nelson*, Susie Nelson. *Willie: An Autobiography*, Willie Nelson and Bud Shrake.

Nemesis

This rap trio are from Dallas, Texas, comprising The Snake, Big Al and MC Azim. Their first single, 'Oak Cliff', appeared in 1987, but it would be four years down the line before their debut long-player, *To Hell And Back*. It was promoted by the single 'I Want Your Sex'. As their spokesman Azim was happy to point out, 'To be young gifted and black is a blessing that has been treated as a sin'. Undoubtedly this has played a part in holding back their career, as too has prejudice against Texan rappers generally.

● ALBUMS: *To Hell And Back* (Profile 1990)★★★★, *Munchies For Your Bass* (Profile 1991)★★★.

Nenes

Nenes are a quartet from Okinawa, near Japan, formed when Sadao China, an elder statesmen of traditional music on the island, decided he wished to promote an all-female group in 1990. Part of the plan was for the selected women to sing Okinawan minyo music (effectively island folk), but using Western instruments to appeal to the youth of the island. The first recruit was band leader Misako Koja (b. *c.*1956, Okinawa), already a widely recognised figure in the local music scene through singing and playing the sanshin (three-stringed lute) since an early age. She made her first solo recording at the age of 10, before studying under Sadao China and joining the Okinawan Chans, a chorus group who accompanied **Ryuichi Sakamoto** on tour. The second member to join Nenes was Yasuko Miyazato, another veteran student of China. The quartet was completed by the addition of Yuino Hiyane, like Yasuko Miyazato a former winner of the Ryukyu Minyo Preservation Society national music competition, and finally Namiko Miyazato. In the studio, China acted as their executive producer and composer, supporting his charges' elegant choruses and harmonies with his own sanshin playing, adding keyboards from Spiritual Unity leader Sahara Kazuya. The resultant *Ikawu* became a massive hit, selling out of its first pressing within two weeks, and eventually becoming the most successful Okinawan release in mainland Japan in 1991. Its success prompted what subsequently became known as the 'Okinawan wave' in Japanese music. Signing to major label Ki/oon Sony the following year, *Yunta* saw Kazuya and China concoct a new brand of shima uta (island songs) pop with the addition of Brazilian musicians, as Nenes embarked on a sell out tour of Japan with Spiritual Unity. Yet all the time they continued to play more relaxed shows at the Okinawan Shima Uta nightclub which is their base, singing as necessary with the arrival of customers. A third album, *Ashibi*, featured a cover version of **Bob Marley**'s 'No Woman No Cry', in addition to the mainly China-penned originals, including a version of his own Japanese pop hit from 1977, 'Bye Bye Okinawa'.

● ALBUMS: *Ikawu (Let's Go!)* (Disc Akabana 1991)★★★★, *Yunta (Working Songs)* (Ki/oon Sony 1992)★★★, *Ashibi* (Ki/oon Sony 1993)★★★.

Neon Cross

This Californian 'white metal' quartet was formed in 1984 by David Raymond Reeves (lead vocals) and Don Webster (guitar). Enlisting the services of Ed Ott (bass) and Michael Betts (drums), it took another four years before the band made their debut with a track on 1988's *California Metal* compilation. A contract with Regency Records ensued and their self-titled debut album emerged as a competent amalgam of **Stryper**, **Barren Cross** and **Bloodgood**. It was, however, discredited somewhat by Reeves' limited vocal ability.

● ALBUMS: *Neon Cross* (Regency 1988)★★.

Neon Philharmonic

Neon Philharmonic was essentially the work of two musicians, the Nashville, Tennessee-based singer-songwriter Don Gant (b. 1942, d. 6 March 1987) and the arranger, conductor and composer Tuppy Saussy. Gant's career included writing songs with **Roy Orbison** and singing solo and background for country artists such as **Don Gibson** and **John D. Loudermilk**. He produced records for many artists, including **Bobby Bland**, **Jimmy Buffett** and **Lefty Frizzell**. Gant also ran ABC-Dunhill Records and was president of the Nashville branch of the National Academy of Recording Arts and Sciences (NARAS). Gant teamed with Saussy in 1969 and recorded the latter's 'Morning Girl' for **Warner Brothers Records** with a chamber group comprised of members of the Nashville Symphony Orchestra. The record made the US Top 20 and one follow-up single also reached the charts. The 'group' released two albums and five further singles, but the novelty had diminished.

● ALBUMS: *Moth Confesses* (Warners 1969)★★, *Neon Philharmonic* (Warners 1969)★★.

Neon Rose

This progressive rock group was formed in Sweden in 1973 by vocalist Roger Holegard and guitarist Gunnar Hallin. Augmented by Piero Mengarelli (guitar), Beno Mengarelli (bass, vocals) and Thomas Wilkund (drums), they signed to **Vertigo** the following year. Inspired by **Iron Butterfly**, **Emerson, Lake And Palmer** and **Deep Purple**, Neon Rose were an experimental quintet that indulged in long, esoteric and frequently blues-based workouts. They debuted with *A Dream Of Glory And Pride* in 1974, which showcased the band's instrumental capabilities, but also highlighted their vocal shortcomings. Two further albums were released, but the quality of material declined significantly. They disappeared from the scene in 1976.

- ALBUMS: *A Dream Of Glory And Pride* (Vertigo 1974)★★★, *Neon Rose Two* (Vertigo 1974)★★, *Reload* (Vertigo 1975)★★.

Neptune's Daughter

Following their successful portrayal of a pair of twins in the bullfighting musical *Fiesta* (1947), MGM reunited **Esther Williams** and Ricardo Montalban two years later for this Jack Cummings Technicolor production which proved to be one of the top screen musicals of the decade, grossing $3.5 million in North America alone. Williams plays an up-market swimsuit designer who falls for millionaire Montalban, a member of a visiting South American polo team. The two stars nearly had the film stolen away from them via an hilarious sub-plot that involved **Betty Garrett** and comedian Red Skelton. He is a simple polo club masseur, but she is convinced that he is the wealthy Montalban, and wants to play her own kind of games with him. Joining in the fun were Keenan Wynn, Mel Blanc, Ted De Corsia, Mike Mazurki, and **Xavier Cugat** And His Orchestra. Jack Donahue staged the dance sequences and the obligatory underwater ballet. **Frank Loesser**'s songs included 'My Heart Beats Faster', 'I Love Those Men', and the enduring 'Baby, It's Cold Outside', which was introduced by Williams and Montalban, and went on to win an Oscar. Dorothy Kingsley, who wrote the witty screenplay, later worked on major musicals such as ***Kiss Me Kate, Seven Brides For Seven Brothers***, and ***Pal Joey***. This bright and entertaining film was directed by Edward Buzzell.

Nero And The Gladiators

This short-lived UK instrumental pop group was formed by guitarist Mike O'Neill who, having been informed that he resembled a Roman emperor, dubbed himself Nero and took to wearing a toga. His group, which also included Colin Green (guitar) and Rod 'Boots' Slade (bass), completed three rousing singles, including 'Entry Of The Gladiators' and Prokofiev's 'In The Hall Of The Mountain King', the latter of which incurred a BBC radio ban when Boots' spoken introduction was deemed disrespectful to a classical piece of music. The unit was disbanded in 1962 when Slade and Green opted to join **Georgie Fame** And The Blue Flames. Slade later surfaced in the **Alan Price Set**.

Nero, Peter

b. 22 May 1934, Brooklyn, New York, USA. A stylish pianist, composer, and conductor, throughout his long career Nero has switched, apparently effortlessly, between classical, jazz and popular music. Early on, he trained as a classical musician, and became interested in jazz at the age of 19 after hearing the legendary **Art Tatum**. In the late 50s, he spent four years playing jazz clubs such as the Village Gate, Village Vanguard, the Blue Angel, and the Tropicana lounge in Las Vegas, before being discovered by RCA Records in 1960. They were looking for a 'pop' pianist, and auditioned more than 100 before choosing Nero. During the next eight years, he recorded some 24 albums, including the Grammy-winning *The Colorful Peter Nero*, which reached the UK chart in 1963. Two years previously, Nero had won the Grammy for Best New Artist. His other US Top 40 entries in the early 60s included *Piano Forte*, *New Piano In Town*, *Young And Warm And Wonderful*, *For The Nero-Minded*, *Hail The Conquering Nero* (number 5, his most successful album to date), *Peter Nero In Person*, and *Reflections*. In 1963 he wrote the music score and the title number (with Carroll Coates) for the sophisticated film comedy *Sunday In New York*, which starred Jane Fonda and Cliff Robertson. **Mel Tormé** sang the song over the movie's credits, and included it on an **Atlantic Records** album that paid tribute to New York. Shortly after he moved from RCA to **Columbia**, in 1971 Nero had his solitary US singles hit with 'Theme From "Summer Of '42"', and made the US Top 30 with an album of the same title. In the mid-70s Nero turned once more to jazz, touring and recording with his own trio. Since then, he has continued to appear on the concert platform as a pianist and conductor, often with top US symphony orchestras, still blending the classical with the popular.

- ALBUMS: *New Piano In Town* (RCA Victor 1961)★★★★, *Piano Forte* (RCA Victor 1961)★★★★, *The Piano Of...* (RCA Victor 1961)★★★★, *Young And Warm And Wonderful* (RCA Victor 1962)★★★, *For The Nero-Minded* (RCA Victor 1962)★★★, *Hail The Conquering Nero* (RCA Victor 1963)★★★, *The Colorful* (RCA Victor 1963)★★★, *In Person* (RCA Victor 1963)★★, *Reflections* (RCA Victor 1964)★★★, *Sunday In New York* (RCA Victor 1964)★★, *Songs You Won't Forget* (RCA Victor 1964)★★, *On Tour* (RCA Victor 1966)★★, *Screen Scene* (RCA Victor 1966)★★★, *Up Close* (RCA Victor 1966)★★★, *Born Free* (Camden 1967)★★★, *Salute To Herb Alpert* (RCA Victor 1967)★★, *Xochimilco* (RCA Victor 1967)★★★, *Zero-ing In* (RCA Victor 1967)★★★, with Arthur Fiedler and the Boston Pops Orchestra *Nero Goes 'Pops'* (RCA Victor c.60s)★★★★, *I've Gotta Be Me* (Columbia 1970)★★★, *Summer Of '42* (Columbia 1971)★★★, *The First Time Ever* (1973),★★★ *Peter Nero Now* (70s)★★★, *Solid Gold Piano* (1984)★★★.
- COMPILATIONS: *Best Of Peter Nero* (RCA Victor 1965)★★★★, *Best Of Peter Nero* (1973)★★★.

Nerves

Although formed in San Francisco, California, USA, in 1976, power-pop group the Nerves established their reputation in Los Angeles. They consisted of Jack Lee (guitar, vocals), **Peter Case** (bass, vocals) and Paul Collins (drums), who completed a promising EP on their own label the following year. The lead track, 'Hangin' On The Telephone', was subsequently covered by **Blondie**, who also recorded Jack Lee's 'Will Anything Happen?'. By this point the Nerves had split up, the group proving too restrictive for the members' individual talents. Peter Case formed the **Plimsouls** before rejoining Collins in the (US) **Beat**. Case left this group for a solo career. In 1985 a French label, Fence, released the Nerves' EP along with six demo recordings.

● ALBUMS: *The Nerves* (Fence 1985)★★★.

Solo: Jack Lee *Jack Lee's Greatest Hits Vol. 1* (Maiden America 1981)★★★.

Nervous Norvus

b. Jimmy Drake, 1912, d. 1968. The California-based ex-truck driver's first record was the country ballad 'Gambling Fury', which he recorded as Singing Jimmy Drake on the Indiana label Claudra. He joined **Dot Records** in 1956 and had two of the biggest novelty hits of that year. His first hit, 'Transfusion', concerned the thoughts of a drink-driver who is in need of a blood transfusion after a car crash. Despite the sick subject matter, it was hilarious, though the British public were spared it when **London Records** refused its release. The follow-up to this US Top 10 hit was 'Ape Call', a tale about cavemen recorded in hip language, with jungle calls courtesy of Red Blanchard. After his few months in the spotlight he returned to obscurity, despite later unsuccessful recordings on Big Ben and Embee.

● COMPILATIONS: *Transfusion* (1985)★★.

Nervous Records

New York-based record label almost as familiar to its adherents via a range of clothing merchandise emblazoned with its distinctive cartoon logo, as it is for its bouncing house tunes. Nervous came into being in the summer of 1990, through the efforts of Michael Weiss and Gladys Pizarro (who would subsequently split to form **Strictly Rhythm**). The label was launched on to New York's club underground via three specially selected releases - Niceguy Soulman's 'Feel It' (**Roger 'S' Sanchez**), Swing Kids' 'Good Feeling' (**Kenny 'Dope' Gonzalez**) and Latin Kings' 'I Want To Know (Quiero Saber)' (**Todd Terry**). Since then the label, and its merchandising arm, has been run on the basis of continuous throughput. New music is recorded and released week after week, and clothes lines are changed on a similar timescale. The philosophy is that this is the one way in which the label can maintain its link to the street, although it doubtless also increases profit margins. Trinidad's 'Philly'/'The Blunt' was produced on either side by Frankie Feliciano and Todd Terry, while Just Us's 'You Got It' was created by Frankie Cutlass and Andy Marvel, typifying the depth in talent employed by the label. Garage mainstay Paul Scott also chipped in with Sandy B's 'Feel Like Singing'. Some of the label's better-known later cuts include Nu Yorican Soul's output and Loni Clark's 'Rushin'' and 'You'. However, Nervous' ambitions do not end at merely providing high-quality dance material from established stars. There are already three subsidiary labels, Wreck, Sorted, Weeded and Strapped. Wreck covers hip hop, scoring immediately with the signing of **Black Moon** (whose 'Who Got The Props' single moved over 200,000 units). Sorted documents more trance- and ambient-focused material, while Weeded hosts underground reggae and dub artists. The newest offshoot is Strapped, which is more funk-orientated. Despite a number of instant successes, the Nervous empire continues to maintain its commitment to its original vision: 'When we put out a record, it's from the street level, if it crosses over, that's just a plus, we don't tailor a record to become a crossover hit. We want to keep our roots in the street'.

Nesbitt, John

b. *c.*1900, Norfolk, West Virginia, USA, d. 1935. In the early 20s Nesbitt played trumpet with various bands before joining the band led by Bill McKinney, which eventually evolved into **McKinney's Cotton Pickers.** He stayed with the band for several years, playing and writing arrangements. In the early 30s he was resident in New York, playing in the bands of **Fletcher Henderson** and **Luis Russell**, before returning to **territory bands**, including those of Zack Whyte and Speed Webb.

● COMPILATIONS: *McKinney's Cotton Pickers (1928-29)* (1983).

● FURTHER READING: *McKinney's Music: A Bio-discography Of McKinney's Cotton Pickers*, John Chilton.

Nesmith, Michael

b. Robert Michael Nesmith, 30 December 1942, Houston, Texas, USA. Although best known as a member of the **Monkees**, Nesmith enjoyed a prolific career in music prior to this group's inception. During the mid-60s folk boom he performed with bassist John London as Mike and John, but later pursued work as a solo act. Two singles, credited to Michael Blessing, were completed under the aegis of **New Christy Minstrels** mastermind Randy Sparks, while Nesmith's compositions, 'Different Drum' and 'Mary Mary', were recorded, respectively, by the **Stone Poneys** and **Paul Butterfield**. Such experience gave the artist confidence to demand the right to determine the Monkees' musical policy and his sterling country-rock performances represented the highlight of the group's varied catalogue. In 1968 he recorded *The Witchita Train Whistle Sings*, an instrumental set, but his independent aspirations did not fully flourish until 1970 when he formed the First National Band. Former colleague London joined Orville 'Red' Rhodes (pedal steel) and John Ware (drums) in a group completing three exceptional albums that initially combined Nashville-styled country with the leader's acerbic pop, (*Magnetic South*), but later grew to encompass a grander, even eccentric interpretation of the genre (*Nevada Fighter*). The band disintegrated during the latter's recording and a Second National Band, on which Nesmith and Rhodes were accompanied by Johnny Meeks (bass; ex-**Gene Vincent** and **Merle Haggard**) and Jack Panelli (drums), completed the less impressive *Tantamount To Treason*. The group was disbanded entirely for the sarcastically titled *And The Hits Just Keep On Comin'*, a haunting, largely acoustic, set regarded by many as the artist's finest work. In 1972 he founded the Countryside label under the aegis of **Elektra Records**, but despite critically acclaimed sets by **Iain Matthews**, Garland Frady and the ever-present Rhodes, the project was axed in the wake of boardroom politics. The excellent *Pretty Much Your Standard Ranch Stash* ended the artist's tenure with **RCA**, following which he founded a second label, Pacific Arts. *The Prison*, an allegorical narrative that came replete with a book, was highly criticized upon release, although recent opinion has lauded its ambition. Nesmith reasserted his commercial status in 1977 when 'Rio', culled from *From A Radio Engine To The Photon Wing*, reached the UK Top 30. The attendant video signalled a growing interest in the visual arts that flourished following *Infinite Rider On The Big Dogma*, his biggest-selling US release. In 1982 *Elephant Parts* won the first ever Grammy for a video, while considerable acclaim was engendered by a subsequent series, *Michael Nesmith In Television Parts*, and the film *Repo Man*, which the artist financed. Having refused entreaties to join the Monkees' 20th Anniversary Tour, this articulate entrepreneur continues to pursue his various diverse interests, including a highly successful video production company (Pacific Arts).

● ALBUMS: *Mike Nesmith Presents The Wichita Train Whistle Sings* (Dot 1968)★★, *Magnetic South* (RCA 1970)★★★, *Loose Salute* (RCA 1971)★★★★, *Nevada Fighter* (RCA 1971)★★★★, *Tantamount To Treason* (RCA 1972)★★, *And The Hits Just Keep On Comin'* (RCA 1972)★★★, *Pretty Much Your Standard Ranch Stash* (RCA 1973)★★★, *The Prison* (Pacific Arts 1975)★★, *From A Radio Engine To The Photon Wing* (Pacific Arts 1977)★★★, *Live At The Palais* (Pacific Arts 1978)★★, *Infinite Rider On The Big Dogma* (Pacific Arts 1979)★★★, *Tropical Campfires* (Pacific Arts 1992)★★★, *The Garden* (Rio Royal 1994)★★.

● COMPILATIONS: *The Best Of Mike Nesmith* (RCA 1977)★★★, *The Newer Stuff* (Awareness 1989)★★★, *The Older Stuff* (Rhino 1992)★★★★, *Complete* (Pacific Arts 1993)★★★, *Listen To The Band* (Camden 1997)★★★.

● VIDEOS: *Elephant Parts* (Awareness 1992).

● FILMS: *Head* (1968).

Nestico, Sam

b. 6 February 1924, Pittsburgh, Pennsylvania, USA. Nestico studied music after completing military service, although by this time he had already gained experience playing trombone in a radio orchestra. During the 50s and 60s he worked as staff arranger for various military bands. In the late 60s he began writing for **Count Basie** and subsequently wrote for films and television. He is also a teacher and many of his arrangements have been written with college and university bands in mind. He is a cousin of the arranger **Sal Nistico**.

● ALBUMS: *Swingphonic (With Time Out For Seven)* (70s)★★, by Count Basie *Basie Big Band* (1975)★★★★, by Basie *Warm Breeze* (1981)★★★, *Dark Orchid* (1982)★★★, *Night Flight* (1985)★★★★.

Network

London-based duo of Tim Laws and Ryan Lee, who were friends from the age of 12, and formed their first band at the age of 13. Two years passed before they became Two Extremes, playing the London rock circuit. Afterwards Laws set up a fully equipped 16-track studio in his parent's garden shed. He is also an accomplished guitarist, having contributed to five of the songs on the debut **Undercover** album. Lee, meanwhile, concentrated on his vocals, seeking guidance from **Elton John/Annie Lennox** coach Glynn Jones. The duo formed Network while playing together in a covers band the Max Wall Experience. Immediately they broke the charts with 'Broken Wings', following up with the 1993 release, 'Get Real'.

Network Records

Brimingham dance label that originally grew out of the underground success of Kool Kat Records. Kool Kat was formed in 1988 by the partnership of Neil Rushton and Dave Barker. Rushton was a well-known northern soul DJ in the 70s and a journalist for *Echoes* and other periodicals, and in the 80s managed the Inferno record label which re-released northern soul records and material by psychedelic soul group Dream Factory. He stumbled on Detroit techno through his northern soul connections in the USA, and met leading lights **Derrick May** then **Kevin Saunderson**, in time becoming the latter's manager. He subsequently compiled an album of Detroit techno for **Virgin** (the first in the UK, later packaging similar collections like the *Retro Techno/Detroit Definitive* sets for Network). His partner Dave Barker's background was as a jazz-funk DJ in the Midlands. Kool Kat began with a number of underground records (experimental techno, psychedelic techno and Chicago house). The policy from the outset was to combine the cream of US releases with plenty of upfront British material. They consequently took on board several local groups, the best-known early example of which were **Nexus 21/Altern 8**. Proclaimed as one of the hip record labels of the day, funds still remained in short supply and the label was on the verge of collapse. The team had a rethink and formed a new label, Network. From the start Network has employed its own, hard imagery and defined, generic sleeves. The musical range, however, was much broader than had been the case with Kool Kat. The first record to be released was Neal Howard's 'Indulge', while the honour of first chart appearance came with Altern 8's 'Infiltrate'. 'Activ8', by the same group, would do even better, reaching number 3. Network's money problems were easing, and with the advent of **KWS** and 'Please Don't Go' they disappeared altogether. Neil Rushton had heard the track in a Birmingham club and saw the potential in making a pop record out of it. He approached ZYX who held the rights to the Double You? version of the **KC & The Sunshine Band** song, only available in Europe, but was turned down unceremoniously. Rushton arranged for KWS, then recording for Network as B-Line, to re-record it. It stayed at number 1 for five weeks. The follow-up, another KC cover, 'Rock Your Baby', was also hugely successful, and soon a lawsuit from ZYX, still unresolved years later, was underway. After KWS the label delivered Altern 8's debut, which effectively summarized the high watermark of the rave generation, with Network personnel taking a full hand in the various pranks and schemes that became synonymous with the group. However, they ran into trouble in June 1992 over Manchester rave band Rhythm Quest's *The Dreams* EP, which used expletives to criticize police procedures in closing down raves. The police expressed their fears to Network that the record, which featured ex-boxer Mark Hadfield, could incite violence, and it was subsequently reissued in a 'cleaned up version', just missing the Top 40.

By the end of 1992 the label had grown unhappy with their distribution set-up with Pinnacle, and at great expense bought themselves out with two years of the contract to run. They initially contacted Sony with a view to distribution only, but in the end the notion of a bigger tie-in was mooted. After eight months of negotiations Sony bought 49% of the shares in the company in August 1993, and Network officially became (on the headed notepaper rather than record labels) Best Beat Dance Limited. It immediately allowed the company far greater freedom. Disenchanted with the reputation given to Network by KWS, they launched SiX6 (most commonly referred to as Six By Six) for street level house. Again a strong generic look was invoked with different colours to distinguish releases. The first product for the imprint was 'Hell's Party' by Glam, an immediate success, which secured the more underground vibe and credibility which Six By Six had been searching for. The Sony deal had also given the company the power to distribute records themselves, and thus help out younger labels by offering them distribution (as long as they pass the Network taste barometer). Some of these 'third party'-distributed labels include **Bostin'** (which is owned by a band called Mother, whose main man is DJ Lee Fisher), Other Records, the 'Journeys By DJ' series, **Good Boy**, **DiY**/Strictly 4 Groovers, **Sure Is Pure**'s Gem, the Ritmo Rival's **Planet Four**, Hott Records from London and Manchester's UFG and Silver City. In addition there are several labels that Network actually owns. In 1990 the company opened an office in New York, and the **First Choice** garage/disco label (also a recording studio based in Greenwich Village) grew out of that set-up. Baseroom Productions is similar to First Choice in that it grew out of a recording studio, based in Stoke On Trent. Artists like Sure Is Pure, **Bizarre Inc**, Altern 8 and **MC Lethal** had been recording there, and with the name cropping up so frequently Network investigated. They eventually bought out the Baseroom as part of their deal with Sony, and launched a label around the studio, specializing in techno and experimental ambient/non-vocal material. The label's principal artists include Aquarel and the System, and **Laurent Garnier** has also collaborated on projects emanating from there. As if that were not enough, there are additionally three or four labels with whom deals have been done where Network handle all the rights for releases in the UK. **KMS** UK was inaugurated via Rushton's management of Saunderson, which made the move inevitable. The label specializes in strong vocal house while spin-off label Eclipse offers the non-vocal techno for which Saunderson is famous. Another Detroit label is Serious Grooves, an underground techno/disco imprint pioneered by **Terrence Parker**. It is overseen by DJ Tone (b. Antonio Echols), a well-known underground DJ and the keyboard player in **Inner City**'s live band. Vicious Muzik in New York is a label owned and run by **Johnny Vicious**, one of the most exciting new arrivals on the dance scene of the 90s. Other labels under the Network umbrella include Vinyl Addiction (underground house, and the outlet for the highly regarded Stereogen), Stafford South (named after the motorway junction, where Mark Archer, who A&Rs the label, lives - the label logo being a photograph of that sign), Stafford North (a more hardcore sister label), Eu4ea (for trance releases), Hidden Agenda and One After D. Not bad for a company with a staff team of seven. Intriguingly, bearing in mind the label's early sponsorship of modern techno, the team work in Birmingham's oldest building (a 'haunted Elizabethan house').

● ALBUMS: Various: *Retro Techno/Detroit Definitive* (Network 1991)★★★. Altern 8: *Full On...Mask Hysteria* (Network 1992)★★★.

Neu

This pioneering 'prog' group, based in Dusseldorf, Germany, originally comprised Klaus Dinger (guitar, deliguitar, bass, vocals) and **Michael Rother** (guitar, Japanese banjo, percussion, vocals). Formerly of **Kraftwerk**, they broke away from this seminal act to form Neu in August 1971. A third ex-member, Eberhard Krahemann, joined them for live appearances. *Neu* established the duo's compulsive style in which metronomic rhythms and spartan melodies created a hypnotic effect. Respected producer Conny Plank helped to define the group's sound on a release that established Neu as one of Germany's most popular attractions, alongside **Can** and **Amon Duul II**. The promise of this impressive debut was undermined by *Neu 2*, one side of which was devoted to several versions two songs, already issued as a single, played at different speeds. This deflected attention from the remaining selections, which proved as captivating as the previous recording. *Neu 75* affirmed their imaginativeness and the duo's work inspired, among others, **David Bowie**, in particular *Station To Station* and *Low*. Both individuals also enjoyed acclaim outside the group; Rother completed several fascinating solo albums, while Dinger formed the innovative **La Dusseldorf**. Subsequent Neu releases, while worthwhile, lacked the incision of early work.

● ALBUMS: *Neu* (Brain 1972)★★★★, *Neu 2* (Brain 1973)★★, *Neu 75* (Brain 1975)★★★, *Hallogallo* (Brain 1980)★★, *Black Forest Gateau* (Cherry Red 1982)★★.

Neuro Project

UK born Simon Sprince, Dave Nicoll and Stewart Quinn originally introduced themselves on **R&S Records** with the sublime techno hit, 'Mama' in the early 90s. Their 90-minute long-playing debut arrived shortly afterwards on 3 Beat Music, but retained the promise of their first release, offering a wide array of styles and structures.

● ALBUMS: *The Electric Mothers Of Invention* (3 Beat Music 1994)★★★.

Neuropolitique

Detroit-influenced mannah often credited as 'organic techno'. This, the work of Matt Cogger, was first premiered by two limited edition EPs for London label Irdial. By the time a full-length album emerged its creator was still engaged in the ceaseless exporation of percussion patterns, though never to the detriment of a strong tune. His work was thus compared to that of **Carl Craig**.

● ALBUMS: *Menage A Trois* (Irdial 1994)★★★, *Beyond The Pinch* (New Electronica 1997)★★★.

Neurosis

A multi-dimensional aural protest group from Oakland, California, USA, attached to the Alternative Tentacles Records label, Neurosis comprise Steve Von Till (vocals, guitar), Dave Edwardson (guitar, vocals), Jason Roeder (drums), Scott Terry (guitar, vocals) and Simon (keyboards). They began their career as a trio in 1986, before evolving musically and also expanding their personnel. They are highly regarded for their use of video, film and artwork in a live setting, with their performances invoking several mediums to articulate their deeply held suspicions about a modern consumerist society: 'It takes art and images to describe our concept. The words are just one part, it takes pictures and moving pictures and sound to create the whole, basically.' They made their debut in 1992 with *Souls At Zero*, a typically stark, uncomfortable recording that eschewed melody in favour of musical belligerence. Appropriately, it featured a still from the film *The Wicker Man* on its cover. As *Lime Lizard* journalist Nick Terry remarked, 'Nature imagery abounds in both lyrics and music, evoking a pagan fascination with fire, cold, earth, poison, blood and the natural cycle of decay.' Subsequent releases have maintained the band's restless fascination with social ills and sonic experimentalism, though on occasion their radicalism could alienate listeners - the grinding pace of *Enemy Of The Sun* failing to match the impact of their debut. 1995's *Pain Of Mind* marked a significant return to form, with the emphasis placed once more on spiritual and pagan themes, a fascination that continued with *Through Silver In Blood*. Rather than protest at what the band has long judged to be an impending apocalypse, this album struck a detectable note of resignation. The group also formed its own art collective at this time, the Tribes Of Neurot, who among their other activities have released albums of ambient experiments conducted in studio down-time.

● ALBUMS: *Souls At Zero* (Alternative Tentacles 1992)★★★★, *Enemy Of The Sun* (Alternative Tentacles 1994)★★, *Pain Of Mind* (Alternative Tentacles 1995)★★★★, *Through Silver In Blood* (ICR 1996)★★★.

Nevada Slim

b. Dallas Turner, 27 November 1927, Walla Walla, Washington, USA. Given away by his mother and then by a nurse, who was supposedly looking after him, he was finally adopted by the Turners, who raised him on their ranch in Elko, Nevada. He listened intently to the cowboy singers that he heard on Border Radio, being particularly influenced by **Cowboy Slim Rinehart**. In the mid-40s, after learning to play guitar, he hoboed to the Border stations, where Rinehart befriended him. They became great friends and it was Turner who put a tombstone on Rinehart's unmarked grave, after he was killed in a car crash in 1948 (*Cowboy Slim Rinehart's Folio Of Country Song Hits* was published by Dallas Turner in Reno, Nevada in 1983). Turner appeared on various programmes on XERF, XELO and XEG, sometimes singing under his own name but usually under an alias such as Nevada Slim or Yodellin' Slim Dallas. He proved popular with sponsors of the programmes, since he was a most competent 'pitchman' for their products. He also sold his own songbooks by mail order and remained a favourite on Border Radio for around 30 years, at times even being involved with the running of stations. He played few US stations, probably due to differences of opinion over marketing his wares, but in the 60s, he recorded transcription programmes that were broadcast by several important US stations including WWVA Wheeling and WCKY Cincinnati. In the mid-60s, he recorded several albums for Rural Rhythm, which he also sold by mail order. After seven years, he succeeded in curing a drink problem, brought on after his son died in a fire. He related how, lonely and sad in a motel room, he had held a gun to his head and was about to pull the trigger, when he heard a gospel song, 'God Put A Rainbow In The Clouds', playing on his bedside radio. He put down the gun, picked up the Gideon bible on the table and from that day, he found religion. He later became a minister and presented evangelistic programmes, as well as recording a gospel album. He became acknowledged as an noted historian of Western material and Border Radio. He has also sung authentic cowboy material in documentaries and appeared at the annual *Elko Cowboy Poetry Gathering*, instigated by **Waddie Mitchell**. A great deal of information about this most interesting and authoritative character may be found in the 1987 book *Border Radio* by Gene Fowler and Bill Crawford.

● ALBUMS: *Songs Of The Wild West Volumes 1,2,3* and *4* (Rural Rhythm 1964)★★★, *Nevada Slim Sings A Heart Song* (Rural Rhythm 1965)★★★, *Reverend Dallas Turner Sings Pentecostal Revival Songs* (Rural Rhythm 1967)★★★, *Old Time Country Favorites* (Rural Rhythm 1968)★★★.

Never Loved Elvis - The Wonder Stuff

The **Wonder Stuff** played at being pop stars with this record and carried the whole thing off with some panache. Their folkier roots were encapsulated grandly in their bittersweet, and often flourishing, pop. They almost created the perfect single with 'The Size Of A Cow', caught somewhere between 70s trash pop and real grown-up material, while their weightier learnings were not forsaken with the sublime eloquence of '38 Line Poem', or 'Caught In My Shadow'. Elsewhere, 'Welcome To The Cheap Seats' unearthed a wantonly frivolous moment that still somehow worked, much like the Wonder Stuff, at a variety of levels.

● Tracks: *Mission Drive; Play; False Start; Welcome To The Cheap Seats; The Size Of A Cow; Sleep Alone; Donation; Inertia; Maybe; Grotesque; Here Comes Everyone; Caught In My Shadow; 38 Line Poem.*

● First released 1991

● UK peak chart position: 3

● USA peak chart position: did not chart

Never Mind The Bollocks Here's The Sex Pistols - Sex Pistols

In the same way that *Sgt Pepper...* and *Revolver* are cast in stone at the top of the pop/rock genre, so this milestone stands above any other punk record of its kind. Seen by some snobs at the time as musical illiterates, the Pistols legend continues as strong as ever. The music was in such stark contrast to what we had previously been enjoying that a backlash was inevitable. This will stay as a classic because it will not date. The power of tracks such as 'Pretty Vacant' or 'No Feelings' is as strong as in 1977. This pivotal record has not mellowed with age, thankfully.

● Tracks: *Holidays In The Sun; Bodies; Liar; No Feelings; God Save The Queen; Problems; Seventeen; Anarchy In The UK; Submission; Pretty Vacant; New York; EMI.*

● First released 1977

● UK peak chart position: 1

● USA peak chart position: 106

Nevermind - Nirvana

Historically, America's north-west coast has produced edgy, rebellious music, of which grunge was one manifestation. An offspring of punk, speed metal and the 'slacker' lifestyle, it found an apotheosis in **Nirvana**, who combined such elements with a faultless grasp of hooklines. On *Nevermind*, group leader Kurt Cobain unleashed frustrated alienation, his ravaged rasp and bone-crunching guitar soaring through a tight, intensive sound, courtesy of former hardcore producer Butch Vig. Cobain's solipsism proved tragically prophetic and his suicide elevated him to cultural icon status. This should not obscure the singer's empathy for the mechanics of classic rock, reworked and infused with new life on this emphatic statement.

● Tracks: *Smells Like Teen Spirit; In Bloom; Come As You Are; Breed; Lithium; Polly; Territorial Pissings; Drain You; Lounge Act; Stay Away; On A Plain; Something In The Way; Endless Nameless.*

● First released 1991

● UK peak chart position: 33

● USA peak chart position: 1

Neville Brothers

The Nevilles represented the essence of 40 years of New Orleans music distilled within one family unit. The Nevilles comprised **Art** (b. Arthur Lanon Neville, 17 December 1937, New Orleans, Louisiana, USA; keyboards, vocals), Charles (b. 28 December 1938, New Orleans, Louisiana, USA; saxophone, flute), **Aaron** (b. 24 January 1941, New Orleans, Louisiana, USA; vocals, keyboards) and Cyril (b. 10 January 1948, New Orleans, Louisiana, USA; vocals). Each member was also a capable percussionist. They have, individually and collectively, been making an impression on R&B, rock 'n' roll, soul, funk and jazz since the early 50s. Art was the leader of the Hawkettes, whose 1954 **Chess Records** hit 'Mardi Gras Mambo' has become a New Orleans standard, reissued every year at Mardi Gras time. From 1957 he released solo singles on **Specialty Records**, and in the early 60s, both he and Aaron worked (separately) for the legendary producer **Allen Toussaint**. Aaron had emerged from vocal group the Avalons, and although he had a minor R&B hit in 1960 with Toussaint's 'Over You', it was not until 1967 that he achieved fame with the soul ballad 'Tell It Like It Is', a million-seller that reached number 2 in the charts. Charles Neville, meanwhile, had been working - on the road and back home as part of the Dew Drop Inn's house band - with many legendary names: **B.B. King**, **Bobby Bland** and **Ray Charles**, among them. In 1968 Art formed the **Meters**, one of the Crescent City's most innovative and respected outfits. Featuring Leo Nocentelli (guitar), George Porter (bass), Joseph Modeliste (drums) and, later, Cyril Neville (percussion), they were New Orleans' answer to **Booker T. And The MGs**, and besides their own albums, they could be heard on early 70s releases by **Paul McCartney**, **Robert Palmer**, **LaBelle** and **Dr. John**. *The Wild Tchoupitoulas* was a transitional album, featuring the Meters' rhythm section and all four Neville Brothers; by 1978 they were officially a group. Despite a considerable 'cult' following, particularly among fellow musicians, it took them until 1989 and the release of the **Daniel Lanois**-produced *Yellow Moon*, to find a wider audience. A single, 'With God On Our Side', was extracted and became a minor hit; Aaron, duetting with **Linda Ronstadt**, achieved his greatest chart success since 'Tell It Like It Is', when 'Don't Know Much' reached US and UK number 2 and won them the first of two Grammy awards. In 1990, as a band, they released *Brother's Keeper* and appeared on the soundtrack of the film *Bird On A Wire. Family Groove* was a more pedestrian offering, but was followed by a compelling live set that played to the group's strengths. *Mitakuye Oyasin Oyasin* was a new studio album that featured Aaron's strong cover of **Bill Withers**' 'Ain't No Sunshine'.

● ALBUMS: as the Wild Tchoupitoulas *The Wild Tchoupitoulas* (Antilles 1976)★★★, *The Neville Brothers* (Capitol 1978)★★★, *Fiyo On The Bayou* (A&M 1981)★★★★, *Neville-ization* (Black Top 1984)★★★★, *Live At Tipitina's* (Spindletop 1985)★★★, *Neville-ization II* (1987)★★★, *Uptown* (EMI America 1987)★★, *Live At Tipitina's Volume 2* (Demon 1988)★★★, *Yellow Moon* (A&M 1989)★★★★, *Brother's Keeper* (A&M 1990)★★★★, *Family Groove* (A&M 1992)★★★, *Live On Planet Earth* (A&M 1994)★★★, *Mitakuye Oyasin Oyasin/All My Relations* (A&M 1996)★★★.

● COMPILATIONS: *Treacherous: A History Of The Neville Brothers 1955-1985* (Rhino 1987)★★★★, *Legacy: A History Of The Nevilles* (Charly 1990)★★★★, *Treacherous Too!* (Rhino 1991)★★★, *With God On Our Side* 2-CD set (A&M 1997)★★★.

● VIDEOS: *Tell It Like It Is* (BMG Video 1990).

Neville, Aaron

b. 24 January 1941, New Orleans, Louisiana, USA. Neville began performing in the Hawkettes, a group that also featured his brother **Art**. Aaron was signed to **Minit Records** as a solo artist, but despite a minor hit with 'Over You' (1960), he remained largely unknown until the release of 'Tell It Like It Is' (1966). This simple, haunting ballad showcased the singer's delicate delivery while the song's slogan-like title echoed the sentiments of the rising Black Power movement. Sadly, the single's outlet, Par-Lo, went bankrupt, and despite subsequent strong releases, Neville was unable to repeat its commercial success. In 1978, following the break-up of the **Meters**, Aaron joined Art, Cyril and Charles in the Neville Family Band, later renamed the **Neville Brothers**. He continued a parallel solo career and in 1989 enjoyed an international hit with 'Don't Know Much', a duet with **Linda Ronstadt**. *Warm Your Heart* was a strong collection, but subsequent albums have failed to do justice to Neville's astonishing voice.

● ALBUMS: *Tell It Like It Is* (Par-Lo 1967)★★, *Orchid In The Storm* mini-album (Demon 1986)★★★, *Warm Your Heart* (A&M 1991)★★★, *The Grand Tour* (A&M 1993)★★, *Soulful Christmas* (A&M 1993)★★, *The Tattooed Heart* (A&M 1995)★★, *... To Make Me Who I Am* (A&M 1997)★★.

● COMPILATIONS: *Like It 'Tis* (Minit 1967)★★, *Humdinger* (Stateside 1986)★★, *Make Me Strong* (Charly 1986)★★★, *Show Me The Way* (Charly 1989)★★★, *Greatest Hits* (Curb 1990)★★★, *My Greatest Gift* a collection of late 60s/early 70s recordings (Rounder 1990)★★★.

Neville, Art

b. Arthur Lanon Neville, 17 December 1937, New Orleans, Louisiana, USA. Neville first attracted attention as a member of the Hawkettes, a Crescent City act that achieved notable local success in 1954 with 'Mardi Gras Mambo'. Although ostensibly a keyboard player - he appeared as session pianist on Jerry Byrne's 'Lights Out' - Neville also undertook a singing career and, having signed with the renowned **Specialty Records**, enjoyed a regional hit with his debut single, 'Cha Dooky-Doo'. This progress was interrupted by a spell in the US armed forces, but upon being discharged, he completed a series of low-key singles for the Minit/Instant label. Neville later achieved considerable acclaim as a member of the **Meters**, which in turn evolved into the equally compulsive **Neville Brothers**, where Art was joined by siblings Cyril, Charles and **Aaron Neville**.

● COMPILATIONS: *Mardi Gras Rock 'N' Roll* (Ace 1986)★★★, *Rock 'N' Roll Hootenanny* (Charly 1988)★★★.

Neville, Ivan

b. New Orleans, Louisiana, USA. The son of singer **Aaron Neville**, Ivan made his debut in 1988 with *If My Ancestors Could See Me Now*, recorded with **Fabulous Thunderbirds** and **Billy Joel** producer **Danny Kortchmar** and featuring Jeff Porcaro on drums. Despite garnering a strong critical reaction as a contemporaneous R&B/soul album, Neville left **Polydor Records** shortly after its release, citing managerial changes at the label as the reason for the debut's lack of commercial success. Certainly, it contained two high-quality singles in 'Falling Out Of Love' (a duet with **Bonnie Raitt**) and 'Not Just Another Girl'. Afterwards, Neville concentrated on touring and recording with the **Neville Brothers**, also working with **Rufus** (**Chaka Khan**), the **Rolling Stones** (singing backing vocals on *Voodoo Lounge*) and with **Keith Richards**' Expensive Winos group. His second album, *Thanks*, followed in 1995 for the independent Iguana Records (who also licensed his debut for reissue). It featured 'After All This Time', a duet with father Aaron.

● ALBUMS: *If My Ancestors Could See Me Now* (Polydor 1988)★★★, *Thanks* (Iguana 1995)★★★.

Nevins, Jason

A top New York producer/remixer of the 90s, whose first involvement with music was at his college radio station at Arizona State University, where his sets were primarily composed of techno. He went on to release product as Plastick Project, Crazee Tunes, the Experience and Jason Nevins Movement. 'The Viper Rooms', licensed to **Loaded Records**, a UK record label in Brighton, Sussex, England, was typical of his output, being completely unabashed in its use of samples. He has since recorded with **Nervous**, **Logic**, **Strictly Rhythm** and **Tribal**. He has also remixed Ann Consuelo for **Champion**, and signed to **MCA** as Analogue. His 1998 remix of **Run DMC**'s 'It's Like That' provided the rap trio with an unexpected international hit.

New Adventures In Hi-Fi - R.E.M.

The deeper you dig in a goldmine, the better the quality of the gold. This is **R.E.M.**'s secret gem, an album of rich songs that has been overlooked by the record-buying public at large. Low-key production, gentle themes and Michael Stipe's crystal-clear vocals grace great compositions such as 'E-Bow The Letter', 'Electrolite', 'So Fast, So Numb' and the simple but glorious 'Be Mine'. Like so much of the band's work, there was virtually nothing to fault, even if, equally, there was nothing that was truly innovative. The latter, irrelevant concern has arguably prejudiced critics against this album, which it is hoped will gain credibility as its true greatness is discovered.

- Tracks: *How The West Was Won And Where It Got Us; The Wake-Up Bomb; New Test Leper; Undertow; E-Bow The Letter; Leave; Departure; Bittersweet Me; Be Mine; Binky The Doormat; Zither; So Fast, So Numb; Low Desert; Electrolite.*
- First released 1996
- UK peak chart position: 1
- USA peak chart position: 2

New Birth Brass Band

A New Orleans, Louisiana, USA-based sextet, the New Birth Brass Band have done much to revive the city's marching brass band jazz tradition. Led by trumpeter and lead vocalist James Andrews, the group does not, however, intend simply to imitate that tradition. 'The old cats used to play a lot of sacred dirges and church hymns and traditional standards, and we just got a new spin with our new music and a new beat,' Andrews told ***Billboard*** magazine at the time of the release of their debut album. The rest of the group is comprised of Derrick Shezbie (trumpet), Kerwin James (tuba), Kerry Hunter (snare drum), Cayetano Hingle (bass drums) and Reginald Steward (trombone). It is Andrews' trumpet-playing which has been the main focus of attention in jazz circles - leading to him being saddled with a 'Satchmo of the Ghetto' *nom de plume*. By the time he assembled the New Birth Brass Band, Andrews was already a veteran of groups such as the **Danny Barker** Band, the Junior Olympia Brass Band, the All Star Brass Band, and the Treme Brass Band. It was for the latter that he composed 'Gimme My Money Back', already considered a Mardi Gras classic. Andrews has also toured alongside artists including **Michelle Shocked**, **Wynton Marsalis**, **Quincy Jones** and **Dizzy Gillespie.** Traditional material on *D-Boy*, the group's 1997 debut, included the marching standards 'Whoopin' Blues', 'Jesus On The Main Line' and 'Li'l Liza Jane', alongside Andrews originals such as the title track.

- ALBUMS: *D-Boy* (NYNO 1997)★★★.

New Bomb Turks

A loud but melodious US alternative rock band, New Bomb Turks' manifesto was to rid their genre of its more dour concerns, re-establishing the sheer adrenaline rush and hedonism of the music. They met while studying at Ohio State University, where each of them - Eric Davidson (vocals), Jim Weber (guitar), Matt Reber (bass) and Bill Brandt (drums) - read English. They first worked together as disc jockeys on campus radio station WSOR, gradually pulling together as a band and making their debut through a series of limited-issue 7-inch singles. It was with their debut album, however, that their arrival was recognized, with *Maximum Rock 'n' Roll* magazine calling it the 'album of the year, maybe of the last five years'. In its wake, New Bomb Turks sagged under the expectations of such hysterical praise, taking their time before preparing a follow-up set, then blasting through the recording sessions to produce *Information Highway Revisited* in just sixty hours. It was a recording that retained their spontaneity and established them as qualitative peers of **Green Day** and the **Offspring**, even if its sales profile was dwarfed by the success of those bands. *Pissing Out The Poison* reminded fans of their early days, being a double album comprising singles for labels including Sympathy For The Record Industry, eMpTy, Get Hip, Demo Derby, Bag Of Hammers and Damaged Goods, plus cover versions of material by the **New York Dolls** and **Hawkwind**. Subsequent albums, *Scared Straight* and *At Rope's End*, revealed the band to be back to their devastatingly noisy best.

- ALBUMS: *!!Destroy-Oh-Boy!!* (Crypt 1992)★★★, *Information Highway Revisited* (Crypt 1994)★★★, *Scared Straight* (Epitaph 1996)★★★★, *At Rope's End* (Epitaph 1998)★★★.
- COMPILATIONS: *Pissing Out The Poison* (Crypt 1995)★★★.

New Boots And Panties!! - Ian Dury And The Blockheads

Ian Dury's one great album, so good that it overtakes major stars and million-selling supergroups. Dury portrayed the Essex man before Essex man was conceived, and brilliantly satirized it in 'Billericay Dickie' and 'Clevor Trever'. It is hard to imagine Dury the romantic, but there *is* a romantic in 'Wake Up And

Make Love To Me' and 'I'm Partial To Your Abracadabra'; there is also sadness and regret in the beautiful 'My Old Man'. He should be remembered for his dynamite band the Blockheads and this necessary album - not his gold radio station albatross 'Hit Me With Your Rhythm Stick'.

- Tracks: *Sweet Gene Vincent; Wake Up And Make Love To Me; I'm Partial To Your Abracadabra; My Old Man; Billericay Dickie; Clevor Trever; If I Was With A Woman; Plaistow Patricia; Blockheads; Blackmail Man.*
- First released 1977
- UK peak chart position: 5
- USA peak chart position: 168

New Celeste

This lively folk rock outfit from Scotland was formed by Iain Fergus, who originally wanted the group to be a 'Caledonian big band'. They have worked extensively on the continent, and employed some significant Scots musicians, including future members of **Hue And Cry** and **Runrig**. The highly regarded *On The Line*, contained a good deal of Fergus's witty material, and a batch of atmospheric electric folk numbers. During the 80s New Celeste only worked occasionally, but, by 1990, Fergus had completely reorganized the personnel for *The Celtic Connection*, a collection of old and new songs. The band also made a highly impressive appearance at the Cambridge Festival in 1991. *It's A New Day* featured Fergus, Steve Reid and Rod Dorothy.

- ALBUMS: *High Sands And The Liquid Lake* (1978)★★, *On The Line* (1979)★★★★, *Live* (1980)★★, *The Celtic Connection* (1990)★★★, *It's A New Day* (Iona 1996)★★★.

New Christy Minstrels

Randy Sparks (b. 29 July 1933, Leavenworth, Kansas, USA), formed this commercialized folk group in 1961. Determined to create a unit that was 'a compromise between the Norman Luboff Choir and the **Kingston Trio**', he added a popular Oregon quartet, the Fairmount Singers, to his own Randy Sparks Three. A third unit, the Inn Group, which featured **Jerry Yester**, was absorbed into the line-up, while other Los Angeles-based performers embellished these core acts. Fourteen singers made up the original New Christy Minstrels but although the ensemble was viewed as supplementary to the participants' other careers, interest in the group's debut *Presenting The New Christy Minstrels*, led to it becoming a full-time venture. Most of these early recruits, including the entire Inn Group, abandoned Sparks' creation at this point, creating the need for further, wholescale changes. New recruits, including **Barry McGuire**, Barry Kane and Larry Ramos, joined the Minstrels whose next release, *In Person*, documented a successful appearance at the famed Troubador club. The following year (1963) the group secured its first hit single with 'Green Green' which established the ensemble as a leading popular attraction. The group, however, remained volatile as members continued to come and go. **Gene Clark** disbanded his Kansas-based trio, the Surf Riders, in order to join the Minstrels, but left after a matter of months, frustrated at the rather conservative material the ensemble recorded. He later formed the **Byrds** with (Jim) **Roger McGuinn** and **David Crosby**. Randy Sparks ended his relationship with the Minstrels in the summer of 1964. Maligned for creating their MOR image, his departure did not result in the more daring direction several members wished to pursue. McGuire, who was increasingly unhappy with such material as 'Three Wheels On My Wagon' and 'Chim Chim Cheree', left the group after seeing several British groups perform during the Minstrels European tour that year. His gravelly rasp was soon heard on his solo international protest hit, 'Eve Of Destruction'. In 1966 Larry Ramos accepted an invitation to join the **Association** and although several excellent new vocalists, including **Kim Carnes** and **Kenny Rogers**, had been absorbed into the Minstrels, their influential days were over. Longstanding members Mike Settle and Terry Williams left when their new ideas were constantly rejected. They formed the First Edition with the equally ambitious Rodgers, and subsequently enjoyed the kind of success the parent group previously experienced. Although the New Christy Minstrels continued to exist in some form into the 80s, singing early hits, show tunes and standards, their halcyon days ended during the mid-60s.

- ALBUMS: *Presenting The New Christy Minstrels* (1962)★★, *The New Christy Minstrels In Person* (Columbia 1962)★★★, *The New Christy Minstrels Tell Tall Tales, Legends And Nonsense* (Columbia 1963)★★★, *Ramblin' (Featuring Green, Green)* (Columbia 1963)★★★★, *Merry Christmas!* (1963)★★★, *Today* (1964)★★★, *Land Of Giants* (1964)★★★, *The Quiet Side Of The New Christy Minstrels* (1964)★★★, *The New Christy Minstrels Sing And Play Cowboys And Indians* (Columbia 1965)★★★, *The Academy Award Winner - Chim Chim Cheree* (1965)★★, *The Wandering Minstrels* (1965)★★, *In Italy...In Italian* (1966)★★, *New Kick!* (1966)★★, *Christmas With The Christies* (1966)★★, *On Tour Through Motortown* (Columbia 1968)★★, *Big Hits From Chitty Chitty Bang Bang* (1968)★★, *You Need Someone To Love* (1970)★★, *The Great Soap Opera Themes* (1976)★★.
- COMPILATIONS: *Greatest Hits* (Columbia 1966)★★★.

New Colony Six

Formed in Chicago, Illinois, USA, the New Colony Six were one of the first of the city's teenage groups to secure a national hit when 'I Confess' reached the US Hot 100 in February 1966. The sextet then moved to Los Angeles where they shared a house with **Paul Revere And The Raiders**, adopting the same 'Revolutionary War'-styled garb favoured by the latter act. The New Colony Six - Patrick McBride (vocals, harmonica), Ray Graffia (tambourine, vocals), Jerry Kollenburgh (lead guitar), Carug Kemp (organ), Wally

Kemp (bass) and Chic James (drums) - initially pursued a hard, British-influenced sound, but a subsequent switch to a soft-rock style was rewarded in 1968 with two US Top 30 entries, 'I Will Always Think About You' and 'Things I'd Like To Say'. Newcomer Ronnie Rice was largely responsible for this particular direction, writing the bulk of the group's material and taking lead vocals, but although the unit continued to enjoy minor hits into the 70s, it was unable to rekindle the urgency of early recordings.

- ALBUMS: *Breakthrough* (Sentar 1966)★★★, *Colonization* (Mercury 1967)★★★★, *Revelations* (Mercury 1968)★★★, *Attacking A Straw Man* (Mercury 1969)★★.

New Concepts Of Artistry In Rhythm - Stan Kenton

When west coast big band leader Stan Kenton recorded this 1952 masterpiece, his powerful and versatile 21-piece featured bebop trumpet virtuoso and high note specialist Maynard Ferguson, trombonists Frank Rosolino and Bill Russo, the brilliant and advanced alto saxophonist Lee Konitz, Sal Salvador on guitar and the subtle swing of drummer Stan Levey. It is a typically dramatic production – dissonant and experimental, and thunderous in a similar way to the Hollywood film music of the time. Highlights include a fascinating introduction ('This Is An Orchestra') featuring Kenton as narrator and, among the CD's extra tracks, a brilliantly 'out' rearrangement of 'You Go To My Head'.

- Tracks: *Prologue (This Is An Orchestra!); Portrait Of A Count; Young Blood; Frank Seaking; 23 Degrees North - 82 Degrees West; Taboo; Lonesome Train; Invention For Guitar And Trumpet; My Lady; Swing House; Improvisation; You Go To My Head.*
- First released 1952
- UK peak chart position: did not chart
- USA peak chart position: did not chart

New Cranes

Formed in Derby, Derbyshire, England, and frequently compared to the **Levellers**, this band were never especially fond of their press tag of 'crusty rock'. Although relying on the half-acoustic, half-electric songwriting pioneered by the Levellers and other contemporary folk-rock groups such as **Men They Couldn't Hang**, the music of the New Cranes was additionally flavoured by a strong Slavic influence. This was informed principally by Wally (vocals), who has a Ukrainian background and had previously worked as a performing Cossack dancer. He had released his own, self-financed debut collection, *The Wally Album*, in 1989. In the early 90s he recruited fellow Derby residents Mark (guitar), Bobby (bass), Mickey (accordion) and Chris (drums) to form the New Cranes. They signed with French label Musidisc Records and subsequently supported Stiff **Little Fingers** on their UK tour of 1993. Their 'Don't Drag My Body Down' single was released on Vinyl Urinal Records in the same year after leaving Musidisc, and was followed by an album that attracted only minimal interest.

- ALBUMS: *The New Cranes* (Vinyl Urinal 1993)★★.

New Edition

Upbeat US teenage pop stars New Edition were formed by Maurice Starr, who modelled them on the **Jackson 5**. He recruited five handsome young men, **Bobby Brown** (b. 5 February 1969, Roxbury, Massachusetts, USA), **Ralph Tresvant** (b. 16 May 1968, Boston, Massachusetts, USA), Michael Bivins (b. 10 August 1968, Boston, Massachusetts, USA), Ricky Bell (b. 18 September 1967, Boston, Massachusetts, USA), and Ronnie DeVoe (b. 17 November 1967, Boston, Massachusetts, USA), who originally performed high-quality mainstream pop with soul overtones. As their careers progressed, however, they began to incorporate the sound and style of hip-hop, inadvertently becoming forerunners for the New Jack Swing (aka swingbeat) hybrid that **Teddy Riley** then developed. Following the success of *Candy Girl*, New Edition fired Starr, who then repeated the trick and earned a good deal of money by masterminding the career of **New Kids On The Block**. The first rap exchanges occurred on *New Edition*, their MCA Records debut, where the quintet proved particularly effective on tracks such as 'School'. Shortly afterwards, Brown left for a hugely successful solo career that still embraced hip-hop as well as harmonic soul ballads. New Edition continued with an idiosyncratic album of doo-wop cover versions, before the arrival of **Johnny Gill** for *Heart Break*, which was produced by **Jimmy Jam And Terry Lewis**. With sales and interest slumping, the remaining members set out on more successful solo projects. **Bell Biv DeVoe** comprised the adventures of the three named founder-members, while both Gill and Tresvant followed the solo trail. A total reverse in their fortunes occurred in 1996, when their first album in many years entered the ***Billboard*** album chart at number 1, a remarkable comeback.

- ALBUMS: *Candy Girl* (Streetwise 1983)★★, *New Edition* (MCA 1984)★★★, *All For Love* (MCA 1985)★★★, *Christmas All Over The World* (MCA 1985)★★, *Under The Blue Moon* (MCA 1986)★★, *Heart Break* (MCA 1988)★★★, *Home Again* (MCA 1996)★★★.
- COMPILATIONS: *New Edition's Greatest Hits* (MCA 1991)★★★★.

New England (UK)

This British hard rock quartet was formed in Deptford, London, in 1990 by original **Atom Seed** member Chris Huxter (bass). Enlisting the services of Paul McKenna (lead vocals), Dave Cook and Ian Winters (drums), they secured a contract with the independent Street Link label. *You Can't Keep Living This Way* emerged in 1991 and confused the critics; the music was awkward to tie down and not easily pigeonholed, fusing influences as diverse as **Led Zeppelin**, **Faith No More**, the

Doors and **Van Halen**, with the attitude of punk not lagging far behind. However, this was not enough to gain them a place in metal's first division, and they collapsed soon afterwards.

- ALBUMS: *You Can't Keep Living This Way* (Street Link 1991)★★★.

New England (USA)

This American quartet comprised John Fannon (guitar, vocals), Jimmy Waldo (keyboards), Gary Shea (bass) and Hirsh Gardener (drums). Taken under the wing of **Kiss**'s manager, Bill Aucoin, they purveyed sophisticated, melodic rock in a vein similar to **Styx** and **Journey**. In 1979 they were given the chance to impress on a major stage, landing the support slot on the American leg of the **Kiss** tour. Although competent, their music lacked individuality and the band themselves had a nondescript image. After a third album, produced by **Todd Rundgren**, the band disintegrated in 1981, with Waldo and Shea eventually going on to join **Alcatrazz**.

- ALBUMS: *New England* (Infinity 1979)★★★, *Explorer Suite* (Elektra 1980)★★, *Walking Wild* (Elektra 1981)★★.

New Fast Automatic Daffodils

Manchester, UK-based indie band whose arrival in 1989 coincided with their city's descent into 'rave' culture and an upswing in the fortunes of 'baggy' bands such as the **Stone Roses** and **Happy Mondays**. From their debut at the Manchester Polytechnic Poetry Society in 1988, they were described in one quarter as resembling 'a team of sex psychologists at a mass orgy'. The band, Andy Spearpoint (vocals), Justin Crawford (bass), Dolan Hewison (guitar), Perry Saunders (drums) and Icarus Wilson-Wright (percussion) signed to Belgian label Play It Again Sam in 1989. Among their early singles, the caustic but wry 'Music Is Shit' gained most prominence. 'Get Better' was remixed by **Joy Division** producer **Martin Hannett**, before a second album, *Body Exit Mind*, was recorded with Craig Leon (**Blondie**, **Ramones**, **Fall**) at the helm. Their literate exposition of post-punk pop won them many friends in the media, though record sales failed to translate into chart placings outside the 'independent' sector. By the time of 1995's *Love It All* they had begun to lose this critical support, but by all accounts the band remained unperturbed by this fickleness.

- ALBUMS: *Pigeon Hole* (Play It Again Sam 1990)★★★, *The Peel Sessions* (Strange Fruit/Dutch East India Trading 1991)★★, *Body Exit Mind* (Play It Again Sam 1992)★★★, *Love It All* (Play It Again Sam 1995)★★★.
- VIDEOS: *Wake Up And Make Love Before 8:30 In The Morning* (1993).

New Frontier

This melodic US pop-rock group was formed in 1988 by ex-**Billy Satellite** vocalist Monty Byron and ex-**Gamma** bassist Glen Letsch. Adding David Neuhauser (keyboards) and Marc Nelson (drums), they successfully negotiated a contract with the newly formed Mika label. Their debut album was produced by Ritchie Zito (of **Heart** and **Cheap Trick** fame) and featured a collection of high-tech AOR numbers that were targeted at the ***Billboard*** charts. Failing to generate media interest, the band disintegrated shortly after the album's release. Letsch went on to play with **Robin Trower**.

- ALBUMS: *New Frontier* (Mika 1988)★★★.

New Girl In Town

Bob Merrill, previously known for writing novelty songs such as 'Sparrow In The Treetop', 'Feet Up (Pat Him On the Po-Po)', 'If I Knew You Were Comin' I'd've Baked A Cake' and '(How Much Is That) Doggie In The Window?', some of which became hits for **Guy Mitchell**, made his Broadway debut with this show, which opened at the 46th Street Theatre in New York on 14 May 1957. **George Abbott**'s book, which was based on Eugene O'Neill's 1921 play, *Anna Christie*, was set in New York at the turn of the century and told of a prostitute, Anna (**Gwen Verdon**), who returns to live with her bargee father (Chris Christopherson). He is unaware of her occupation, but is soon informed by his unsavoury ladyfriend, Marthy (Thelma Ritter). Matt Burke (George Wallace), a sailor with whom Anna falls in love, leaves her when he, too, discovers the truth about her lifestyle, but he eventually returns in the hope that they can enjoy a more conventional life together. The lively score included 'It's Good To Be Alive', 'Sunshine Girl', 'Did You Close Your Eyes?', 'If That Was Love', 'You're My Friend Ain'tcha?', 'Look At 'Er', 'At the Check Apron Ball', 'Roll Yer Socks Up' and 'There Ain't No Flies On Me'. The engaging and reflective 'Flings' ('Are meant to be flung' . . . 'As a girl, you start seethin'/Over guys just finished teethin'/Now if they're alive and breathin'/That's enough!') was given an amusing treatment on record from **Carol Burnett** and Martha Raye. When she starred in this piece, Gwen Verdon, one of the American musical theatre's favourite gypsies (dancers), was in the middle of a purple patch with shows such as ***Can-Can***, ***Damn Yankees*** and ***Redhead*** - with ***Sweet Charity*** and ***Chicago*** in the future. She shared the 1958 **Tony Award** for best actress with Thelma Ritter. *New Girl In Town* ran for 431 performances - an encouraging start for Merrill, who followed it in 1959 with ***Take Me Along***, another adaptation of an O'Neill play, *Ah, Wilderness*.

New Gold Dream (81, 82, 83, 84) - Simple Minds

Simple Minds began their career indebted to **Roxy Music**, **David Bowie** and **Magazine**, but over successive releases emerged as a distinctive act. On *New Gold Dream* the group's ambitions came to full fruition, the awkward dissonance of early recordings replaced by a warm, textured sound. The content ranged from brash stadium rock to melodic ballad, but a singleness of purpose ensured such contrasts enhanced the set's overall cohesion. The quintet had never sounded so confident or assured and the resultant lush textures launched them into the international arena, fulfilling their undoubted promise. 'On Promised You A Miracle' did Kerr really sing 'guinea pigs are guinea pigs'?

- Tracks: *Someone, Somewhere In Summertime; Colours Fly And Catherine Wheel; Promised You A Miracle; Big Sleep; Somebody Up There Likes You; New Gold Dream; Glittering Prize; Hunter And The Hunted; King Is White And In The Crowd.*
- First released 1982
- UK peak chart position: 3
- USA peak chart position: 69

New Grass Revival

The New Grass Revival evolved around the fiddle talents of Sam Bush, who also plays guitar, mandolin and sings. Another long-standing member is bass player John Cowan, who, somewhat surprisingly, contributed soaring R&B-styled vocals to an acoustic band. The other founding members were Courtney Johnson (b. 20 December 1939, d. 7 June 1996) and Ebo Walker. The four-piece band had some success with the **Leon Russell** song 'Prince Of Peace'. They toured with Russell and cut a live album and video together at Perkins' Palace in Pasadena. In 1984 the band moved to Sugar Hill Records and their albums, while essentially bluegrass, also feature elements of jazz, reggae and soul. Amongst the later members of the Revival is the highly respected banjo player **Bela Fleck**. In 1991 **Emmylou Harris** formed an acoustic band, the Nash Ramblers, to accompany her, the leader of the group being Sam Bush. Bush's involvement with Harris seems to have curtailed any future activities, but the New Grass Revival's legacy is as the most significant acoustic country band in the USA.

- ALBUMS: *Arrival Of The New Grass Revival* (Starday 1972)★★★, *Fly Through The Country* (Flying Fish 1975)★★★★, *Commonwealth* (Flying Fish 1976)★★★, *When The Storm Is Over* (Flying Fish 1977)★★★, *Too Late To Turn Back Now* (Flying Fish 1978)★★★, *Barren Country* (Flying Fish 1979)★★★, *Leon Russell And The New Grass Revival* (1981)★★★, *Live* (Sugar Hill 1984)★★★, *On The Boulevard* (Sugar Hill 1984)★★★, *New Grass Revival* (EMI 1986)★★★, *Hold On To A Dream* (Capitol 1987)★★★, *Friday Night In America* (Capitol 1989)★★★.
- COMPILATIONS: *New Grass Anthology* (Capitol 1990)★★★, *Best Of New Grass Revival* (Liberty 1994)★★★★.

New Idol Son

Formed in the artistic hothouse of the Bay Area of San Francisco during 1991, New Idol Son immediately saw the press compare them to a '90s rebirth of **MC5** meets **Black Sabbath**'. Vocalist/guitarist Matt Hizendragzer first met drummer Brent Hagin at a Mookie Blaylock (who later transmuted into Pearl Jam) show. Eventually, Rich Carr (bass) and Mike Davis (guitar) were recruited via adverts in BAM magazine, with the band titled Difference Engine. Playing shows along the west coast as support to Downset, Fear Factory and others, they built a strong reputation among local press outlets until Pavement Music moved in for their signatures in 1994. However, at this point it was discovered that another band already held the rights to the name Difference Engine, and New Idol Son was born when Hizendragzer saw the legend on the back of a book in a second-hand store. Their debut album, *Reach*, offered crafted musical composition with emotive lyrics, sometimes imbued with quasi-religious overtones.

- ALBUMS: *Reach* (Bulletproof 1994)★★★.

New Jazz Orchestra

The New Jazz Orchestra was founded in 1963 by Clive Burrows and resurrected and directed by **Neil Ardley** between 1964 and 1968. It provided the up-and-coming generation of British jazz musicians with the experience of working with a large jazz orchestra, its personnel including **Harry Beckett**, **Henry Lowther** and **Ian Carr** (trumpets), **Paul Rutherford** and **Mike Gibbs** (trombones), **Don Rendell**, **Trevor Watts**, **Dick Heckstall-Smith** and **Barbara Thompson** (saxophones), **Michael Garrick** (piano), **Jack Bruce** (bass) and **Jon Hiseman** (drums). It is not surprising that with such high-quality musicians *The Times* critic, Miles Kington, would write that the NJO 'makes most big bands sound like trained elephants with two tricks'. It was not the only purpose of the NJO to provide such invaluable big band experience for these musicians; it also fostered a workshop atmosphere to provide its arrangers with a chance to try out scores. Among those who wrote for the orchestra were Ardley, **Alan Cohen**, Gibbs, Rutherford, Garrick and Mike Taylor. 'I learnt by my mistakes,' Ardley said later and by the time he had become the leader he was producing major scores like 'Shades Of Blue' from the first album and 'Dejeuner Sur L'Herbe' from the second. All the material in the latter is derived from two/four-bar motifs in the main theme. There are no repeated chord sequences or scales; rather, the piece grows organically in the manner of classical music. This is not merely a third stream piece but an attempt to write jazz in new way. It was the kind of experiment the NJO was formed to encourage and a score Ardley would have been lucky to get performed anywhere else. The NJO gave some concerts in London and at festivals. They also had a fruitful pairing with **Colosseum**. Despite what a contemporary described as its 'fiercely swinging rhythm, first class solos and brilliant ensemble' it gained no recognition abroad though in time many of its members have become very well known on the continent.

- ALBUMS: *Western Reunion* (1965)★★★, *Le Dejeuner Sur L'Herbe* (1969)★★★★.

New Kids On The Block

Formed in 1985, this pop group from Boston, Massachusetts, USA, featured Joe McIntyre (b. 31 December 1972, Needham, Massachusetts, USA), Jordan Knight (b. 15 May 1970, Worcester, Massachusetts, USA), Jonathan Knight (b. 29 November 1968, Worcester, Massachusetts, USA), Daniel Wood (b. 14 May 1969, Boston, Massachusetts, USA) and Donald Wahlberg (b. 17 August 1969, Boston, Massachusetts, USA). They were discovered by producer/writer Maurice Starr, who had previously moulded the career of **New Edition**. It was Starr who presented his protégés with a rap song titled 'New Kids On The Block' from which they took their name. Their self-titled album, released in 1986, fused rap and pop and brought them popularity among a predominantly white teenage audience. However, it was not until 1988 that they broke through to the US charts with 'Please Don't Go Girl'. In 1989, they became the biggest-selling group in America, enjoying sizeable hits with 'You Got It (The Right Stuff)', 'I'll Be Loving You (Forever)', 'Cover Girl' and 'Didn't I'. A reissue of 'You Got It (The Right Stuff)' climbed to number 1 in the UK, thereby establishing the quintet as an act of international teen appeal.

● ALBUMS: *New Kids On The Block* (Columbia 1986)★★, *Hangin' Tough* (Columbia 1988)★★, *Merry Merry Christmas* (Columbia 1989)★, *Step By Step* (Columbia 1990)★★, *No More Games/Remix Album* (Columbia 1991)★★.

● COMPILATIONS: *H.I.T.S* (Columbia 1991)★★★.

● FURTHER READING: *New Kids On The Block: The Whole Story By Their Friends*, Robin McGibbon. *New Kids On The Block*, Lynn Goldsmith.

New Kingdom

Hardcore hip-hop duo from Brooklyn, New York, comprising rapper Nosaj (his real name Jason, backwards) and DJ Sebastian. Their debut single was 'Good Times', a rock hip-hop crossover effort on **Gee Street Records** which used a sample of **Joe Walsh** (of **James Gang**)'s guitar playing and looped it. Their major influence is **Curtis Mayfield**, and their output reflects a good deal of his social vision. 'Good Times', for example, was written about their desire not to lose their appetite for life as they grow older. They take a full band on tour with them and have live skateboarding at their events, much in the mode of hardcore punk bands. There is certainly a 'cartoon' element to the band, their lyrics generally being abstract, non-linear collages. Their beats, however, are more restrained, as pointed out in the self-explanatory lyric: 'Pouring no lies, no suits, no ties, No need to rush, we love to fuck time'. A genuine return to the old school aural values, their debut album was produced by the band in conjunction with Scott Harding of the Lumberjacks.

● ALBUMS: *Heavy Load* (Gee Street 1993)★★, Paradise Don't Come Cheap (Island 1996)★★★.

New Lost City Ramblers

Mike Seeger (b. 15 August 1933, New York City, New York, USA; brother of folk-singer **Pete Seeger**), John Cohen (b. 1932, New York, USA) and Tom Paley (b. 19 March 1928, New York, USA) formed this influential old-time string band in 1958. Rather than ape their immediate predecessors who popularized the style, the trio preferred to invoke the music's original proponents, including Gid Tanner And His Skillet Lickers and the Carolina Tar Heels. Seeger undertook numerous field recordings to preserve authenticity and while their adherence to traditional values made commercial acceptance difficult, the group enjoyed the admiration of their peers and was crucial in the development of the urban folk revival.

The original line-up remained together until 1962, when Paley left to resume his teaching career. Replacement Tracy Schwarz (b. 1938, New York, USA) primarily played fiddle, but his arrival coincided with a broadening of the Ramblers' repertoire. They began to incorporate unaccompanied ballads and modern bluegrass music but although the trio remained a popular attraction on the college and coffee-house circuit, they began to drift apart during the latter half of the 60s. *Remembrance Of Things To Come* included British traditional, riverboat songs and even some early bluegrass. *American Moonshine And Prohibition* was more lighthearted, but certainly not lightweight in its criticism of the government legislation on prohibition. Cohen initially pursued his interest in photography before producing a series of excellent documentary films. Schwartz and Seeger, meanwhile, performed with different musicians and together formed the short-lived Strange Creek Singers. John Cohen, Mike Seeger and Tracy Schwarz reunited in 1997 for *There Ain't No Way Out*.

● ALBUMS: *New Lost City Ramblers* (Folkways 1958)★★★★, *New Lost City Ramblers Vol. 2* (Folkways 1959)★★★, *Songs From The Depression* (Folkways 1959)★★★★, *Old Timey Songs For Children* (Folkways 1959)★, *New Lost City Ramblers Vol. 3* (Folkways 1961)★★★, *New Lost City Ramblers Vol. 4* (Folkways 1961)★★, *American Moonshine And Prohibition* (Folkways 1962)★★★★, *New Lost City Ramblers Vol. 5* (Folkways 1963)★★★, *Gone To The Country* (Folkways 1963)★★★, *String Band Instrumentals* (Folkways 1964)★★★, *Old Timey Music* (1964)★★, *Rural Delivery No. 1* (Folkways 1965)★★★, *Remembrance Of Things To Come* (Folkways 1966)★★★★, *Modern Times-Rural Songs From An Industrial Society* (Folkways 1968)★★★, *On The Great Divide* (Folkways 1973)★★★, *20 Years-Concert Performances 1958-1977* (Flying Fish 1978)★★, *20th Anniversary Concert, Carnegie Hall* (Flying Fish 1978)★★, *There Ain't No Way Out* (Smithsonian Recordings 1997)★★★.

● COMPILATIONS: *Tom Paley, John Cohen And Mike Seeger Sing Songs Of The New Lost City Ramblers* (Folkways 1961)★★★, *Twenty Years* (1979)★★★, *The Early Years 1958-62* (1991)★★★★.

New Miserable Experience - Gin Blossoms

This album stands as a sad memorial to Doug Hopkins' ability to craft winning songs out of the abject misery of his own life. Hopkins had been thrown out of the band he formed before *New Miserable Experience* was released, and by the time 'Hey Jealousy' and 'Found About You', two of his most engaging and self-deprecatory songs, had broken the band in America, he had taken his own life in a fit of depression. The album is not entirely about Hopkins (Jesse Valenzuela's 'Mrs Rita' and Robin Wilson's 'Allison Road' are also strong contenders), but it is his songs that remain longest in the memory.

- Tracks: *Lost Horizons; Hey Jealousy; Mrs Rita; Until I Fall Away; Hold Me Down; Cajun Song; Hands Are Tied; Found About You; Allison Road; 29; Pieces Of The Night; Cheatin'.*
- First released 1992
- UK peak chart position: 53
- USA peak chart position: 30

New Model Army

With their roots embedded in the punk era, New Model Army were formed in Bradford, Yorkshire, in 1980, and immediately outlined their manifesto by naming themselves after the Sir Thomas Fairfax/Oliver Cromwell revolutionary army. The group was and is led by Justin 'Slade The Leveller' Sullivan (b. 1956, Buckinghamshire, England; guitar, vocals), a former platform sweeper and Mars bar production-line worker, with the help of Jason 'Moose' Harris (b. 1968; bass, guitar) and Robb Heaton (b. 1962, Cheshire, England; drums, guitar). Their brand of punk folk/rock attracted a loyal cult following, much of which shared the band's grievances towards the Tory government policies of the 80s. This was best executed on their debut album, which combined militant themes such as 'Spirit Of The Falklands' and 'Vengeance' (a vitriolic anthem about getting even with one's trespassers) with the haunting lament for childhood, 'A Liberal Education'. The group's championing of traditional working-class ethics saw an unexpected boost for a dying art and trade - that of the clog. New Model Army made their first public appearance at Scamps Disco in Bradford in October 1980. After releasing singles on Abstract Records, enjoying a number 2 UK independent chart hit with 'The Price' in 1984, they formed an unlikely alliance with the multinational **EMI Records**, which saw the band acquire a higher profile and a significantly increased recording budget. They eventually broke through to a wider audience with 'No Rest', which peaked at number 28 on the UK singles chart in 1985 - a position they were never to beat in an impressive run of 12 UK chart singles between 1985 and 1991. With often inflammatory lyrics, the band have never compromised their beliefs for commercial gain. They ran into trouble with BBC Television's *Top Of The Pops* show for donning T-shirts with the (albeit laudable) slogan, 'Only Stupid Bastards Use Heroin'. This attracted some derision from 'anarcho-punk' traditionalists **Conflict**, who replied with their own motif: 'Only Stupid Bastards Help EMI'. They subsequently continued to release high-quality albums, with considerable crossover potential, always maintaining credibility with their original fanbase. In December 1991 the group left EMI, eventually finding a new home on Epic Records. Their first single for the label revealed few concessions to the mainstream: 'Here Comes The War' featured a picture of a charred body, and a pull-out poster instructing the user in how to prepare a nuclear bomb. In 1994, a dance remix of 'Vengeance' was released as a protest against the Criminal Justice Bill. After a lengthy absence the band reconvened for 1998's *Strange Brotherhood.*

- ALBUMS: *Vengeance* (Abstract 1984)★★★, *No Rest For The Wicked* (EMI 1985)★★★, *The Ghost Of Cain* (EMI 1986)★★, *New Model Army* mini-album (EMI 1987)★★, *Radio Sessions 83 - 84* (Abstract 1988)★★, *Thunder And Consolation* (EMI 1989)★★★, *Impurity* (EMI 1990)★★★, *Raw Melody Men* (EMI 1990)★★★, *The Love Of Hopeless Causes* (Epic 1993)★★★, *BBC Radio One - Live In Concert* (Windsong 1994)★★, *Strange Brotherhood* (EMI 1998)★★★.
- COMPILATIONS: *The Independent Story* (Abstract 1987)★★★, *History* (EMI 1992)★★★, *B-Sides & Abandoned Tracks* (EMI 1998)★★★.
- VIDEOS: *History: The Videos 85-90* (PMI 1993).

New Moon, The

After a poor out-of-town tryout, *The New Moon* underwent drastic revisions before opening at the Imperial Theatre in New York on 19 September 1928. The story traced the adventures of Robert Mission, a French aristocrat in New Orleans in the late 18th Century. With music by **Sigmund Romberg** lyrics by **Oscar Hammerstein II**, and a book by Hammerstein, Frank Mandel and Lawrence Schwab, the lavish and spectacular production was a great success and ran for 509 performances. Amongst the songs were 'Lover, Come Back To Me', 'One Kiss', 'Softly, As In A Morning Sunrise', 'Wanting You', 'Love Is Quite A Simple Thing', and 'Stouthearted Men'. The two lovers, Robert and Marianne, were played by Robert Halliday and Evelyn Herbert. The 1929 London production, starring **Evelyn Laye** and Howett Worster, ran for 148 performances. *The New Moon* was revived in New York in 1942, 1944 and 1986. A film version, which changed the plot but retained most of the music, was released in 1930 with **Grace Moore** and Lawrence Tibbett, and the popular singing duo of **Jeanette MacDonald** and **Nelson Eddy** were in the 1940 remake.

New Musical Express

Founded in March 1952 from the danceband newssheet *Musical Express*, this most influential of UK music papers had an inauspicious start, with sales as low as 20,000 per week. Within months, the paper was bought out by leading agent Maurice Kinn for £1,000 and soon thrived. On 14 November 1952, the paper launched Britain's first singles chart in Britain, an innovation that was soon followed by the famous *NME* Poll Winners' concert, in which the leading stars of the day would participate. *NME* found its niche as a youth-orientated organ and by 1962 was boasting sales in excess of 200,000, 'the world's largest circulation of any music paper'. The Merseybeat explosion of the following year boosted sales still further to a record 275,000. Such was the paper's prestige that it was able to stage one of the most remarkable concert line-ups of all time at the Wembley Empire Pool *NME* Poll Winners concert, on Sunday 11 April 1965. The remarkable cavalcade of stars that year comprised the **Beatles**, **Rolling Stones**, **Cliff Richard**, **Shadows**, **Kinks**, **Animals**, **Moody Blues**, **Searchers**, **Them**, **Freddie And The Dreamers**, **Gerry And The Pacemakers**, **Rockin' Berries**, **Bachelors**, **Cilla Black**, **Dusty Springfield**, **Georgie Fame**, **Twinkle** and **Sounds Orchestral**. An additional selling appeal of the *NME* during the 60s was its innovative use of a chart points table to document and dramatize the fortunes of the major pop artists of the day. With an authoritative breakdown by Derek Johnson, the tables provided an intriguing insight into chart consistency, while also displaying the remarkable divergence in musical taste throughout this period. The *NME* brilliantly reflected this most democratic era of pop, interviewing all the major artists of the day from the Beatles and the Rolling Stones to **Ken Dodd** and **Val Doonican**. Although this was not the era of the celebrity journalist, the *NME* had its own major infiltrator into the lives of the stars in Keith Altham, who managed to secure regular and exclusive interviews with such gods as the Stones and **Walker Brothers**. Significantly, when Altham finally left the paper, he formed his own PR company with a roster that included some of the biggest UK acts of the day. Derek Johnson was also a major figure in *NME* mythology, best known as their perennial singles reviewer from the early 60s until the end of the decade.

It was only towards the late 60s that the *NME* began to lose ground on its nearest rivals. The divergence of 'pop' and 'rock', the emergence of an underground culture and the increasing interest in 'progressive' music saw readers moving away to rival titles. The *NME* incorporated progressive music, but only in that area that had managed to translate into the mainstream. The idea of a non-chart act or cult performer was still anathema, and even album reviews tended to be short and superficial. Nevertheless, as the 60s closed, the *NME* offered a precarious pot-pourri of pop and rock, still intent on the democratizing process that managed to embrace acts as stylistically diverse as the **Lulu** and **Jethro Tull**. What was actually a bold policy failed to work in the marketplace as other papers, most notably the ***Melody Maker***, were effectively abandoning pop in favour of serious reporting on progressive music. By the early 70s, the *NME* took on its rivals by changing its musical and editorial policy almost overnight. With a format and logo that echoed rivals *Melody Maker*, the *NME* 'went heavy' with an abruptness that was vaguely disconcerting. So stringent was its revisionism that some of its finest features were abandoned in the process, most notably the Alley Cat gossip column, the poll concerts, the sense of pop history provided by chart points analysis and the severe loss of Derek Johnson's singles page. Thereafter, no reviewer would ever command such power or maintain such continuity, as the singles page was rotated among the staff.

By 1973 the *NME* had assimilated several leading writers from the underground press, including Nick Kent and Charles Shaar Murray. Under the talented editorship of Ian Macdonald, this trio was responsible for some of the most analytical writing of the era and *NME* quickly moved ahead in terms of style and content. Perhaps learning from its past circulation errors, it did not sit on the fence during the musical changes of 1976-77 but plunged headlong into punk, even advertising for 'two young gunslingers' who emerged in the form of iconoclastic writers Tony Parsons and Julie Burchill. Stylistically hip, they nevertheless lacked the musical knowledge or critical clout of Kent and Macdonald and later moved into other lucrative areas of the media. Post-punk *NME* lived off its tradition as the most stylish and irreverent rock weekly and continued the cult of the personality rock writer, most notably through the quirky prose of Paul Morley and obdurate incoherence of Ian Penman. The upsurge of glossy titles, such as *Smash Hits*, saw the *NME* lose much of its influential power during the early 80s and the fostered myth of its independence was placed in a more realistic light by the intervention of owners IPC at various moments of circulation crisis. Still reflecting its time, the *NME* now partly serves as a training ground for its more established writers, many of whom have moved into the comparative anonymity of the quality popular press. Although there was much talk of the redundancy of the serious music press at the beginning of the 80s, the NME has enjoyed a resurgence of sales, which by the mid-90s stood at a solid 106,000. It remains the biggest-selling rock weekly, although now overtaken by the monthly magazines such as *Q* and *Select*. A revamp in 1997 introduced colour and it became more of a large-format magazine than a newspaper.

New Musik

This UK pop group comprised Tony Mansfield (guitar, keyboards, vocals), Tony Hibbert (bass), Phil Towner (drums) and Clive Gates (keyboards). They came to prominence after a minor hit in 1979 with 'Straight Lines', and three pop/synthesizer hits during 1980 on the GTO label, 'Living By Numbers', 'The World Of Water' and 'Sanctuary'. Mansfield regarded their debut *From A To B* as rudimentary, but the succeeding *Anywhere* fared less well, despite its evident maturity.

The change in style also took its toll on the band, with the departures of Hibbert and Towner soon after its release. They were replaced by electronic percussionist Cliff Venner for the band's final and rather uninspired *Warp*. Full of empty electronic dance tracks it was notable for a daring attempt at the **Beatles**' *All You Need Is Love*. However, sales were very poor and they soon disbanded. Mansfield went on to produce hits for **Captain Sensible**, **Mari Wilson**, Naked Eyes and worked on **A-Ha**'s debut album, *Hunting High And Low*.

● ALBUMS: *From A To B* (GTO 1980)★★★, *Anywhere* (GTO 1981)★★★, *Warp* (GTO 1982)★★.

● COMPILATIONS: *Sanctuary* (Epic 1981)★★★.

New Order

When **Joy Division**'s Ian Curtis committed suicide in May 1980 the three remaining members, Bernard Sumner (b. Bernard Dicken, 4 January 1956, Salford, Manchester, England; guitar, vocals), Peter Hook (b. 13 February 1956, Manchester, England; bass) and Stephen Morris (b. 28 October 1957, Macclesfield, Cheshire, England; drums) continued under the name New Order. Sumner took over vocal duties and the trio embarked on a low-key tour of the USA, intent on continuing as an entity independent of the massive reputation Joy Division had achieved shortly before their demise. Later that same year they recruited Morris's girlfriend, Gillian Gilbert (b. 27 January 1961, Manchester, England; keyboards, guitar), and wrote and rehearsed their debut, *Movement*, which was released the following year. Their first single, 'Ceremony', penned by Joy Division, was a UK Top 40 hit in the spring of 1981, and extended the legacy of their previous band. Hook's deep, resonant bass line and Morris's crisp, incessant drumming were both Joy Division trademarks. The vocals, however, were weak, Sumner clearly at this stage feeling uncomfortable as frontman. Much was made, in 1983, of the band 'rising from the ashes' of Joy Division in the music press, when *Power, Corruption And Lies* was released. Their experimentation with electronic gadgetry was fully realized and the album contained many surprises and memorable songs. The catchy bass riff and quirky lyrics of 'Age Of Consent' made it an instant classic, while the sign-off line on the otherwise elegiac 'Your Silent Face', 'You've caught me at a bad time/So why don't you piss off', showed that Sumner no longer felt under any pressure to match the poetic, introspective lyricism of Ian Curtis. As well as redefining their sound they clearly now relished the role of 'most miserable sods in pop'. 'Blue Monday', released at this time in 12-inch format only, went on to become the biggest-selling 12-inch single of all time in the UK. In 1983 'disco' was a dirty word in the independent fraternity and 'Blue Monday', which combined an infectious dance beat with a calm, aloof vocal, was a brave step into uncharted territory. As well as influencing a legion of UK bands, it would be retrospectively regarded as a crucial link between the disco of the 70s and the dance/house music wave at the end of the 80s. New Order had now clearly established themselves, and throughout the 80s and into the 90s they remained the top independent band in the UK, staying loyal to Manchester's **Factory Records**. Their subsequent collaboration with 'hot' New York hip-hop producer **Arthur Baker** spawned the anti-climactic 'Confusion' (1983) and 'Thieves Like Us' (1984). Both singles continued their preference for the 12-inch format, stretching in excess of six minutes, and stressing their lack of concern for the exposure gained by recording with mainstream radio in mind. *Low Life* appeared in 1985 and is perhaps their most consistently appealing album to date. While the 12-inch version of *Low Life*'s 'Perfect Kiss' was a magnificent single, showing the band at their most inspired and innovative, the collaboration with producer John Robie on the single version of 'Subculture' indicated that their tendency to experiment and 'play around' could also spell disaster. Their next album, 1986's *Brotherhood*, although containing strong tracks such as 'Bizarre Love Triangle', offered nothing unexpected. It was not until the UK Top 5 single 'True Faith' in 1987, produced and co-written by **Stephen Hague** hot on the heels of his success with the **Pet Shop Boys**, and accompanied by an award-winning Phillipe Decouffle video, that New Order found themselves satisfying long-term fans and general public alike. The following year **Quincy Jones**'s remix of 'Blue Monday' provided the group with another Top 5 hit.

If the recycling of old songs and proposed 'personal' projects fuelled rumours of a split then 1989's *Technique* promptly dispelled them. The album, recorded in Ibiza, contained upbeat bass- and drums-dominated tracks that characterized the best of their early output. Its most striking feature, however, was their flirtation with the popular Balearic style, as in the hit single 'Fine Time', which contained lines such as 'I've met a lot of cool chicks, But I've never met a girl with all her own teeth', delivered in a voice that parodied **Barry White**'s notoriously sexist, gravelly vocals of the 70s. Meanwhile, the band had changed significantly as a live act. Their reputation for inconsistency and apathy, as well as their staunch refusal to play encores, was by now replaced with confident, crowd-pleasing hour-long sets. In the summer of 1990 they reached the UK number 1 position with 'World In Motion', accompanied by the England World Cup Squad, with a song that earned the questionable accolade of best football record of all time, and caused a band member to observe, 'this is probably the last straw for Joy Division fans'. Rather than exploiting their recent successes with endless tours, the group unexpectedly branched out into various spin-off ventures. Hook formed the hard-rocking **Revenge**, Sumner joined former **Smiths** guitarist Johnny Marr in **Electronic** and Morris/Gilbert recorded an album under the self-effacing title the

Other Two. The extra-curricular work prompted persistent rumours that New Order had irrevocably split, but no official announcement or press admission was forthcoming. In the summer of 1991 the group announced that they had reconvened for a new album, which was eventually released in 1993. *Republic* consequently met with mixed reviews reflecting critical confusion about their status and direction. While retaining the mix of rock and dance music successfully honed on *Technique*, the tone was decidedly more downbeat, even sombre. Sadly, it arrived too late to help the doomed Factory label, and afterwards the band's membership would return to varied solo projects. Hook formed Monaco in 1996.

● ALBUMS: *Movement* (Factory 1981)★★★, *Power, Corruption And Lies* (Factory 1983)★★★, *Low Life* (Factory 1985)★★★★, *Brotherhood* (Factory 1986)★★★★, *Technique* (Factory 1989)★★★, *Republic* (London 1993)★★★.

● COMPILATIONS: *Substance* (Factory 1987)★★★★, *The Peel Sessions* (Strange Fruit 1990)★★★, *Live In Concert* (Windsong 1992)★★★, *(The Best Of) New Order* (London 1995)★★★★, *(The Rest Of) New Order* (London 1995)★★★.

● VIDEOS: *Taras Schevenko* (Factory 1984), *Pumped Full Of Drugs* (Ikon Video 1988), *Substance 1989* (Virgin Vision 1989), *Brixton Academy April 1987* (Palace Video 1989), *Neworderstory* (1993), *The Best Of New Order* (1995).

● FURTHER READING: *New Order & Joy Division: Pleasures And Wayward Distractions*, Brian Edge. *New Order & Joy Division: Dreams Never End*, Claude Flowers.

New Orleans

Jazz fans watching this US feature film, made in 1947, are torn between embarrassment (at the corny jazz vs. classics storyline) and frustration at the waste of the talent available to the film's makers. **Billie Holiday** and **Louis Armstrong** have acting roles (as servants - what else in 1947?) and also perform on screen. Alongside them are musicians such as **Barney Bigard**, **Meade 'Lux' Lewis**, **Kid Ory**, **Zutty Singleton**, **Lucky Thompson** and **Woody Herman** And His Orchestra. Billie Holiday had longed to act in films and when she was cast for this part she expressed her disappointment: 'I fought my whole life to keep from being somebody's damn maid. It was a real drag . . . to end up as a make-believe maid.'

New Orleans Rhythm Kings

After the hugely popular **Original Dixieland Jazz Band** created a storm of interest in Chicago in the early 20s other musicians decided to try their luck at the new jazz music. Amongst them were **Georg Brunis**, Jack Pettis, Arnold Loyacano, Louis Black, **Elmer Schoebel** and Frank Snyder. They formed a band they named the New Orleans Rhythm Kings for an engagement at the Friars Inn. With the ODJB safely on their way to international fame in New York and London, the NORK became Chicago's top jazz band. They recorded in 1922 and looked set to become one of the mainstays of the suddenly vital white jazz scene. With a few personnel changes the band was strengthened, but by 1925 they had folded, leaving behind a handful of records and a lasting impression upon the next generation of musicians who would form the basis of Chicago-style jazz.

● COMPILATIONS: *The New Orleans Rhythm Kings 1922-23* (Swaggie 1988)★★★, *The New Orleans Rhythm Kings* 1923 (Swaggie 1988)★★★, *The New Orleans Rhythm Kings Vol 1* (King Jazz 1992)★★★, *The New Orleans Rhythm Kings Vol 2* (Village Jazz 1992)★★★.

New Riders Of The Purple Sage

Formed in 1969, the New Riders was initially envisaged as a part-time spin-off from the **Grateful Dead**. Group members **Jerry Garcia** (pedal steel guitar), **Phil Lesh** (bass) and **Mickey Hart** (drums) joined John Dawson (b. 1945, San Francisco, California, USA; guitar, vocals) and David Nelson (b. San Francisco, California, USA; guitar), mutual associates from San Francisco's once-thriving traditional music circuit. Although early live appearances were viewed as an informal warm-up to the main attraction, the New Riders quickly established an independent identity through the strength of Dawson's original songs. They secured a recording contract in 1971, by which time Dave Torbert had replaced Lesh, and Spencer Dryden (b. 7 April 1938, New York City, New York, USA), formerly of **Jefferson Airplane**, was installed as the group's permanent drummer. *New Riders Of The Purple Sage* blended country rock with hippie idealism, yet emerged as a worthy companion to the parent act's lauded *American Beauty*. Sporting one of the era's finest covers (from the renowned Kelley/Mouse studio), the stand-out track was 'Dirty Business'. This lengthy 'acid country' opus featured some memorable guitar feedback. The final link with the Dead was severed when an over-committed Garcia made way for newcomer Buddy Cage (b. Canada). *Powerglide* introduced the punchier, more assertive sound the group now pursued, which brought commercial rewards with the highly popular *The Adventures Of Panama Red*. Torbert left the line-up following *Home, Home On The Road* and was replaced by **Skip Battin** (b. Clyde Battin, 2 February 1934, Galipolis, Ohio, USA), formerly of the **Byrds**. In 1978 Dryden relinquished his drumstool in order to manage the band; while sundry musicians then joined and left, Dawson and Nelson remained at the helm until 1981. The New Riders were dissolved following the disastrous *Feelin' Alright*, although the latter musician subsequently resurrected the name with Gary Vogenson (guitar) and Rusty Gautier (bass). Nelson, meanwhile, resumed his association with the Dead in the Jerry Garcia Acoustic Band, and supervised several archive New Riders sets for the specialist Relix label.

● ALBUMS: *New Riders Of The Purple Sage* (Columbia 1971)★★★★, *Powerglide* (Columbia 1972)★★★, *Gypsy Cowboy* (Columbia 1972)★★, *The Adventures Of Panama Red* (Columbia 1973)★★★, *Home, Home On The Road* (Columbia

1974)★★, *Brujo* (Columbia 1974)★★, *Oh, What A Mighty Time* (Columbia 1975)★★, *New Riders* (MCA 1976)★★, *Who Are These Guys* (MCA 1977)★★, *Marin County Line* (MCA 1978)★, *Feelin' Alright* (A&M 1981)★, *Friend Of The Devil* (1991)★★.

● COMPILATIONS: *The Best Of The New Riders Of The Purple Sage* (Columbia 1976)★★★, *Before Time Began* (Relix 1976)★★, *Vintage NRPS* (Relix 1988)★★.

New Romanticism

New romanticism emerged in the UK music scene in the early 80s as a direct backlash against the austerity of the punk movement. At various times it became a catch-all term for quite disparate bands working within the pop world, and consequently works better as a description of a specific time rather than sound or style. Where punk railed against life on England's council estates, the new romantics celebrated glamour, ostentatious clothes and hedonism. The coming of age of the video as a promotional tool was important to the development of new romanticism, as were the outlandish haircuts (**A Flock Of Seagulls**), the frilled shirts (**Duran Duran**, **Spandau Ballet**) and the fact that men could be seen wearing mascara (practically everyone involved). Guitars, though present, were subordinate to synthesizers. The movement's early fulcrum was **Stevo** (Steven Pearse), whose *Some Bizzare Album* compilation in 1980 introduced such artists as **Classix Nouveaux**, **Blancmange**, **Depeche Mode** and **Soft Cell**. Centred on London clubs such as Blitz, this new gaggle of groups was at first termed 'futuristic'. The **Human League** had been active for some time in Sheffield but in a new incarnation perfectly amalgamated simple song ideas with basic keyboard skills to define the essential new romantic blueprint. **Adam And The Ants** were historically linked with punk, as were, more obliquely, **Culture Club**, though both found a place on the fringe of the movement as a platform for major chart success. If the most obvious historical ancestor of new romanticism was **David Bowie**, then **Japan** were his closest living relatives, aping even his fascination with the Orient. The two biggest stars were undoubtedly Duran Duran and Spandau Ballet. The former wrote classic pop hooks with casual ease for much of the period, though Spandau Ballet were always more visually than aurally appealing, despite the occasional winning single (the melodrama of 'Gold' was resonant enough for **PM Dawn** to make it rap's first new romantic sample). Of less enduring fame or substance were Classix Nouveaux, Visage and A Flock Of Seagulls, despite the latter breaking through in the American market. Nevertheless, several exceptional singles were left behind that effectively defined the times, and it was to no great surprise that the movement was revisited in 1995 with the development of the 'Romo' scene.

● FURTHER READING: *Like Punk Never Happened - Culture Club And The New Pop*, Dave Rimmer.

New Seekers

The original New Seekers comprised ex-Nocturnes Eve Graham (b. 19 April 1943, Perth, Scotland; vocals), Sally Graham (vocals), Chris Barrington (bass, vocals), Laurie Heath (guitar, vocals), and Marty Kristian (b. 27 May 1947, Leipzig, Germany - a Latvian who had been raised in Australia; guitar, vocals). This line-up recorded only one album, *The New Seekers*, before Heath, Barrington and Sally Graham were replaced by Lyn Paul (b. 16 February 1949, Manchester, England; ex-Nocturnes), Peter Doyle (b. 28 July 1949, Melbourne, Australia), and Paul Layton (b. 4 August 1947, Beaconsfield, England). Ex-**Seeker** Keith Potger was originally a member of the group, but retreated to the less public role of manager. The male contingent played guitars in concert, but the act's main strengths were its interweaving vocal harmonies and a clean, winsome image. Their entertainments also embraced dance and comedy routines. Initially they appealed to US consumers who thrust a cover of **Melanie**'s 'Look What They've Done To My Song, Ma' and 'Beautiful People' - all unsuccessful in Britain - high up the ***Billboard*** Hot 100. A UK breakthrough came with 'Never Ending Song Of Love' which reached number 2, and, even better, a re-write of a Coca-Cola commercial, 'I'd Like To Teach The World To Sing', topping foreign charts too, and overtaking the **Hillside Singers**' original version in the USA. Their Eurovision Song Contest entry, 'Beg Steal Or Borrow' and the title track of 1972's *Circles* were also hits, but revivals of the **Fleetwoods**' 'Come Softly To Me' and **Eclection**'s 'Nevertheless' were among 1973 singles whose modest Top 40 placings were hard-won, though the year ended well with another UK number 1 in 'You Won't Find Another Fool Like Me'. By 1974, Doyle had left the group and had been replaced by Peter Oliver (b. 15 January 1952, Southampton, England; guitar, vocals). He appeared on *Together* and *Farewell Album*. The next single 'I Get A Little Sentimental Over You' hurtled up the charts in spring 1974, but the five disbanded with a farewell tour of Britain. However, two years later the lure of a **CBS** contract brought about a re-formation - minus Lyn Paul who had had a minor solo hit in 1975 with 'It Oughta Sell A Million'. Oliver had now been replaced by Danny Finn, but subsequent releases 'It's So Nice (To Have You Home)', 'I Wanna Go Back' and 'Anthem (One Day In Every Week)' failed to re-establish the group as a major chart attraction, and they disbanded once more in 1978. After an initially successful solo career, Lyn Paul endured numerous personal and professional problems, and in 1994 declared herself bankrupt. A year later she was making a comeback, paired in cabaret at London's Café Royal with another former British pop star, **Mike Berry**. In October 1997, Paul's rehabilitation moved another significant step forward when she took over the leading role of Mrs. Johnstone in the West End production of Willy Russell's long-running musical, ***Blood Brothers***.

- ALBUMS: *The New Seekers* (Phillips 1969)★★★, *Keith Potger & The New Seekers* (Phillips 1970)★★, *New Colours* (Polydor 1971)★★★, *Beautiful People* (Phillips 1971)★★, *We'd Like To Teach The World To Sing* (Polydor 1972)★★, *Live At The Royal Albert Hall* (Polydor 1972)★★, *Never Ending Song Of Love* (Polydor 1972)★★, *Circles* (Polydor 1972)★★, *Now* (Polydor 1973)★★, *Pinball Wizards* (Polydor 1973)★★, *Together* (Polydor 1974)★★, *Farewell Album* (Polydor 1974)★★, *Together Again* (Columbia 1976)★★.

By Marty Kristian, Paul Layton And Peter Oliver *Peter Paul & Marty* (1973)★★.

- COMPILATIONS: *Look What They've Done To My Song, Ma* (Contour 1972)★★, *15 Great Hits* (Orbit 1983)★★, *The Best Of The New Seekers* (Contour 1985)★★★, *Greatest Hits* (Object 1987)★★, *The Very Best Of The New Seekers* (Spectrum 1998)★★★.

New Strangers

This folk/blues duo comprised of Danny Kalb (guitar, vocals) and Samuel Charters (guitar, vocals). Both were former members of the **True Endeavor Jug Band** and **Dave Van Ronk**'s Ragtime Jug Stompers. The New Strangers were active in the folk clubs of the US east coast between 1964 and 1965 drawing inspiration from pre-war musicians **Tampa Red** and **Georgia Tom**. *Meet The New Strangers*, recorded with the aid of session bassist Leonard Gaskin, was released on **Prestige/Folklore Records**, for which Charters served as a producer. It includes a rendition of the traditional song 'Alberta', a showcase for Kalb's exceptional guitar picking. He later formed the much-respected **Blues Project** before pursuing a solo career. Charters subsequently moved to California where he produced **Country Joe And The Fish** and wrote several books on blues music.

- ALBUMS: *Meet The New Strangers* (Prestige/Folklore 1964)★★★.

New Tijuana Moods - Charles Mingus

The original sessions for this album were held in 1957 and released as *Tijuana Moods*; the bonus of the CD age gives us additional alternate versions that benefit from digital remastering. It is glorious fare, with Mingus leading strong musicians on his personal favourite recording. Mingus acts like a kindly father allowing his offspring to shine, without taking over or showing off; this alone is a sure sign of his greatness as a musician and band leader.

- Tracks: *Dizzy Moods; Ysabel's Table Dance; Tijuana Gift Shop; Los Mariachis; Flamingo; Dizzy Moods; Tijuana Gift Shop; Los Mariachis II; Flamingo.*
- First released 1986
- UK peak chart position: did not chart
- USA peak chart position: did not chart

New Tweedy Brothers

Formed in Portland, Oregon, USA, the New Tweedy Brothers found momentary notoriety in San Francisco, California, USA, during the mid-60s. They were featured on several bills of the nascent ballroom scene, supporting the emergent **Grateful Dead** and **Quicksilver Messenger Service**. In 1966 the New Tweedy Brothers completed 'Good Time Car'/'Terms Of, You Love Me' for **Dot Records** before returning to their home base. A line-up comprising of Fred Lackaff, Dan Lackaff, Steven Eckman and Dave McClure completed *The New Tweedy Brothers*, issued on the group's own Ridon Records, and housed in an imaginative, but impractical, hexagonal sleeve. Although marred by poor production, the music within was an imaginative blend of folk/rock and acid rock styles. Sadly, limited distribution doomed the set to obscurity and the New Tweedy Brothers split up at the end of the 60s.

- ALBUMS: *The New Tweedy Brothers* (Ridon 1968)★★.

New Vaudeville Band

This parodic ensemble initially comprised studio musicians gathered to record a Geoff Stephens composition, 'Winchester Cathedral', a tale of lost love in deepest Hampshire, England, sung in the style of a Bertie Wooster character complete with megaphone vocals. Stephens could not sing and therefore his place was taken by songwriter **John Carter**. Carter and Stephens worked together on numerous catchy pop songs in the 60s, including the magnificent 'My World Fell Down' recorded by **Sagittarius**. The need for a permanent line-up arose when in 1966 this contagious single became an international success, to the bizarre extent of winning a Grammy for 'Best Rock And Roll Record'. Having failed to tempt the nascent **Bonzo Dog Doo-Dah Band** into accepting the role, a group was assembled late in 1966 around Alan Klein aka Tristram, Seventh Earl of Cricklewood (b. 29 June 1942; vocals), Henri Harrison (b. 6 June 1943, Watford, Hertfordshire, England; drums), Stan Haywood (b. 23 August 1947, Dagenham, Essex, England; keyboards), Neil Korner (b. 6 August 1942, Ashford, Kent, England; bass), Mick Wilsher (b. 21 December 1945, Sutton, Surrey, England; guitar), Hugh 'Shuggy' Watts (b. 25 July 1941, Watford, Hertfordshire, England; trombone), Chris Eddy (b. 4 March 1942; bass), and the line-up was completed by Bob Kerr (b. 14 February 1943, London, England; trombone, saxophone), a refugee from the aforementioned Bonzos. The septet continued the 20s style of that debut release and had a second UK Top 10 hit with 'Peek-A-Boo' in 1967. That same year, 'Finchley Central' and 'Green Street Green' also charted in the Top 40, but very soon their novelty appeal waned and the group underwent a gradual process of disintegration while playing out their days on the Las Vegas and English cabaret circuit. Kerr pursued the madcap angle with his new unit, Bob Kerr's Whoopee Band.

- ALBUMS: *Winchester Cathedral* (Fontana 1966)★★★, *Finchley Central* (Fontana 1967)★★.

New Victory Band

A highly talented group of UK country dance musicians, New Victory Band comprises: Pete (melodeon) and Chris Coe (hammer dulcimer, duet concertina), Roger (tuba, banjo, mouth organ) and Helen Watson (keyboards, whistles), John (trombone, fiddle, melodeon, tenor banjo, snare drum, harmonica) and Suzie Adams (banjo), Ian (percussion) and Linda Wordsworth (tap dance). They are one of those legendary bands that did much to loosen the woolly pully and tweed skirts image of English dance.

● ALBUMS: *One More Dance And Then* (1978)★★★★.

New Wave

The development of **punk** in the late 70s brought about a massive cultural change in music, and few bands in the UK were unconscious of the fact. However, the musical limitations it imposed were not for everyone. Hence, a hybrid solution that became known as new wave - a euphemism for more commercially orientated pop music that retained some of punk's trappings, if not the original spirit. The **Police** were probably its best representatives - seasoned musicians who had not enjoyed significant success in previous incarnations, swept along by the industry's embrace of anything remotely alternative. **Elvis Costello** offered the most palatable compromise, attacking the very broadcast institutions that latched onto new wave in 'Radio, Radio' and keeping a dignified distance from the mainstream, while appealing to a broader cross-section of record buyers than most punk bands could achieve. In the USA the ground conditions were different. While a group such as the **Go-Go's** were many Americans' idea of punk, new wave was personified by the comparatively tame pop of the **Knack**. Others saw the compromise and reacted accordingly. Despite being the supreme pop rock band of their generation, the **Undertones** found the new wave description an abomination. To mainstream musicians such as **Billy Joel**, however, new wave and other derivations were 'still rock 'n' roll to me'. To suggest that new wave music was artistically conservative and unappealing is nevertheless nonsense. The **Pretenders**, **Blondie**, **Ian Dury** and **Talking Heads**, to name but a few of the artists who, willingly or not, flew its banner, made genuinely resonant records that were emblematic of their time and context. None could be labelled punk, yet each offered something unconventional in their approach.

New Wave Of British Heavy Metal

The names speak for themselves - **Iron Maiden**, **Def Leppard**, **Saxon**, **Samson**, **Venom**, **Diamond Head**, **Girlschool** and **Praying Mantis**. These represented only a handful of the bands who found success during the period 1979 to 1981. The phrase was first coined by Geoff Barton at *Sounds*, but much credit is also owing to DJ Neal Kay, whose help in giving bands such as Iron Maiden and Praying Mantis (as well as many others) their first break was crucial. **EMI Records** were quick off the mark and with Kay's help, they produced the compilation album *Metal For Muthas*, which put many bands on the road to fame, and others, including **Toad The Wet Sprockett**, on the road to obscurity. Well over 200 bands emerged during this period and many released records on their own labels - even more never made it past the rehearsal stage, while others remained strictly 'bedroom' bands. This enthusiasm also helped to revitalize older bands and some, including **Gillan** and **Motörhead**, became spearheads for the movement. However, by 1981 the corporate machine began to eat up the talent and American influences crept in, destroying the movement's identity. If, as has often been stated, the movement started with Iron Maiden's *Soundhouse Tapes* EP in 1979, then it would be equally true to suggest that the final nail in its coffin came in September 1981, when **Paul Di'Anno** left that band. Just like punk in 1977, the ideas and attitude fell victim to clean living and commerciality.

● COMPILATIONS: *Metal For Muthas Volume 1* (EMI 1980)★★★, *Metal For Muthas Volume 2 Cut Loud* (EMI 1980)★★, *Brute Force* (MCA 1980)★★, *New Electric Warriors* (Logo 1980)★★★, *The NWOBHM '79 Revisited* (Vertigo 1990)★★.

New World

US heavy metal band New World were formed in February 1992 by guitarist Mike Polak, who completed the line-up with the addition of seasoned musicians Martin Koprax (vocals), Bernd Fuxa (bass) and Thomas Fend (drums). Polak had been featured on Mike Varney's 'Guitar On The Edge' series and taught at the American Institute Of Music, Europe's biggest rock school, from where Fend was also drawn. An eight-track demo, *The World We Created*, sold out quickly on the underground rock network, and as a consequence, New World landed a contract with Rock The Nation Records. Their influences, ranging from jazz and classical to more conventional rock sources, saw comparisons to **Dream Theater** when their debut album was released in 1994.

● ALBUMS: *Changing Times* (RTN 1994)★★★★.

New York - Lou Reed

In the world of contemporary Rock 'n' Roll, nobody has ever been able to sing about New York the way Reed can. Right from the decadent New York of the 60s with the **Velvet Underground**, Reed has had his finger on the nipple of what made it tick. He writes about the city as he views it from a dustbin. 'Romeo Had Juliette' has a great line, 'Manhattan's sinking like a rock into the filthy Hudson' and 'Halloween Parade' captures the downside of the glossy procession that takes place in Greenwich Village every year. It is no surprise that this album fared better outside the state of New York.

● Tracks: *Romeo Had Juliette; Halloween Parade; Dirty Blvd; Endless Cycle; There Is No Time; Last Great American Whale;*

Beginning Of A Great Adventure; Busload Of Faith; Sick Of You; Hold On; Good Evening Mr. Waldheim; Xmas In February; Strawman; Dime Store Mystery.

- First released 1989
- UK peak chart position: 14
- USA peak chart position: 40

New York City

New York City (from the city of the same name) were one of the finest representatives of the renaissance of vocal harmony groups and the explosion of the Philadelphia recording scene during the early 70s. The group members were Tim McQueen, John Brown (earlier a member of the **Five Satins**), Ed Shell and Claude Johnson. The group first recorded for Buddah as Triboro Exchange, but it was not until their name change in 1972 and their signing to Chelsea Records that the group became successful. Under the aegis of Philadelphia producer/arranger **Thom Bell**, the group flourished on the charts with such hits as 'I'm Doin' Fine Now' (number 14 R&B, number 17 pop), 'Quick, Fast, In A Hurry' (number 19 R&B, number 79 pop) and 'Happiness Is' (number 20 R&B). Their last chart record was in 1975, a time when stand-up vocal groups were becoming less of a factor in R&B. Their legacy was recalled in 1992 when in the UK the **Pasadenas** had a number 1 hit with 'I'm Doing Fine Now'.

- ALBUMS: *I'm Doing Fine Now* (Chelsea 1973)★★★, *Soulful Road* (Chelsea 1974)★★★.
- COMPILATIONS: *Best Of New York City* (Chelsea 1976)★★★, *I'm Doing Fine Now* (Collectables 1993)★★★.

New York Dolls

One of the most influential rock bands of the last 20 years, the New York Dolls predated the punk and sleaze metal movements that followed and offered a crash course in rebellion with style. Formed in 1972, the line-up stabilized with **David Johansen** (b. 9 January 1950, Staten Island, New York, USA; vocals), **Johnny Thunders** (b. John Anthony Genzale Jnr., 15 July 1952, New York City, New York, USA, d. 23 April 1991, New Orleans, Louisiana, USA; guitar), Arthur Harold Kane (bass), **Sylvain Sylvain** (guitar, piano) and Jerry Nolan (d. 14 January 1992; drums), the last two having replaced Rick Rivets and Billy Murcia (d. 6 November 1972). The band revelled in an outrageous glam-rock image: lipstick, high heels and tacky leather outfits providing their visual currency. Underneath they were a first-rate rock 'n' roll band, dragged up on the music of the **Stooges**, **Rolling Stones** and MC5. Their self-titled debut, released in 1973, was a major landmark in rock history, oozing attitude, vitality and controversy from every note. It met with widespread critical acclaim, but this never transferred to commercial success. The follow-up, *Too Much Too Soon*, was an appropriate title - and indicated that alcohol and drugs were beginning to take their toll. The album remains a charismatic collection of punk/glam-rock anthems, typically delivered with 'wasted' cool. Given a unanimous thumbs-down from the music press, the band began to implode shortly afterwards. Johansen embarked on a solo career and Thunders formed the **Heartbreakers**. The Dolls continued for a short time before eventually grinding to a halt in 1975, despite the auspices of new manager **Malcolm McLaren**. The link to the **Sex Pistols** and the UK punk movement is stronger than that fact alone, with the Dolls remaining a constant reference point for teen rebels the world over. Sadly for the band, their rewards were fleeting. Jerry Nolan died as a result of a stroke on 14 January 1992 while undergoing treatment for pneumonia and meningitis. Thunders had departed from an overdose, in mysterious circumstances, less than a year earlier. *Red Patent Leather* is a poor-quality and posthumously released live recording from May 1975 - *Rock 'N' Roll* offers a much more representative collection.

- ALBUMS: *New York Dolls* (Mercury 1973)★★★★, *Too Much Too Soon* (Mercury 1974)★★★, *Red Patent Leather* (New Rose 1984)★★.
- COMPILATIONS: *Lipstick Killers* (ROIR 1981)★★★, *Best Of The New York Dolls* (Mercury 1985)★★★, *Night Of The Living Dolls* (Mercury 1986)★★★, *Rock 'N' Roll* (Mercury 1994)★★★★.
- FURTHER READING: *New York Dolls*, Steven Morrissey.

New York Dolls - New York Dolls

It's hard in retrospect, with all the alternative rock water that's passed under the bridge, to articulate the impact the **New York Dolls**' incendiary debut had on its release. The **Stooges** apart (and they were a different kettle of garage band entirely, in content as much as style), there simply hadn't been anything quite as confrontational, cocky and in-your-face as the New York Dolls before. From the classic Thunders/Johansen opener 'Personality Crisis' onwards, the Dolls revealed themselves as the new rock outsiders. The album's pungent undertones of low-life street hassle and edgy drug deals and sharply observed narcissism set them apart. And every subsequent punk rock icon, from Joey Ramone to Johnny Rotten, took note.

- Tracks: *Personality Crisis*; *Looking For A Kiss*; *Vietnamese Baby*; *Lonely Planet Boy*; *Frankenstein (Orig)*; *Trash*; *Bad Girl*; *Subway Train*; *Pills*; *Private World*; *Jet Boy*
- First released 1973
- UK peak chart position: did not chart
- USA peak chart position: did not chart

New York Jazz Repertory Orchestra

(see **Hyman, Dick**)

New York Skyy

This eight-piece soul/funk band were formed in New York. Known as Skyy in America, they were led by Randy Muller. The other members were Anibal Anthony (guitar), Gerald Le Bon (bass), Tommy McConnel (drums), Larry Greenberg (keyboards), Denise Dunning-Crawford (vocals), Delores Dunning-Milligan (vocals) and Bonnie Dunning (vocals). They gained an underground cult following and reached the lower regions of the UK chart in 1982 with the exuberant 'Let's Celebrate'. Always a favourite on the dance/soul charts, they found crossing over to mainstream singles and albums a hard task and only achieved limited success. Very similar to **Earth, Wind And Fire**, they were primarily a visual act, who released a number of albums containing some rather mediocre tracks.

- ALBUMS: *Skyy* (Salsoul 1979)★★, *Skyway* (Salsoul 1979)★★, *Skyyport* (Salsoul 1980)★★, *Skyline* (Salsoul 1981)★★, *Skyyjammers* (Salsoul 1982)★★, *Skyylight* (Salsoul 1983)★★, *Inner City* (Salsoul 1984)★★, *From The Left Side* (Capitol 1986)★★, *Start Of A Romance* (Atlantic 1988)★★.
- COMPILATIONS: *Greatest Hits* (DM Streetsounds 1987)★★★.

New York Tendaberry - Laura Nyro

Laura Nyro, who died in 1997, found fame when her compositions were covered by other artists, including **Blood, Sweat And Tears, Barbra Streisand** and the **Fifth Dimension**. Drawing inspiration from Broadway's Tin Pan Alley, R&B and Brill Building acolytes **Carole King** and **Ellie Greenwich**, she wrote material echoing these elements without ever sounding derivative. *New York Tendaberry* shows her skills to full effect, combining brassy, up-tempo pop with plaintive, introspective musings. Nyro's emotional voice swoops and dives at will, emphasizing the intensity of her songwriting. Uncompromising and challenging, this album showcases the art of a painfully underrated performer.

- Tracks: *You Don't Love Me When I Cry; Captain For Dark Mornings; Tom Cat Goodby; Mercy On Broadway; Save The Country; Gibsom Street; Time And Love; Sweet Lovin Baby; Capatain Saint Lucifer; New York Tendaberry.*
- First released 1969
- UK peak chart position: did not chart
- USA peak chart position: 32

New York, New York

Although greeted with mixed reviews at the time of its release in 1977, Martin Scorcese's vibrantly directed film has two major virtues: Robert De Niro is extremely convincing as a big band tenor saxophonist who wants to play bop, and the simulation of the musical ethos of the era (the late 40s) which is remarkably accurate. Otherwise, much of the criticism might be thought fair, the film is too long and the leading roles (the other is **Liza Minnelli** as a band singer-turned-superstar) are rather unsympathetic. **Georgie Auld** dubbed for De Niro and the film's musical director was **Ralph Burns**.

New Yorkers, The

This early **Cole Porter** show is probably best remembered for the inclusion of the notorious 'Love For Sale'. With a lyric containing such lines as 'Appetizing young love for sale.' . . . 'If you want to buy my wares/Follow me and climb the stairs.', this 'threnody in which a frightened vocalist, Miss Kathryn Crawford, impersonates a lily of the gutters, vending her charms in trembling accents, accompanied by a trio of melancholy female crooners', was banned for some years by radio stations on both sides of the Atlantic. Subtitled 'A Sociological Musical Satire', *The New Yorkers* opened at the Broadway Theatre on 8 December 1930. Herbert Fields's book, based on an idea of cartoonist Peter Arno's, propelled characters, swanky and seedy, around various Manhattan locations, both up-town and down. High society lady, Alice (Hope Williams), loves bootlegger and hoodlum, Al (Charles King), and they have 'Where Have You Been' and one of the score's best numbers, the supremely optimistic 'Let's Fly Away' ('And find a land that's so provincial/We'll never hear what Walter Winchell/Might be forced to say.'). The cast also included Frances Williams, who sang 'The Great Indoors' and 'Take Me Back To Manhattan'; and Barrie Oliver and Ann Pennington, who joined Frances Williams and Charles King for the witty 'I'm Getting Myself Ready For You'. The much-loved clown, **Jimmy Durante**, together with his vaudeville partners, Eddie Jackson and Lou Clayton, played three hoods. Durante stopped the show most nights with one of his own songs, an item called 'Wood', during which he littered the stage with a wide range of wood products. The clean-cut vocal instrumental group, **Fred Waring** And His Pennsylvanians, who had been discovered by the show's producer, Ray Goetz, while playing in Los Angeles, also used some of their own material, but, musically, the show belonged to Porter. Shortly after it opened, he interpolated a hymn to the 'Big Apple', 'I Happen To Like New York' ('I like the sight and the sound and even the stink of it.'), which was sung by Oscar 'Rags' Ragland. *The New Yorkers* ran for 168 performances, and despite being banned from airplay, 'Love For Sale' was a hit for **Libby Holman**, Fred Waring, and later, **Hal Kemp**. It also became widely heard in a version by **Ella Fitzgerald** on one of her *Cole Porter Songbooks.*

New, Howard

b. *c.*1966, Washington, DC, USA. Signed by **Parlophone Records** in the mid-90s, New was heavily promoted as a new artist specializing in traditional R&B. The youngest of four siblings, New picked up his musical influences from his brothers' record collections. A diet of **Led Zeppelin** and **Free** was augmented by the soul of **Atlantic**, Stax and **Motown Records**, before he became a huge fan of the **Jam** in the 80s. By contrast, one of the most acclaimed songs in his own live set was an interpretation of **Nick Cave**'s 'Straight To You'. New was eventually signed to Parlophone after A&R director Keith Wozencroft saw him play in a working men's club in Warrington, Lancashire, England. He spent 18 months in 'development' with the artist, before he made his debut in the autumn of 1996 with the single, 'Battlefield'.

Newbeats

This distinctive pop trio featured falsetto Larry Henley (b. 30 June 1941, Arp, Texas, USA) with brothers Marcus 'Marc' Mathis (b. 9 February 1942; bass) and Lewis 'Dean' Mathis (b. 17 March 1939, Hahira, Georgia, USA). Dean had joined Paul Howard's Western Swing Band in 1956 as a pianist and later moved to Dale Hopkin's Band, with Marc joining shortly afterwards. The Mathis brothers then performed and recorded as Dean And Marc; their version of 'Tell Him No' narrowly missed the US Top 40 in 1959. Henley briefly joined the act before they went their separate ways. After recording as the Brothers on Checker and Argo they also had releases on Check Mate and May before joining Hickory Records, where Henley had been recording fruitlessly as a soloist. Since neither act was successful they decided to record together as the Newbeats. Their first single, 'Bread And Butter', became their biggest hit, shooting to number 2 in the US charts and into the UK Top 20 in 1964. In the USA the shrill-sounding trio kept the Top 40 hits rolling with 'Everything's Alright' in 1964, 'Break Away (From That Boy)' and 'Run Baby Run' (a belated UK Top 10 hit in 1971), the last two in 1965. After a decade on Hickory the trio went to Buddah Records in 1973 and then in 1974 to Playboy. The trio split up that year, with Henley then recording without chart success for Capricorn and later for **Atco** and Epic. He then turned his attention to songwriting, and has been very successful since. His best-known song was **Bette Midler**'s version of a 1983 country hit, 'Wind Beneath My Wings'.

● ALBUMS: *Bread & Butter* (Hickory 1964)★★★, *Big Beat Sounds By The Newbeats* (Hickory 1965)★★, *Run Baby Run* (Hickory 1966)★★.

● COMPILATIONS: *The Best Of* (1992)★★★.

Newbern, 'Hambone' Willie

b. *c.*1899, USA, d. *c.*1947, USA. **Sleepy John Estes**, who was taught guitar by Newbern, met him while working on medicine shows in Mississippi. Songs such as 'She Could Toodle-Oo' and 'Way Down In Arkansas', made at his sole recording session in 1929, come from his medicine-show repertoire, but Newbern was also a master of the personal blues, composing a remarkable account of his arrest at Marked Tree, Arkansas. His surest claim to fame, however, rests in being the first to record 'Roll And Tumble Blues'. Estes later reported the rumour that Newbern's death was the result of an assault in prison.

● COMPILATIONS: *The Greatest Songsters* (1990)★★★.

Newberry, Booker, III

b. 19 January 1956, Youngstown, Ohio, USA. This rotund soul singer started performing in his local group, Mystic Nights, in 1971. He moved to nearby Philadelphia to find fame and in the mid-70s formed and fronted the quintet Sweet Thunder. They had a Top 40 R&B hit in 1978 with 'Baby, I Need Your Love Today' which they recorded for WMOT Records and which was picked up by **Fantasy Records**. The group recorded three albums for WMOT: *Above The Clouds* (1976), *Sweet Thunder* (1978), which made the US Top 200, and *Horizons* (1979). The group split in 1979 and for a time Newberry worked with the group Impact. In 1983 he signed with Boardwalk Records and his recording of 'Love Town', though only a minor US R&B hit, shot into the UK Top 20 in its first week of release, peaking at number 6. His follow-up, 'Teddy Bear', narrowly missed the UK Top 40 and he then quickly faded from the public eye. He recorded on Malaco in 1984 and returned to the spotlight, albeit briefly, in 1986, when 'Take A Piece Of Me' on Omni put his name back on the US R&B chart.

● ALBUMS: *Love Town* (Boardwalk 1984)★★.

Newborn, Phineas, Jnr.

b. 14 December 1931, Whiteville, Tennessee, USA, d. 26 May 1989. In the late 40s and early 50s Newborn, a gifted multi-instrumentalist who had studied extensively, played piano in a number of R&B and blues bands in and around Memphis, Tennessee. He had two brief spells with **Lionel Hampton** before military service interrupted his career. Subsequently, he led his own small group in New York, played with **Charles Mingus**, **Oscar Pettiford** and **Kenny Clarke** among others, made several records and appeared in the John Cassavetes film *Shadows* (1960). Relocated in Los Angeles in the 60s, he continued to record with artists such as **Howard McGhee**, **Teddy Edwards**, **Ray Brown** and **Elvin Jones**. His career then faltered, largely through a nervous breakdown and an injury to his hands, but the mid-70s saw his return to public performances. Newborn's early records were marked by displays of his phenomenal technique, while those made later suggested a growing maturity. Unfortunately, the interruptions to his career did not allow his potential full rein, and further illness prevented him from working for most of the 80s. Doctors discovered a lung tumour in 1988; he died the following year. The last years of his life are movingly recounted in a chapter of Stanley Booth's book on Memphis musicians, *Rhythm Oil*.

● ALBUMS: *Here Is Phineas* (1956)★★★, *Phineas Rainbow* (1956)★★★, *Phineas Newborn With Dennis Farnon Orchestra* (1957)★★, *Phineas Newborn And His Orchestra* (1957)★★★, *Fabulous Phineas* (1958)★★, *We Three* (1958)★★★, *Stockholm Jam Session Vol 1* and *2* (Steeplechase 1958 recording)★★★★, *Phineas Newborn Plays Again* (1959)★★★, *Piano Portraits* (1959)★★, *Newborn Piano* (1959)★★★, *A World Of Piano* (Original Jazz Classics 1961)★★★★, *The Great Jazz Piano Of Phineas Newborn* (Original Jazz Classics 1962)★★★★, *The Newborn Touch* (Original Jazz Classics

1964)★★★★, *Please Send Me Someone To Love* (JVC 1969)★★★, *Harlem Blues* (Original Jazz Classics 1969)★★★★, *Solo Piano* (Atlantic 1974)★★★, *Solo* (1975)★★★, *Look Out...Phineas Is Back* (Pablo 1976)★★★, *Phineas Is Genius* (1977)★★★.

Newbury, Mickey

b. Milton J. Newbury Jnr., 19 May 1940, Houston, Texas, USA. Newbury began by singing tenor in a harmony group, the Embers, who recorded for **Mercury Records**. He worked as an air traffic controller in the US Air Force and was stationed in England. He later wrote 'Swiss Cottage Place', which was recorded by **Roger Miller**. In 1963 he worked on shrimp boats in Galveston, Texas and started songwriting in earnest. In 1964 he was signed to **Acuff-Rose** Music in Nashville. Among his early compositions are 'Here Comes The Rain, Baby' (**Eddy Arnold** and **Roy Orbison**), 'Funny Familiar Forgotten Feelings' (**Don Gibson** and **Tom Jones**), 'How I Love Them Old Songs' (**Carl Smith**) and 'Sweet Memories' (**Willie Nelson**). In 1968 **Kenny Rogers** And The First Edition had a US pop hit with the psychedelic 'Just Dropped In (To See What Condition My Condition Was In)'. Newbury recorded low-key albums of his own but his voice was so mournful that even his happier songs sounded sad. After two albums for **RCA**, he moved to **Mercury** and wrote and recorded such sombre songs as 'She Even Woke Me Up To Say Goodbye' (later recorded by **Jerry Lee Lewis**), 'San Francisco Mabel Joy' (recorded by **John Denver**, **Joan Baez**, **David Allan Coe** and Kenny Rogers) and 'I Don't Think About Her (Him) No More', which has been recorded by **Don Williams** and **Tammy Wynette**, and also by **Bobby Bare**, under the title of 'Poison Red Berries'. Newbury, who by now lived on a houseboat, was intrigued by the way his wind chimes mingled with the rain, thus leading to the sound effects he used to link tracks. His gentle and evocative 'American Trilogy' - in actuality a medley of three Civil War songs ('Dixie', 'The Battle Hymn Of The Republic' and 'All My Trials') - was a hit in a full-blooded version by **Elvis Presley** in 1972. Says Newbury, 'It was more a detriment than a help because it was not indicative of what I could do.' Nevertheless, his *Rusty Tracks* also features reworkings of American folk songs. Amongst his successful compositions are 'Makes Me Wonder If I Ever Said Goodbye' (**Johnny Rodriguez**) and 'Blue Sky Shinin'' (**Marie Osmond**). He has scarcely made a mark as a performer in the US country charts (his highest position is number 53 for 'Sunshine'), but he was elected to the Nashville Songwriters' International Hall of Fame in 1980. Ironically, he has released few new songs since and his 'new age' album in 1988 featured re-recordings of old material. His 1996 album, *Lulled By The Moonlight*, was dedicated to first American pop songwriter Stephen Foster.

● ALBUMS: *Harlequin Melodies* (RCA Victor 1968)★★, *Mickey Newbury Sings His Own* (RCA 1968)★★★, *Looks Like Rain* (Mercury 1969)★★★, *'Frisco Mabel Joy* (Elektra 1971)★★★★, *Heaven Help The Child* (Elektra 1973)★★★, *Live At Montezuma* also issued as a double album with *Looks Like Rain* (Elektra 1973)★★★, *I Came To Hear The Music* (Elektra 1974)★★★, *Lovers* (Elektra 1975)★★★, *Rusty Tracks* (Hickory 1977)★★, *His Eye Is On The Sparrow* (Hickory 1978)★★★, *The Sailor* (Hickory 1979)★★★, *After All These Years* (Mercury 1981)★★★, *In A New Age* (Airborne 1988)★★★, *Nights When I Am Sane* (Winter Harvest 1994)★★★, *Lulled By The Moonlight* (Mountain Retreat 1996)★★★.

● COMPILATIONS: *Sweet Memories* (MCA 1986)★★★, *The Best Of Mickey Newbury* (Curb 1991)★★.

Newley, Anthony

b. 24 September 1931, London, England. A highly successful songwriter, actor and singer, Newley attended the Italia Conti Stage School in London before working as a child actor in several films, including *The Little Ballerina*, *Vice Versa*, and David Lean's acclaimed version of *Oliver Twist* (1948) in which he played the Artful Dodger. He made his London theatrical debut in John Cranko's revue, *Cranks* in 1955, and had character parts in well over 20 films before he was cast as rock 'n' roll star Jeep Jackson in *Idle On Parade* in 1959. Newley's four-track vocal EP, and his version of the film's hit ballad, **Jerry Lordan**'s 'I've Waited So Long', started a three-year UK chart run that included 'Personality', 'If She Should Come To You', 'And The Heavens Cried', the novelty numbers 'Pop Goes The Weasel' and 'Strawberry Fair' and two UK number 1 hits, 'Why' and **Lionel Bart**'s 'Do You Mind'. Newley also made the album charts in 1960 with his set of standards, *Love Is A Now And Then Thing*. He made further appearances in the charts with *Tony* (1961), and the comedy album *Fool Britannia* (1963), on which he was joined by his wife, Joan Collins, and Peter Sellers. In 1961 Newley collaborated with **Leslie Bricusse** on the book, music and lyrics for the offbeat stage musical, ***Stop The World - I Want To Get Off***. Newley also directed, and played the central role of Littlechap. The show, which stayed in the West End for 16 months, ran for over 500 performances on Broadway, and was filmed in 1966. It produced several hit songs, including 'What Kind Of Fool Am I?', 'Once In A Lifetime' and 'Gonna Build A Mountain'.

In 1964 Bricusse and Newley wrote the lyric to **John Barry**'s music for **Shirley Bassey** to sing over the titles of the James Bond movie, *Goldfinger*. The team's next musical show in 1965, ***The Roar Of The Greasepaint - The Smell Of The Crowd***, with comedian **Norman Wisdom** in the lead, toured the north of England but did not make the West End. When it went to Broadway Newley took over (co-starring with Cyril Ritchard), but was not able to match the success of *Stop The World*, despite an impressive score that contained such numbers as 'Who Can I Turn To?', 'A Wonderful Day Like Today', 'The Joker', 'Look At That Face' and 'This

Dream'. In 1967 Newley appeared with **Rex Harrison** and Richard Attenborough in the film musical ***Doctor Dolittle***, with script and songs by Bricusse. Despite winning an Oscar for 'Talk To The Animals', the film was considered an expensive flop, as was Newley's own movie project in 1969, a pseudo-autobiographical sex-fantasy entitled *Can Heironymus Merkin Ever Forget Mercy Humppe And Find True Happiness?* Far more successful, in 1971, was *Willy Wonka And The Chocolate Factory*, a Roald Dahl story with music and lyrics by Bricusse and Newley. **Sammy Davis Jnr.** had a million-selling record with one of the songs, 'The Candy Man'. Bricusse and Newley also wrote several numbers for the 1971 NBC television musical adaptation of ***Peter Pan***, starring Mia Farrow and **Danny Kaye**. The team's last authentic stage musical to date, *The Good Old Bad Old Days*, opened in London in 1972 and had a decent run of 309 performances. Newley sang some of the songs, including 'The People Tree', on his 1972 album, *Ain't It Funny*. In 1989, a London revival of *Stop The World - I Want To Get Off*, directed by Newley, and in which he also appeared, closed after five weeks, and, in the same year, he was inducted into the Songwriters' Hall Of Fame, along with Leslie Bricusse. In 1991, Newley appeared on UK television with his ex-wife, Joan Collins, in Noël **Coward**'s ***Tonight At 8.30***, with its famous 'Red Peppers' segment. In the following year, having lived in California for some years, Newley announced that he was returning to Britain, and bought a house there to share with his 90-year-old mother. In the early 90s he presented *Once Upon A Song*, an anthology of his own material, at the King's Head Theatre in London, and occasionally played the title role in regional productions of the musical ***Scrooge***, which Leslie Bricusse had adapted for the stage from his 1970 film. In 1994, Newley presented his accomplished cabaret act (in which he continually, and amusingly, bemoans the fact that he has not had a hit with one of his own songs) at London's Café Royal. In the same year, Tara Newley, the daughter of Newley and Joan Collins, released her first record entitled 'Save Me From Myself'.

● ALBUMS: *Love Is A Now And Then Thing* (Decca 1960)★★★, *Tony* (Decca 1961)★★★, the London Cast *Stop The World - I Want To Get Off* (1962)★★★★, with Peter Sellers, Joan Collins *Fool Britannia* (1963)★★★, *In My Solitude* (Decca 1964)★★★, *Newley Delivered* (Decca 1965)★★★, the Broadway Cast *The Roar Of The Greasepaint - The Smell Of The Crowd* (1965)★★★★, *Who Can I Turn To* (RCA Victor 1965)★★★★, *Newley Recorded* (RCA Victor 1967)★★★, *Ain't It Funny* (1972)★★★, *The Singer And His Songs* (1978)★★★.

● COMPILATIONS: *The Romantic World Of Anthony Newley* (Decca 1970)★★★, *The Lonely World Of Anthony Newley* (Decca 1972)★★★, *Anthony Newley: Mr. Personality* (1985)★★★, *Greatest Hits* (Deram 1990)★★★★, *Once In A Lifetime: The Anthony Newley Collection* (Razor And Tie 1997)★★★★.

● FILMS: *Oliver Twist* (1948), *Vice Versa* (1948), *Those People Next Door* (1953), *Cockleshell Heroes* (1956), *X The Unknown* (1957), *High Flight* (1957), *No Time To Die* (1958), *Idle On Parade* (1959), *In The Nick* (1961), *The Small World Of Sammy Lee* (1963), *Doctor Dolittle* (1967), *Sweet November* (1968), *Can Heironymous Merkin Ever Forget Mercy Humpe And Find True Happiness?* (1969).

Newman, Alfred

b. 17 March 1901, New Haven, Connecticut, USA, d. 17 February 1970, Hollywood, California, USA. An important figure in the history of film music, Newman was a composer, conductor, arranger and musical director. A child prodigy on the piano, he went to New York before he was 10 years old, to study piano and harmony. At the age of 13 he was playing in several vaudeville shows a day, while also fitting in appearances as a soloist with various classical orchestras. In the 20s he conducted for the Broadway Theatre, and contributed the occasional song to shows such as *Jack And Jill* ('Voodoo Man', 1923). In 1930 he moved to Hollywood shortly after the movies had started to talk, and worked as an arranger and then a composer for United Artists, on films such as *The Devil To Pay*, *Indiscreet*, *The Unholy Garden* and *Arrowsmith*. His 'immortal' melancholy title theme for *Street Scene* (1931), echoed through the years in many a later film depicting urban decay. His scores for other 30s films included *I Cover The Waterfront* (1933), *Nana* (1934), *The Count Of Monte Cristo* (1934), *Clive Of India* (1935), *Les Miserables* (1935), *Dodsworth* (1936), *The Prisoner Of Zenda* (1937), *The Goldwyn Follies* (1938), *The Cowbay And The Lady* (1938), *Trade Winds* (1938), *Gunga Din* (1939), *Wuthering Heights* (1939), *Young Mr. Lincoln* (1939) and *Beau Geste* (1939). He also served as musical director for Sam Goldwyn (1933-39), and won Academy Awards for his work on ***Alexander's Ragtime Band*** (1938), *Tin Pan Alley* (1940), ***Mother Wore Tights*** (1947), ***With A Song In My Heart*** (1952), ***Call Me Madam*** (1953), ***The King And I*** (1956, with co-writer Ken Darby), ***Camelot*** (1967, again with Darby) and ***Hello, Dolly!*** (1969, with **Lennie Hayton**).

He gained further Oscars for his complete background scores to *The Song Of Bernadette* (1943) and *Love Is A Many Splendored Thing* (1955). His film credits during the 40s included *The Grapes Of Wrath* (1940), *The Blue Bird* (1940), *Lillian Russell* (1940), *How Green Was My Valley* (1941), *Charley's Aunt* (1941), *Life Begins At Eight Thirty* (1942), *The Black Swan* (1942), *Heaven Can Wait* (1943), *Claudia* (1943), *The Keys Of The Kingdom* (1944), *Wilson* (1944), *Leave Her To Heaven* (1945), *A Tree Grows In Brooklyn* (1945), *The Razor's Edge* (1946), *Captain From Castille* (1947), *Centennial Summer* (1946), *Unfaithfully Yours* (1948), *The Snake Pit* (1948), *A Letter To Three Wives* (1949), *Yellow Sky* (1948), *Twelve O'Clock High* and *Pinky* (1949). During the 40s Newman spent several years as musical director for 20th Century Fox with his brothers, Lionel and

Emil, working for him. In 1950 while still at Fox, Newman wrote the score for 'the wittiest, most devastating, adult and literate motion picture ever made', *All About Eve*, starring Bette Davis and George Sanders. The remainder of his 50s music was of a superb standard, too, for films such as *Panic In The Streets* (1950), *David And Bathsheba* (1951), *What Price Glory?* (1952), *The Snows Of Kilimanjaro* (1952), *The Robe* (1953), *The Seven Year Itch* (1955), *Anastasia* (1956), *Bus Stop* (1956, with Cyril Mockridge), *A Certain Smile* (1958), *The Diary Of Anne Frank* (1959) and *The Best Of Everything* (1959). The latter film's title song (lyric by **Sammy Cahn**) became popular for **Johnny Mathis**, and several other earlier pieces of Newman's film music had lives of their own apart from the soundtracks. These included 'Moon of Manakoora' (lyric by **Frank Loesser**), sung by **Dorothy Lamour** in *The Hurricane*, and popularized by her fellow 'Road' traveller, **Bing Crosby**; 'Through A Long And Sleepless Night' (lyric by **Mack Gordon**), from *Come To The Stable*; and the title songs from *How Green Was My Valley*, *Anastasia* and *The Best Of Everything*. In the 60s his rousing scores for *How The West Was Won* and *The Greatest Story Ever Told* spawned best-selling albums. His music for the melodramatic *Airport* (1970), which featured the popular theme, was the last of Newman's works for the big screen. His son, David Newman (b. 1954), composed a number of television and feature film scores in the 80s and 90s, including *The Kindred*, *The Brave Little Toaster*, *Throw Momma From The Train*, *My Demon Lover*, *The Big Picture*, *Prince Of Pennsylvania*, *Heathers*, *Bill And Ted's Excellent Adventure*, *The War Of The Roses*, *Madhouse*, *The Freshman*, *Meet The Applegates*, *The Marrying Man*, *Bill And Ted's Bogus Journey*, *Don't Tell Momma The Babysitter's Dead*, *Paradise*, *Honeymoon In Las Vegas*, *The Mighty Ducks*, *That Night*, *Hoffa*, *Champions*, *The Sandlot*, *Undercover Blues*, *My Father, The Hero*, *The Air Up There*, *The Flintstones*, *The Sandlot Kids*, *I Love Trouble*, and *Boys On the Side* (1995).

Newman, Chris

b. 30 October 1952, Stevenage, Hertfordshire, England. This highly accomplished guitarist gave his first public performance at the age of five, and spent time as a teenager playing with **Diz Disley**. In 1974 Chris joined the **Pigsty Hill Light Orchestra**, but left within a couple of years. Newman became a sought-after session player during the 70s, and was also a very capable producer and arranger. This was demonstrated in 1981 when he co-wrote, produced and arranged 'The Oldest Swinger In Town' by **Fred Wedlock**. The single reached number 4 in the UK charts, and topped a number of overseas charts, including Ireland and Israel. Chris received a silver disc for the production. He was then commissioned to write music for a variety of television and radio shows. At the same time, he was pursuing a career as a performer, touring Europe, the USA, Australia and the Middle East, both in a solo capacity and with other artists. Newman later teamed up with virtuoso harpist **Máire Ní Chathasaigh**, and together they have played worldwide to great acclaim. They performed in Australia in 1988 as part of Ireland's contribution to the Bicentennial celebrations, and again the following year, to take part in the Guinness Celebration of Irish Music. *The Living Wood* was voted Folk Album of the Year by the *Daily Telegraph*, and among the newspaper's top four albums of the decade. The album was used as background music and became a signature tune for the regional UK television series *Off The Hook*. Their recordings all exude refinement and explain why they are extremely popular as a live act.

● ALBUMS:*Chris Newman* (1981)★★, *Chris Newman Two* (1983)★★★; as Chris And Máire: *The Living Wood* (1988)★★★★, *The Carolan Album* (1991)★★★, *Out Of Court* (Old Bridge Music 1991)★★★.

Newman, Colin

A founder-member of **Wire**, guitarist/vocalist Newman began a solo career upon the group's demise in 1980. The engaging *A-Z* unsurprisingly furthered the tenor of his former act's work - much of it was intended for a provisional fourth Wire album - and ex-colleagues Mike Thorne (keyboards, production) and Robert Gotobed (drums) were on hand to further the sense of continuity. The set ably showcased Newman's grasp of dissonant pop and an ability to subvert the form while engaging with its rules. *Provisionally Entitled The Singing Fish* was a purely instrumental set produced by the artist and to which he contributed an array of different instruments. Newman's discipline and dark humour was nonetheless still evident. Within months he issued *Not To*, which echoed the style of his debut. Significantly Thorne had dropped from the picture, and the absence of his sometimes overstated keyboards allowed space for guitarist Desmond Simmons to develop. Simon Gillham (bass) and the ever-faithful Gotobed added punch to a collection blending new material with Wire and *A-Z* leftovers. Challenging, minimalist and sometimes splintered rhythmically, *Not To* captures Newman at his best. Paradoxically, he then withdrew from music for a period but, having obtained a grant, journeyed to India to undertake a series of recordings. His return in 1984 sparked the seeds of Wire's reunion two years later. Newman remained committed to the group, later dubbed Wir on Gotobed's departure, but continued his solo career with *Commercial Suicide*. Aided by Malka Spiegel and Sean Bonnar/Samy Birnach of **Minimal Impact** - whose 1985 album, *Raging Souls*, was produced by Newman - the singer herein offered a quieter, more introspective style than on previous recordings. *It Seems* featured the same core trio, while the additional use of horn and reed players added depth, but in 1994 he formed Oracle with Birnbach and Spiegel (now Newman's wife). The sumptuous *Tree* followed, issued on the collective's

Swim label. The album, recorded over a five-year period, contained a haunting version of the **Lovin' Spoonful**'s 'Coconut Grove' and confirmed Newman's valued position on the periphery of modern music.

- ALBUMS: *A-Z* (Beggars Banquet 1980)★★★, *Provisionally Entitled The Singing Fish* (4AD 1981)★★★, *Not To* (4AD 1982)★★★, *Commercial Suicide* (Crammed Discs 1986)★★★, *It Seems* (Crammed Discs 1988)★★★, *Bastard* (Swim 1997)★★★.

Newman, David

(see **Newman, Alfred**)

Newman, David 'Fathead'

b. 24 February 1933, Dallas, Texas, USA. Newman is a tenor/baritone/soprano saxophone player and flautist, whose work contains elements of both jazz and R&B. In the early 50s he toured with Texan blues guitarist **'T-Bone' Walker** and recorded the classic 'Reconsider Baby' with **Lowell Fulson** in 1954. For the next 10 years Newman was part of **Ray Charles**'s orchestra, appearing on landmark recordings such as 'I Got A Woman', 'What'd I Say' and 'Lonely Avenue'. Other tenures have included the saxophone position in **Herbie Mann**'s Family Of Mann (1972-74). He has recorded some two dozen albums as a leader since 1958, most tending towards mainstream and post-bop jazz with a funk edge, and has worked extensively as an accompanist in the blues, rock and jazz fields. He worked on **Natalie Cole**'s bestselling *Unforgettable* (1990), and enjoyed much acclaim for his involvement in the *Bluesiana Triangle* benefit projects in aid of the homeless. *Blue Greens And Beans* was a collection of bop standards also featuring another Texan player, Marchel Ivery.

- ALBUMS: as leader *Lonely Avenue* (1971)★★★, *Mr. Fathead* (1976)★★★, *Fire! Live At the Village Vanguard* (Atlantic 1989)★★★, *Blue Greens And Beans* (Timeless 1991)★★★, *Blue Head* (Candid 1991)★★★, with Art Blakey, Dr. John *Bluesiana Triangle* (1990)★★★, *Return To The Wide Open Spaces* (Meteor 1993)★★★.
- COMPILATIONS: *Back To Basics* (1990)★★★.

Newman, Jimmy C.

b. Jimmy Yves Newman, 27 August 1927, Big Mamou, Louisiana, USA. Since he was of French origin, speaking both English and French, and grew up in the heart of the Cajun area of the state, it is no surprise that he went on to become one of the main artists to bring that genre of music into the field of country music. He left school prematurely when his father died to help support his eight siblings. Newman first became interested in country music through hearing his brother Walter play guitar and sing **Jimmie Rodgers** songs. In the mid-40s he played in a local Cajun band and made his first recording in French in 1946. Later, he formed his own band, played local radio and small venues around the state, and eventually presented his own programme on KPLC-TV in Lake Charles, where his mixture of Cajun and country music quickly proved popular. In 1949 he recorded the original version of the **Webb Pierce** hit 'Wondering'. The release failed to chart but, determined to find a hit song, he wrote and recorded 'Cry Cry Darling'. Listeners to his early recordings will note a prominent hiss on his pronunciation of the letter 'S', caused by a badly fitted gold tooth. **Fred Rose** tried to eliminate the problem by changing lyrics, such as in 'Cry Cry Darling', where 'sunshine' became 'moonlight' (a little later a partial denture replaced the offending tooth and permanently cured the problem). Also through the auspices of Fred Rose, Newman joined **Dot Records**. In 1954 a new recording of 'Cry Cry Darling' reached number 4 on the US country charts and led to his joining the *Louisiana Hayride*. Between 1955 and 1957 he had five more Top 10 country hits, the biggest being his recording of **Ned Miller**'s 'A Fallen Star', which became a number 2 country and number 23 pop hit. Newman acquired the 'C' in his name when the drummer on the recording of the song, T. Tommy Cutrer, labelled him Jimmy 'Cajun' Newman and the initial stuck. He did not like rockabilly or novelty songs, but did record 'Bop-A-Hula' and the **Jim Reeves** song 'Step Aside Shallow Waters'. In 1958 he moved to **MGM**, where Top 10 country hits included 'You're Making A Fool Out Of Me' and 'A Lovely Work Of Art'. In 1961 he left MGM because he felt he was losing his Cajun roots. He joined **Decca** and in the next nine years charted 16 country hits including such popular recordings as 'DJ For A Day' and 'Artificial Rose', and Cajun numbers including 'Alligator Man', 'Bayou Talk' and 'Louisiana Saturday Night'. His last chart hit came in 1970 with a song called 'I'm Holding Your Memory'. He later recorded for several minor labels including Plantation. From the mid-50s through the 70s he toured extensively throughout the USA, played some overseas concerts and has also appeared on all major network radio and television shows. He became a member of the ***Grand Ole Opry*** in 1956 and still maintains his regular appearances, often hosting one of the show's segments. Newman's plaintive tenor vocals and traditional fiddle and steel guitar backing were ideally suited to the country music of the 50s and 60s and at times, except for his Cajun numbers, his vocal work was comparable with that of Webb Pierce. He has always proved a great favourite with UK audiences on the occasions when he has appeared at the Wembley Festival, and he continues to tour with veteran Cajun musicians, including fiddle player Rufus Thibodeaux.

- ALBUMS: *This Is Jimmy Newman* (MGM 1959)★★★, *Songs By Jimmy Newman* (MGM 1962)★★★, *Folk Songs Of The Bayou Country* (Decca 1963)★★★, *Artificial Rose* (Decca 1966)★★★, *Country Crossroads* (Dot 1966)★★★, *A Fallen Star* (Dot 1966)★★★, *Jimmy Newman Sings Country Songs* (Decca 1966)★★★, *The World Of Country Music* (Decca 1967)★★★, *The Jimmy Newman Way* (Decca 1967)★★★, *Born To Love You* (Decca 1968)★★★, *The Jimmy Newman*

Style (Decca 1969)★★★, *Country Time* (Decca 1970)★★, *Progressive C.C* (Charly 1977)★★★, with Hank Locklin, Rita Remington *Carol Channing & Her Country Friends* (1977)★★, *The Cajun Cowboy* (Plantation 1978)★★★, *The Happy Cajun* (Plantation 1979)★★★, *Cajun Country* (RCA 1982)★★★, *Wild 'N' Cajun* (RCA 1984)★★★, *Cajun & Country Too* (Swallow 1987)★★★, *Lache Pas La Patate* (La Louisiane 1987)★★★, *Louisiana Saturday Night* (Charly 1987)★★★, *The Alligator Man* (Rounder 1991)★★★.

● COMPILATIONS: *Greatest Hits Volume 1* (1981)★★★, *Jimmy Newman & Al Terry - Earliest Recordings 1949-1952* (1981)★★★, *Cajun Country Classics* (Charly 1986)★★★, *Bop A Hula* compiles Dot material (Bear Family 1990)★★★★.

Newman, Joe

b. 7 September 1922, New Orleans, Louisiana, USA, d. 4 July 1992, New York, USA. After playing with and leading a college band, trumpeter Newman joined **Lionel Hampton** in 1941. Two years later he joined **Count Basie** at the start of a long association. In the late 40s and early 50s he spent some time in bands led by **Illinois Jacquet** and **J.C. Heard** and also led his own bands for club and record dates. By 1952 he was back in the Basie fold and he remained with the band, handling most of the trumpet solos, until 1961. Subsequently, he toured world-wide, usually as a solo act, but occasionally in specially formed bands such as those led by **Benny Goodman** and Hampton. He also became active in jazz education. This pattern of work continued throughout the 80s and into the early 90s. A powerful player with a wide repertoire, Newman's style acknowledged latter-day developments in jazz trumpet while remaining rooted in the concepts of his great idol, **Louis Armstrong**.

● ALBUMS: *Joe Newman And His Band* (1954)★★★, *Joe Newman And The Boys In The Band* (1954)★★★, *The Joe Newman Sextet* (1954)★★★, *All I Wanna Do Is Swing* (1955)★★, *The Count's Men* (Fresh Sound 1955 recording)★★★★, *I'm Still Swinging* (1955)★★★, *I Feel Like A Newman* (Black Lion 1955-56)★★★, *Salute To Satch* (1956)★★, *The Joe Newman-Frank Wess Septet* (1956)★★★, *Jazz For Playboys* (Savoy 1957)★★★, *The Happy Cats* (Jasmine 1957)★★★, *The Joe Newman-Zoot Sims Quartet* (1957)★★★, *Soft Swingin' Jazz* (1958)★★★, *Joe Newman And His Orchestra* (1958)★★★, *Joe Newman And Count Basie's All Stars* (1958)★★★★, *Jive At Five* (Original Jazz Classics 1960)★★★★, *Good 'N' Groovy* (1961)★★★, *Joe's Hap'nin's* (1961)★★★★, *The Joe Newman-Oliver Nelson Quintet* (1961)★★★★, *In A Mellow Mood* (1962)★★★, *Shiny Stockings* (1965)★★★★, *Way Down Blues* (1965)★★★, with Lionel Hampton *Newport Uproar!* (1967)★★★, *I Love My Baby* (1978)★★★, *Joe Newman-Jimmy Rowles Duets* (1979)★★★, *Similar Souls* (Vogue 1983)★★★, with Joe Wilder *Hangin' Out* (1984)★★★.

Newman, Lionel

b. 4 January 1916, New Haven, Connecticut, USA, d. 3 February 1989, California, USA. A distinguished composer, musical director, conductor and arranger for movies for more than 30 years, Newman was a talented pianist as a child, and while in his teens started as a rehearsal pianist for ***Earl Carroll's Vanities***, graduating to the position of musical director. He toured with other shows, played piano for Mae West for a while, and performed the same function at 20th Century-Fox when he joined them in 1943. Earlier in 1938, he had composed the title song (lyric by Arthur Quenzer) for the movie *The Cowboy And The Lady*, which had a score by his elder brother, **Alfred Newman**. In the late 40s Newman's songs included 'As If I Didn't Have Enough On My Mind' (with **Harry James**), sung by **Dick Haymes** in *Do You Love Me?*, as well as 'The Morning Glory Road', 'Ramblin' Around' and 'Sentimental Souvenirs'. He had a smash hit in 1948 with the romantic ballad 'Again' (lyric by Dorcas Cochrane), from the film *Road House*. It was successful at the time for **Doris Day**, **Gordon Jenkins** and **Vic Damone**, among others. Another of his numbers, *Never* (lyric by Eliot Daniel), sung by **Dennis Day** in *Golden Girl* (1951), was nominated for an Oscar. In his career as a musical director, Newman worked on such films as *Cheaper By The Dozen* (1950), *Mother Didn't Tell Me* (1950), *I'll Get By* (1950), *Dangerous Crossing* (1953), *Love Me Tender* (1956, **Elvis Presley**'s first film), ***The Best Things In Life Are Free*** (1956), *Mardi Gras* (1958), ***Doctor Dolittle*** (1967), *The Great White Hope* (1970) and *The Saltzburg Connection* (1972). He supervised all **Marilyn Monroe**'s movies for 20th Century-Fox, such as ***Gentlemen Prefer Blondes*** (1953), *River Of No Return* (1954) and ***There's No Business Like Show Business*** (1954). As the studio's general music director, and senior vice-president in 1982, he was a powerful influence on the Fox output. His original music scores included *Don't Bother To Knock* (1952), *The Proud Ones* (1956), *A Kiss Before Dying* (1956), *Compulsion* (1959), *North To Alaska* (1960), *Move Over Darling* (1963), *The Pleasure Seekers* (1964, with Alexander Courage) and *Do Not Disturb* (1965). He was nominated for 11 Academy Awards, and won the Oscar, with **Lennie Hayton**, in 1969 for his adaptation of **Jerry Herman**'s score for the film version of ***Hello, Dolly!***. During the early 80s he conducted the Boston Pops Orchestra in the USA, and performed at London's Royal Albert Hall. He retired in 1985, but was persuaded by MGM to return to the business in 1987. He died two years later.

Newman, Randy

b. 28 November 1943, Los Angeles, California, USA. One of the great middle American songwriters, Newman is William Faulkner, Garrison Keillor, Edward Hopper and Norman Rockwell, all set to music. Newman's songs are uncompromising and humorous but are often misconceived as being cruel and trite. His early compositions were recorded by other people, as Newman was paid $50 a month as a staff songwriter for **Liberty Records** housed in the famous **Brill Building**, New York. Early hit songs included 'Nobody Needs Your Love' and 'Just One Smile' by **Gene Pitney**, 'I Don't Want To Hear It Anymore' recorded by **Dusty Springfield** and **P.J. Proby**, 'I Think It's Going To Rain Today', by **Judy Collins**, **UB40** and again by Dusty, as was the superb 'I've Been Wrong Before' which was also a hit for **Cilla Black**. **Alan Price** found favour with 'Simon Smith And His Amazing Dancing Bear' and 'Tickle Me', **Peggy Lee** succeeded with 'Love Story', and **Three Dog Night** and **Eric Burdon** did well with 'Mama Told Me Not To Come'. In addition, Newman's songs have been recorded by dozens of artists including **Manfred Mann**, **Harpers Bizarre**, **Irma Thomas**, **Billy Fury**, **O'Jays**, **Petula Clark**, **Melissa Manchester**, **Frankie Laine**, the **Walker Brothers**, the **Nashville Teens**, **Lulu**, **Eric Burdon**, **Van Dyke Parks**, **Sheena Easton**, **Blood Sweat And Tears**, **Jackie DeShannon**, **Nina Simone**, **H.P. Lovecraft**, **Liza Minelli**, **Vic Dana**, **Rick Nelson**, **Ian Matthews**, **Fleetwoods**, **Bryan Hyland**, **Ringo Starr** and **Ray Charles**. Newman's debut album came as late as 1968 and was the subject of bizarre advertising from **Reprise Records**. In February 1969 they announced through a hefty campaign that the record was not selling; they changed the cover and added a lyric sheet. This bold but defeatist ploy failed to increase the meagre sales. In 1970 he contributed to the *Performance* soundtrack and that same year his work was celebrated by having **Harry Nilsson** record an album of his songs. His introspective lyrics are never self-indulgent; he writes in a morose way but it all merely reflects the human condition. Songs like 'Old Kentucky Home' and 'Baltimore' have hidden warmth. 'Rednecks' and 'Short People' are genuine observations, but on these songs Newman's humour was too subtle for the general public and he received indignant protests and threats. In 1979's 'Story Of A Rock 'N' Roll Band' he castigated both **Kiss** and **ELO**. One of the first examples of his film music came in 1971, with *Cold Turkey*, and he was nominated for an Oscar in 1982 for his score to *Ragtime*, and again, in 1984, for *The Natural*. In 1983, his 'I Love Love L.A.' was used to promote the Los Angeles Olympic Games of the following year. In 1986 he wrote 'Blue Shadows', the theme for *The Three Amigos!*, which was performed in the hit movie by Steve Martin and Chevy Chase. More film scores followed, such as *Awakenings*, *Parenthood* (including the song, 'I Love To See You Smile'), *Avalon* (the last two films were nominated for Academy Awards), *The Paper*, and *Maverick* (1994). Among his most recent studio work was *Land Of Dreams*, ironically co-produced by one of the victims of his acerbic wit, **Jeff Lynne**. *Faust* was an ambitious project that enlisted **Elton John**, **James Taylor**, **Bonnie Raitt** and **Don Henley** among a gamut of west coast superstars. He scored the music for the Disney film *Toy Story* in 1995. Newman continues to brilliantly observe, infuriate and mock while his croaky voice turns out more masterpieces commenting on American society.

● ALBUMS: *Randy Newman* (Reprise 1968)★★★, *12 Songs* (Reprise 1970)★★★★, *Randy Newman/Live* (Reprise 1971)★★★, *Sail Away* (Reprise 1972)★★★★, *Good Old Boys* (Reprise 1974)★★★★, *Little Criminals* (Warners 1977)★★★★, *Born Again* (Warners 1979)★★★, *Ragtime* film soundtrack (1982)★★, *Trouble In Paradise* (Warners 1983)★★, *The Natural* film soundtrack (1984)★★, *Land Of Dreams* (Reprise 1988)★★★, *Parenthood* film soundtrack (1990)★★, *Awakenings* film soundtrack (Warners 1991)★★, *The Paper* film soundtrack (Reprise 1994)★★, *Faust* (Reprise 1995)★★★.

● COMPILATIONS: *Randy Newman Retrospect* (Warners 1983)★★★, *Lonely At The Top - The Best Of Randy Newman* (Warners 1987)★★★★.

Newman, Roy

b. *c.*1900, Dallas, Texas, USA, d. 23 February 1981, Dallas, Texas, USA. Nothing is known now of Newman's childhood or of his teenage years but he grew up to become one of the pioneers of western swing music. By his mid-20s, he played piano, piano accordion and guitar and worked as a staff musician at WRR Dallas. In 1926, apart from his studio duties, he began to play piano as one half of the Mystery Duo, with John Thorvald (guitar). In 1931, he played guitar as part of a quartet known as the Wanderers, where he became associated with guitarist **Jim Boyd**. The group moved to WFAA in 1932, but Newman and Boyd with different musicians returned to WRR, as Roy Newman And His Boys, the following year. Also at WRR at that time was **Bill Boyd**, who played and recorded with musicians known as the Cowboy Ramblers. In reality, some of the musicians who played and recorded with Newman also played on Boyd's recordings, but each band managed an individual sound and both played on WRR's popular *Noon Hour Varieties*. Newman And His Boys (who sometimes numbered 10 musicians) recorded 72 sides between 1934 and 1939, and established a considerable reputation through their broadcasts and appearances in the Dallas and Fort Worth areas. Although never afforded the publicity gained by **Bob Wills** or **Milton Brown**, Newman, who probably played more jazz than his contemporaries, played his part in popularizing western swing music, before he disbanded in 1940. Important group members over the years were fiddlers Art Davis and Thurman Neal and Holly Horton (clarinet). Newman continued to work as a staff musician at WRR and/or WFAA until his retirement. He died at his home in 1981, the same year that an album of his early work was released. Recordings have also appeared on Rambler compilation albums.

● COMPILATIONS: *Roy Newman And His Boys 1934-1938* (Original Jazz Library 1981)★★★.

Newport Jazz Festival

Newport, Rhode Island, USA is not the kind of venue normally associated with music that began as lowlife entertainment, but the jazz festival, begun in 1954, blended comfortably into Newport's somewhat refined surroundings with considerable ease. The nature of the event, which was founded by two of Newport's top set, Louis and Elaine Lorillard and directed by **George Wein**, was exposed to the world at large thanks to a marvellous, if occasionally visually overwrought, evocation of the 1958 festival filmed by Bert Stern and released in 1960 under the title, *Jazz On A Summer's Day*. The artists at Newport that year included **Louis Armstrong**, **Gerry Mulligan**, **Dinah Washington**, **Thelonious Monk**, gospel singer **Mahalia Jackson** and, perhaps the most visually arresting sight of the festival, **Anita O'Day** in hip-hugging dress, gloves and cartwheel hat. Following crowd trouble in 1960, the 1961 festival was cancelled, but it was back the following year. However, more unsavoury events in 1971 caused it be moved permanently to New York City. Still under Wein's benignly autocratic direction, the festival gained in strength and has never lost is early importance. New York is where it remains, with events taking place over 10 days in June in venues ranging from Carnegie Hall to small intimate clubs, and even onto the streets of the city. Over the years the festival's name has changed slightly to accommodate different sponsors but most recently, in deference to the Japanese Victor Corporation, it has been known as the JVC Jazz Festival New York. Since 1984 Newport has once again had its own festival, with George Wein presenting a two-day show in August at Fort Adams State Park, again under the patronage of JVC.

Newton, David

b. 2 February 1958, Glasgow, Scotland. As a child he took lessons on piano, clarinet and bassoon, but while studying at the Leeds College of Music he decided to concentrate on piano. After playing in various bands as a semi-pro, he secured his first professional engagement leading a trio at a restaurant in Bradford, Yorkshire, in 1978. Around this time he also played in numerous other bands, ranging musically from traditional jazz to funk, from strict-tempo dancebands to classical. In the early 80s he worked extensively in the theatre, especially with Scarborough-based playwright Alan Ayckbourn. Newton then returned to Scotland, and from a base in Edinburgh quickly established himself as a rising star of the jazz world. He played in backing groups for many visiting jazzmen, including **Art Farmer**, **Bud Shank**, **Shorty Rogers** and **Nat Adderley**. He also recorded with **Buddy De Franco**. By the late 80s he had settled in London, recording with **Alan Barnes**, the Jazz Renegades, **Martin Taylor**, with whom he toured India, and also playing club dates with **Andy Cleyndert**, **Don Weller**, **Spike Robinson** and others. At the end of the decade he became accompanist and musical director to **Carol Kidd**, recording with her and making numerous concert appearances. An outstanding talent, Newton's wide-ranging experience has ensured that he is at home in most musical settings. Despite his eclecticism he has developed a distinctive and distinguished personal style. As he matures he appears likely to become one of Europe's leading jazz musicians, well-equipped to take the music into the 21st century.

● ALBUMS: with Alan Barnes *Affiliation* (1987)★★★, *Given Time* (GFM 1988)★★★, *Victim Of Circumstance* (Linn 1991)★★★★, *Eye Witness* (Linn 1991)★★★, *Return Journey* (Linn 1993)★★★, with Barnes *Like Minds* (Fret 1993)★★★, *12th Of The 12th* (Candid 1997)★★★.

Newton, Frankie

b. 4 January 1906, Emory, Virginia, USA, d. 11 March 1954. In the late 20s and early 30s Newton played trumpet in a number of leading New York bands, including those led by **Charlie 'Fess' Johnson**, **Sam Wooding** and **Chick Webb**. He later joined **Charlie Barnet** and was briefly with **Andy Kirk**. The 40s saw him playing in various bands on the verge of the big time, including those led by **Lucky Millinder** and **Pete Brown**. Apparently without direction, his career drifted and he worked mostly in clubs in New York and Boston, sometimes in company with **James P. Johnson**, **'Big' Sid Catlett** and **Edmond Hall**. By the 50s he was playing only rarely. A gifted player with a full, burnished sound, Newton was especially attuned to the needs of singers and played on a number of memorable vocal recordings, including **Bessie Smith**'s last date, plus **Maxine Sullivan**'s 'Loch Lomond', and **Billie Holiday**'s 'Strange Fruit' session. Newton's briefly shining talent promised much, but his lack of ambition steadfastly countered any chance of popular success. However, the easy-going life he led was perhaps what he really wanted.

● COMPILATIONS: *At The Onyx Club 1937-1939* (Tax 1987)★★★, *Frankie's Jump* (Affinity 1993)★★★★.

Newton, James

b. 1 May 1953, Los Angeles, California, USA. Already playing a host of reed instruments, Newton took up the flute when he was 17 years old. After three years in Stanley Crouch's Black Music Infinity (1972-75), Newton move to New York in 1978. By now working only on flute, he led groups with **Anthony Davis**, an important association which continues. As well as experimenting with unusual flute techniques found in modern classical music, Newton has developed the art of humming and playing simultaneously to the degree of producing contrapuntal lines. He has recorded consistently.

● ALBUMS: *Hidden Voices* (1979)★★★, *Binu* (1979)★★★, *Axum* (ECM 1981)★★★★, *James Newton* (Gramavision 1983)★★★, *Luella* (Gramavision 1984)★★★★, *African Flower* (1986)★★★, *Water Mystery* (Gramavision 1985)★★★, *Echo Canyon* (1987)★★★, *Romance And Revolution* (1987)★★★, *In Venice* (1988)★★, *Suite For Frida Kahlo* (Audioquest 1995)★★★.

Newton, Juice

b. Judy Kaye Cohen, 18 February 1952, Lakehurst, New Jersey, USA. This singing daughter from a military family spent most of her childhood in Virginia. While completing a formal education in California, she fronted Dixie Peach, a country rock combo that was renamed Silver Spur for their **RCA** albums in the mid-70s. Despite assistance from top Los Angeles session musicians, immediate solo success was dogged by **Bonnie Tyler**'s version of 'It's A Heartache' eclipsing Newton's own, though she gained a US country hit by proxy when the **Carpenters** covered her self-composed 'Sweet Sweet Smile' in 1978. Two years later, she arrived in ***Billboard***'s Top 5 with a revival of **Chip Taylor**'s 'Angel Of The Morning' (her only UK hit) and then 'Queen Of Hearts' (also a hit for **Dave Edmunds**), while the *Juice* album containing both peaked at number 22. She enjoyed more hits in the pop charts with 'Love's Been A Little Hard On Me', *Quiet Lies* and a 1983 overhaul of the **Zombies**' 'Tell Her No', but it was the country market that came to provide the bulk of her success. After an encouraging response when she performed 'The Sweetest Thing I've Ever Known' at 1981's annual Country Radio Seminar, this old Silver Spur track was remixed for a single to become a country number 1 the following year. Other genre successes included a reworking of **Brenda Lee**'s 'Break It To Me Gently', Dave Loggins' 'You Make Me Want To Make You Mine', 'Hurt' and a duet with **Eddie Rabbitt**, 'Born To Each Other'. She later married polo star Tom Goodspeed and concentrated on the nightclub circuit.

● ALBUMS: with Silver Spur *Juice Newton And Silver Spur* (RCA 1975)★★★, with Silver Spur *After The Dust Settles* (RCA 1977)★★★, with Silver Spur *Come To Me* (Capitol 1977)★★, *Well Kept Secret* (Capitol 1978)★★★, *Take A Heart* (Capitol 1979)★★★, *Juice* (Capitol 1981)★★★★, *Quiet Lies* (Capitol 1982)★★★, *Dirty Looks* (Capitol 1983)★★★, *Can't Wait All Night* (RCA 1984)★★★, *Old Flame* (RCA 1986)★★★, *Emotion* (RCA 1987)★★★, *Ain't Gonna Cry* (RCA 1989)★★.

● COMPILATIONS: *Collection* (EMI 1983)★★★, *Greatest Hits* (Capitol 1984)★★★★, *Greatest Country Hits* (Curb 1990)★★★.

Newton, Wayne

b. 3 April 1942, Roanoke, Virginia, USA. Newton began his singing career as a child and later became the most popular and highest-paid star on the Las Vegas nightclub circuit. Inspired by a visit to the *Grand Ole Opry* in Nashville, Newton's first professional singing engagement came at the age of six, when he was paid $5 for a performance. His family relocated to Phoenix, Arizona a few years later, where he learnt to play several instruments, including guitar and piano. He and his brother, Jerry, became a duo and by his early teens Wayne had landed his own television programme on station KOOL in Phoenix. At the age of 16, when the brothers were offered a five-year booking in Las Vegas, the family moved there. The Newton Brothers recorded one single for **Capitol Records** in 1959, 'The Real Thing'/'I Spy', before recording several singles for the small George Records. In 1962 they were heard by television star **Jackie Gleason**, who booked them on his programme in September. Wayne was clearly emerging as the star of the act, and brother Jerry dropped out in 1963. By this time he had signed a music publishing contract with **Bobby Darin**'s TM Music and returned to Capitol Records; Darin also oversaw the production of most of Newton's early Capitol recordings. Singing in a Las Vegas-lounge-lizard style, with minor traces of 'safe' rock, Newton's first single to chart was 'Heart (I Hear You Beating)', in 1963. 'Danke Schoen', co-written by **Bert Kaempfert**, followed and became a Newton trademark which he performed throughout his entire career. Newton's first album, sharing the single's title, was released in the autumn of 1963 and reached number 55. One notable early single was 1965's 'Comin' On Too Strong', co-written by **Gary Usher**, who had written some music for the **Beach Boys**. The song included **Bruce Johnston** on backing vocals (along with arranger **Terry Melcher**). Newton continued to record for Capitol until 1967, when he briefly switched to **MGM Records** before returning to Capitol one last time in 1970. He then proceeded to Chelsea Records, for which he recorded his biggest hit, the number 4 single 'Daddy Don't You Walk So Fast', in 1972. He also charted twice, in 1979 and 1980, on the Aries II label. His total number of chart singles was 17, and 10 albums charted as well, but it became apparent by the 70s that Newton's strength was in his concert performances in Las Vegas. He not only commanded higher fees for those concerts than any other performer - reportedly $1 million per month - but invested in hotels in that city, becoming wealthy in the process. Newton has also made some nominal film appearances, including the 1990 *The Adventures Of Ford Fairlane.*

● ALBUMS: *Danke Schoen* (Capitol 1963)★★, *Sings Hit Songs* (Capitol 1964)★★, *In Person* (Capitol 1964)★★, *Red Roses For A Blue Lady* (Capitol 1965)★★★, *Summer Wind* (Capitol 1965)★★, *Wayne Newton - Now!* (Capitol 1966)★★, *Old Rugged Cross* (Capitol 1966)★★, *It's Only The Good Times* (Capitol 1967)★★, *Walking On New Grass* (MGM 1968)★★, *One More Time* (MGM 1968)★★, *Daddy Don't You Walk So Fast* (Chelsea 1972)★★, *Can't You Hear The Song* (Chelsea 1972)★★, *While We're Still Young* (1973)★★, *The Best Of Wayne Newton - Live* (1989)★★.

● COMPILATIONS: *The Best Of Wayne Newton* (Capitol 1967)★★.

Newton-John, Olivia

b. 26 September 1948, Cambridge, England. Her showbusiness career began when she won a local contest to find 'the girl who looked most like Hayley Mills' in 1960 after the Newton-Johns had emigrated to Australia. Later she formed the Sol Four with schoolfriends. Though this vocal group disbanded, the encouragement of customers who heard her sing solo in a cafe led her to enter - and win - a television talent show. The prize was a 1966 holiday in London during which she recorded her debut single, **Jackie DeShannon**'s 'Till You Say You'll Be Mine' after a stint in a duo with Pat Carroll. Staying on in England, Olivia became part of Toomorrow, a group created by bubblegum-pop potentate **Don Kirshner**, to fill the gap in the market left by the disbanded **Monkees** (not to be confused with **Tomorrow**). As well as a science-fiction movie and its soundtrack, Toomorrow was also responsible for 'I Could Never Live Without Your Love,' a 1970 single, produced by the **Shadows**' Bruce Welch - with whom Olivia was romantically linked. Although Toomorrow petered out, Newton-John's link with **Cliff Richard** and the Shadows was a source of enduring professional benefit. A role in a Richard movie, tours as special guest in *The Cliff Richard Show*, and a residency - as a comedienne as well as singer - on BBC Television's *It's Cliff!* guaranteed steady sales of her first album, and the start of a patchy British chart career with a Top 10 arrangement of **Bob Dylan**'s 'If Not For You' in 1971. More typical of her output were singles such as 'Take Me Home Country Roads', penned by **John Denver**, 'Banks Of The Ohio' and, from the late John Rostill of the Shadows, 1973's 'Let Me Be There'. This last release was sparked off by an appearance on the USA's *The Dean Martin Show* and crossed from the US country charts to the Hot 100, winning her a controversial Grammy for Best Female Country Vocal. After an uneasy performance in 1974's Eurovision Song Contest, Newton-John became omnipresent in North America, first as its most popular country artist, though her standing in pop improved considerably after a chart-topper with 'I Honestly Love You,' produced by John Farrar, another latter-day Shadow (and husband of the earlier-mentioned Pat Carroll), who had assumed the task after the estrangement of Olivia and Bruce. Newton-John also became renowned for her duets with other artists, notably in the movie of the musical *Grease* in which she and co-star **John Travolta** performed 'You're The One That I Want'. This irresistibly effervescent song became one of the most successful UK hit singles in pop history, topping the charts for a stupendous nine weeks. The follow-up, 'Summer Nights' was also a UK number 1 in 1978. 'Xanadu', with the **Electric Light Orchestra**, the title song of a film in which she starred, was another global number 1. However, not such a money-spinner was a further cinema venture with Travolta (1983's 'Two Of A Kind'). Neither was 'After Dark', a single with the late **Andy Gibb** in 1980, nor *Now Voyager*, a 1984 album with his brother Barry. With singles such as 'Physical' (1981) and the 1986 album *Soul Kiss* on **Mercury Records** she adopted a more raunchy image in place of her original perky wholesomeness. During the late 80s/early 90s much of her time was spent, along with Pat (Carroll) Farrar, running her Australian-styled clothing business, Blue Koala. Following *The Rumour*, Newton-John signed to **Geffen** for the release of a collection of children's songs and rhymes, *Warm And Tender*. The award of an OBE preceded her marriage to actor and dancer Matt Lattanzi. She remains a showbusiness evergreen, although her life was clouded in 1992 when her fashion empire crashed, and it was announced that she was undergoing treatment for cancer. She subsequently revealed that she had won her battle with the disease, and in 1994 released an album that she had written, produced and paid for herself. At the same time, it was estimated that in a career spanning nearly 30 years, she has sold more than 50 million records worldwide. After a lengthy gap she returned to recording in 1998 with a country album, *Back With A Heart*.

● ALBUMS: *If Not For You* (Pye 1971)★★★, *Let Me Be There* (MCA 1973)★★★, *Olivia Newton-John* (1973)★★, *If You Love Me Let Me Know* (MCA 1974)★★★, *Music Makes My Day* (Pye 1974)★★, *Long Live Love* (1974)★★, *Have You Never Been Mellow?* (MCA 1975)★★★, *Clearly Love* (MCA 1975)★★, *Come On Over* (MCA 1976)★★, *Don't Stop Believin'* (MCA 1976)★★, *Making A Good Thing Better* (MCA 1977)★★, with various artists *Grease* film soundtrack (1978)★★★★, *Totally Hot* (MCA 1978)★★★, with Electric Light Orchestra *Xanadu* film soundtrack (MCA 1980)★★, *Physical* (MCA 1981)★★★, with various artists *Two Of A Kind* film soundtrack (1983)★★, *Soul Kiss* (MCA 1986)★★, *The Rumour* (MCA 1988)★★, *Warm And Tender* (Geffen 1990)★★, *Gaia: One Woman's Journey* (1994)★★, *Back With A Heart* (MCA 1998)★★★.

● COMPILATIONS: *Olivia Newton-John's Greatest Hits* (MCA 1977)★★★, *Greatest Hits* i, (EMI 1978)★★★, *Olivia's Greatest Hits, Volume 2* (MCA 1982)★★, *Greatest Hits* ii, (EMI 1982)★★, *Back To Basics: The Essential Collection 1971-1992* (Phonogram 1992)★★★, *Country Girl* (EMI 1998)★★★.

● VIDEOS: *Physical* (PMI 1984), *Live: Olivia Newton-John* (Channel 5 1986), *Down Under* (Channel 5 1989), *Soul Kiss* (Spectrum 1989).

● FURTHER READING: *Olivia Newton-John: Sunshine Supergirl*, Linda Jacobs. *Olivia Newton-John*, Peter Ruff.

● FILMS: *Grease* (1978), *Xanadu* (1980), *Two Of A Kind* (1983).

Newtown Neurotics

Formed in the English post-war 'new town' of Harlow, Essex, the Newtown Neurotics produced a fine blend of pop and punk rock with a strong left-wing political slant. Formed in the spring of 1978, the group comprised Steve Drewett (vocals, guitars), Colin Dredd (bass, vocals) and Tiggy Barber (drums). 'Hypocrite' (1979) and 'When The Oil Runs Out' (1980) appeared on their own No Wonder label, after which Barber was replaced by Simon Lomond. The Neurotics became increasingly involved in the agit-pop and ranting poetry scenes throughout the 80s, regularly playing at benefit concerts and festivals with the likes of **Attila The Stockbroker**. The strong socialist rhetoric was apparent on their third single on the short-lived but impressive CNT label, 'Kick Out The Tories', in May 1982, followed in December by an attack on Britain's 'Licensing Hours'. When CNT folded, the Newtown Neurotics moved to Razor Records for their debut album. *Beggars Can Be Choosers* was an entertaining yet pertinent mix of scathing observation and new wave power and was promoted on single by a cover version of the **Ramones**' 'Blitzkrieg Bop'. In November 1984 the band moved back to their No Wonder label for 'Suzie Is A Heartbreaker' (again hinting at a Ramones connection), before the Neurotics dropped the 'Newtown' from their name, signing to Jungle Records in the process. The first fruits of this contract emerged as *Repercussions* in 1985, showcasing a group that had lost none of its musical vigour or political evangelism. 'Living With Unemployment' followed in 1986 (with the help of ranting comedian Porky The Poet and the rumbustious Attila), preceding *Kickstarting A Backfiring Nation*. The Neurotics turned up occasionally during the late 80s (with *Is Your Washroom Breeding Bolsheviks?*) while the new decade was celebrated with *45 Revolutions Per Minute*, a singles compilation of the band's 'twelve blazing rock anthems' from 1979-84. The band had actually broken up in October 1988 when bassist Colin Dredd contracted pleurisy, going on to play a series of astonishing farewell shows in Harlow with a stand-in bass player. Drewett and Mac went on to form the Unstoppable Beat.

● ALBUMS: *Beggars Can Be Choosers* (Razor 1983)★★★. As the Neurotics *Repercussions* (Jungle 1985)★★★, *Kickstarting A Backfiring Nation* (Jungle 1986)★★★, *Is Your Washroom Breeding Bolsheviks?* (Jungle 1988)★★.

● COMPILATIONS: *45 Revolutions Per Minute: Singles 1979 - 1984* (Jungle 1990)★★★.

Next Step Up

Formed in 1991 in Baltimore, Maryland, USA, by Mike Ayres (guitar) and Aaron Martinek (bass, ex-Corrupted), Next Step Up experimented with numerous musicians before eventually settling on a line-up of Damon Stowell (drums, ex-Premonition), J.R. Glass (vocals) and Jon Sampson (bass). Sampson joined after Martinek had vacated his position immediately following sessions for their *Fall From Grace* album. Their gruff, intense combination of doom metal and hardcore had previously been documented on several compilations, an EP, *Intent To Kill*, and their debut album, *Heavy*. However, neither this nor the subsequent *Fall From Grace* offered anything of significant musical vitality, despite the production assistance of Drew Mazurek (**Corrosion Of Conformity**).

● ALBUMS: *Heavy* (Shadow 1993)★★, *Fall From Grace* (Gain Ground 1995)★★.

Nexus 21

Namely, Mark Archer and Chris Peat, more famous (in some quarters) for their work as **Altern 8**. They began their career as Nexus 21 - their 'core' project - with the 'Still Life' 12-inch for Blue Cat in September 1989, following it a few months later with 'Rhythm Of Life', this time for Blue Chip. After a 12-inch promo, 'Self-Hypnosis', they delivered *Logical Progression* in October 1990 on R&S, a second EP, *Progressive Logic*, following two months later. The duo have also released two singles ('Another Night' and 'Flutes') under the name C&M Connection. Archer has also recorded solo for the Stafford North Imprint as DJ Nex (The *DJ Nex* and *Poundstretcher* EPs) and Xen Mantra (The *Midas* EP). In 1994 he formed Slo-Moshun with Danny Taurus, scoring immediately with the Top 30 'Bells Of New York' cut.

NG La Banda

Their name standing for 'new generation - the band', this Cuban group, who have helped move the island's music away from its traditional grounding in salsa, were founded by musical director José Luis 'Chico' Cortés in 1988. A composer, singer and flautist, in the 70s he was previously a member of premier Cuban dance band Los Van Van, subsequently forming Irakere. Most of NG's members were also experienced musicians, Cortés stating that 'new generation' referred to their intended audience: 'I'd say our music is fusion, we're not a salsa band proper, and the amazing thing is that even though our arrangements are really complicated, it's the young kids who most love our music.' The group numbers between 13 and 17 when on stage, including two keyboard players, five horns, bass and three singers, plus various percussionists. Dressed in bright colours and featuring explosive, choreographed dance routines, they communicate directly with their audience by incorporating a series of slang terms and sayings adopted from the barrios. Their championing of the 'outsider' has brought them into theoretical conflict with the state, even though the group members all support the aims of the Communist revolution. They have become hugely popular in the process, with their January 1993 album, *Echale Limón*, rocketing to the top of the Cuban charts and remaining there for several months. Its title translates strictly as 'Put lemon on it', but in this context it is a Cuban slang euphemism for 'What the hell'. It was recorded in Japan, while further evidence of their international appeal came from Mexico, where a nightclub in Cancun was named after one of their songs.

● ALBUMS: *En La Calle* (Qbadisc 1991)★★★★, *Echale Limón* (1993)★★★★.

Ngonda, Wally

Formerly the guitarist (and latter-day leader) of Zairean rumba group Anti-Choc, Wally Ngonda released his first solo album in 1995. This returned to the roots of African rumba, though its modern recording and presentation gave the songs a more reflective air. Featuring additional guitar playing from Azulino and guest vocals from Sam Mangwana on the title track, elsewhere Ngonda himself dominated proceedings. The rhythms remained as infectious as they had been with Anti-Choc, but the sombre delivery and space within the recordings greatly enhanced its impact.

● ALBUMS: *Mody* (Stern's 1995)★★★.

Ní Chathasaigh, Máire

b. Eire. Ní Chathasaigh is one of the British Isles' leading harp players. She learned the instrument during the 70s and also learnt to play piano, tin-whistle and fiddle. She later graduated from University College, Cork with a BA Honours degree in Celtic studies. She followed this by winning the All-Ireland and Pan-Celtic Harp Competitions on a number of occasions. She then gave concert performances, as well as masterclasses, in Europe, the USA and Australia, and turned professional in 1981. In 1985 Máire became the first harpist to produce an album comprised mainly of Irish traditional dance music, *The New Strung Harp*. Teaming up with guitarist **Chris Newman** has added a new dimension to the playing, and taken it out of the purely folk tag, by including elements of rock, jazz, and bluegrass. As its title implies, *The Carolan Album* is devoted to the work of the blind Irish harpist and composer, Turlough O'Carolan. Newman and Ní Chathasaigh are joined on the album by musicians of the calibre of Danny **Thompson**, and **Liam O'Flynn**. Having recorded three albums with Newman, and secured an international reputation for concert performances, Ní Chathasaigh produced *The Irish Harper*, a book of her own arrangements, in 1991. In 1993 she represented Ireland at the World Harp Congress held in Copenhagen, Denmark.

● ALBUMS: *The New Strung Harp* (1985)★★★★. Máire and Chris: *The Living Wood* (1988)★★★, *The Carolan Album* (1991)★★★★, *Out Of Court* (1991)★★★, with Joe Burke *The Tailor's Choice* (1993)★★★, *Live In The Highlands* (Old Bridge Music 1995)★★.

● FURTHER READING: *The Irish Harper*, Máire Ní Chathasaigh.

Niagara

This melodic rock group was formed in Madrid, Spain, during 1987 by Angel Arias (bass) and V. M. Arias (guitar). The line-up was completed with the addition of Tony Cuevas (lead vocals), Joey Martos (drums) and Ricky Castaneda (keyboards). Using English lyrics and concentrating on a style that embodied elements of **Europe** and **Whitesnake**, they built up a sizeable following on the European heavy rock scene. Produced by **Baron Rojo** guitarist Carlos de Castro, *Now Or Never* was an impressive debut that featured abrasive guitarwork, coupled with razor-sharp arrangements.

● ALBUMS: *Now Or Never* (Avispa 1988)★★★★.

Nice

Originally the back-up band to soul singer **P.P. Arnold**, the Nice became one of the true originators of what has variously been described as pomp-rock, art-rock and classical-rock. The band comprised **Keith Emerson** (b. 1 November 1944, Todmorden, Yorkshire, England; keyboards), Brian 'Blinky' Davison (b. 25 May 1942, Leicester, England; drums), Lee Jackson (b. 8 January 1943, Newcastle-Upon-Tyne, England; bass, vocals) and David O'List (b. 13 December 1948, Chiswick, London, England; guitar). After leaving Arnold in October 1967 the Nice quickly built a reputation as one of the most visually exciting bands. Emerson's stage act involved, in true circus style, throwing knives into his Hammond Organ, which would emit outrageous sounds, much to the delight of the audience. Their debut, *The Thoughts Of Emerlist Davjack*, while competent, came nowhere near reproducing their exciting live sound. By the time of the release of its follow-up, *Ars Longa Vita Brevis*, O'List had departed, being unable to compete with Emerson's showmanship and subsequently joined **Roxy Music**. The album contained their notorious single, 'America', from *West Side Story*. During one performance at London's Royal Albert Hall, they burnt the American flag on stage and were severely lambasted, not only by the Albert Hall authorities, but also by the song's composer, **Leonard Bernstein**. The band continued their remaining life as a trio, producing their most satisfying and successful work. Both *Nice* and *Five Bridges Suite* narrowly missed the top of the UK charts, although they were unable to break through in the USA. The former contained an excellent reading of **Tim Hardin**'s 'Hang On To A Dream', with exquisite piano from Emerson. The latter was a bold semi-orchestral suite about working-class life in Newcastle-upon-Tyne. One of their other showpieces was an elongated version of **Bob Dylan**'s 'She Belongs To Me'. *Five Bridges* also contained versions of 'Intermezzo From The Karelia Suite' by Sibelius and Tchaikovsky's 'Pathetique'. Their brave attempt at fusing classical music and rock together with the Sinfonia of London was admirable, and much of what Emerson later achieved with the huge success of **Emerson, Lake And Palmer** should be credited to the brief but valuable career of the Nice. With Emerson's departure, Jackson floundered with **Jackson Heights**, while Davison was unsuccessful with his own band, **Every Which Way**. Jackson and Davison teamed up again in 1974 to form the ill-fated **Refugee**.

● ALBUMS: *The Thoughts Of Emerlist Davjack* (Immediate 1967)★★★, *Ars Longa Vita Brevis* (Immediate 1968)★★★, *Nice* (Immediate 1969)★★★★, *Five Bridges* (Charisma 1970)★★★★, *Elegy* (Charisma 1971)★★.

● COMPILATIONS: *Autumn 76 - Spring 68* (1972)★★★, *20th Anniversary Release* (1987)★★★, The Best Of the Nice (Essential 1998)★★★★.

Nice 'n' Easy - Frank Sinatra

The perfect Sinatra album, which bridged both swing and gentle ballads, and yet another successful collaboration with **Nelson Riddle** and producer David

Cavanaugh at Capitol Records. It is remarkable that ol' Blue Eyes continued to find exquisite songs to fill an album and not have to resort to any fillers that might have occurred when deadlines loomed. The title track sets the mood and he tackles 'Fools Rush In', 'Try A Little Tenderness' and Johnny Mercer's 'Dream'. Many of these songs were previously recorded when Sinatra was with Columbia as he prepared to depart for his own company Reprise.

- Tracks: *Nice 'n' Easy; That Old Feeling; How Deep Is The Ocean; I've Got A Crush On You; You Go To My Head; Fools Rush In; Nevertheless (I'm In Love With You); She's Funny That Way; Try A Little Tenderness; Embraceable You; Mam'selle; Dream.*
- First released 1960
- UK peak chart position: 4
- USA peak chart position: 1

Nice And Nasty Three

As hip-hop began to enter the mainstream in the early 80s, there were many businessmen from the black community, whose previous association with music had been in R&B and soul, prepared to take advantage. One such was Danny Robinson, just as had his brother Bobby at **Enjoy Records**. He reopened his Holiday label to record the Nice And Nasty Three's 'Ultimate Rap' in 1980. He had previously enjoyed success on the imprint with the Bop Chords and others. The Nice And Nasty single, however, proved to be one of the rap's earliest aesthetic victories, though it was never followed-up.

Nice And Smooth

Based in New York City, Gregg Nice (b. Greg Mays) and Smooth Bee (b. Daryl Barnes) emerged in the late 80s with an album for independent concern Fresh Records, a matter of weeks before the label closed its doors. Their self-titled album did emerge, however, as did the two singles it yielded, 'More & More Hits' and 'Funky For You'. They switched to **Def Jam** for an album and hit single, 'Sometimes I Rhyme Slow', which made US number 44. Album tracks like 'Hip Hop Junkies' suggested they were authentic converts to the history of the movement, and indeed they spanned several of its styles and lyrical concerns. For their second collection they enlisted the help of some of rap and dance music's biggest heavyweights: **Bobby Brown** ('Return Of The Hip Hop Freaks'), **Slick Rick** ('Let's All Get Down'), **Everlast** ('Save The Children') and Jo Jo Hailey of **Jodeci** ('Cheri'). The duo had been trying to arrange a collaboration with Brown for some time, Barnes having previously written lyrics for his *King Of Stage* album, singing back-up vocals on tours by the latter and **New Edition**. Despite the supporting cast it was a set that maintained Nice And Smooth's traditions of deep funk and lyrical pyrotechnics.

- ALBUMS: *Nice & Smooth* (Fresh 1989)★★★, *Ain't A Damn Thing Changed* (Def Jam 1991)★★★★, *The Jewel Of The Nile* (Def Jam 1994)★★★.

Nice Enough To . . . Join In - Various

The Rock Machine, released by CBS in 1968, redefined the notion of the pop sampler. Part primer, part manifesto, several such collections assumed a significance outside commercial expediency thanks to the excellence of its content. Two further samplers are now combined on CD as *Nice Enough To . . . Join In* , drawn from the Island label's roster, including Jethro Tull, Free, and Spooky Tooth. It spans progressive rock, folk, blues and pop, contrasting elements held together by the high quality of the acts on offer. Established names were set beside new signings and successful samplers naturally promoted further purchases of the artists on display. This particular set fulfilled that purpose, but the care lavished upon its content also provides an aesthetic enjoyment. (*Nice Enough To Eat* and *You Can All Join In.*)

- Tracks: *A Song For Jeffrey; Sunshine Help Me; I'm A Mover; What's That Sound; Pearly Queen; You Can All Join In; Meet On The Ledge; Rainbow Chaser; Dusty; I;ll Go Girl; Somebody Help Me; Gasoline Alley; Sing A Song That I Know; Forty Thousand Headmen; Time Has Told Me; Gunganai; Strangely Strange But Oddly Normal; At The Crossroads; Better By You Better Than Me; Woman; I Keep Singing That Same Old Song.*
- First released 1992
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Nice Jazz Festival

The first jazz festival held in Nice, in the south of France, took place in 1948, when it was headlined by **Louis Armstrong**. Although it was in some ways the touch-paper that lit the fire of enthusiasm for jazz festivals, it was not until 1974 that the Nice Jazz Festival became a regular and important event on the international jazz calendar. Today the Grande Parade du Jazz, held in July at the Jardins des Arénes de Cimiez, and presented by **George Wein**, is a major event attracting audiences approaching 75,000. It also draws leading artists from the USA, UK and the rest of the world.

Niche, Grupo

Emanating from Cali, Colombia, Grupo Niche are led by Jairo Varela, whose many roles include: composer, arranger, musical director, vocalist and percussionist. They made their recording debut in 1981 with *Querer Es Poder*. Tomek (the UK salsa broadcaster) reviewed the impact of the band's first decade: 'Who would have said barely 10 years ago that there would be half a dozen salsa bands in Colombia challenging the very best from Puerto Rico and New York? If one man can be responsible, it is Jairo Varela, whose body of work with Niche is the single most impressive songwriting and arranging achievement in salsa during the 80s. A musical illiterate, he has developed his own, inimitable sound by sheer talent. Others have had to transcribe his brilliant ideas. Many of the original Niche were related to the musicians in and took inspiration from Combo

Vacana, the seminal Colombian coastal band of the 60s. Fittingly Niche's own achievements have fuelled the current salsa boom in Colombia'. For their albums between 1981 and 1986, Niche's salsa orquesta instrumentation included a front-line of saxophone, flute, two or three trumpets and one or two trombones, a rhythm section (timbales, conga, bongo, güiro, maracas, bass, piano) and voices (lead and chorus). On the first two albums, Varela and trombonist Alexis Lozano shared musical direction and arranging chores. *Querer Es Poder* featured a trio of lead singers: Alvaro del Castillo, Homer 'Tuto' Jiménez and La Coco Lozano (Alexis's sister). Tuto and La Coco departed. Oscar Alberto Abueta shared lead vocals with del Castillo on the 1982 follow-up *Preparate...Grupo Niche Vol.2.* Abueta left and relocated to Miami (see **Alberto 'El Conejo' Barros**). Tuto returned to replace him on 1983's *Niche* (aka *Directo Desde New York*). Tres, a Cuban six or nine-string guitar, was added to the band. Varela became the sole musical director on *Niche* and remained so on the following six albums released between 1984 and 1988. Lozano played trombone and co-arranged (with Varela) on the record; he departed to found and lead Orquesta Guayacán, whose releases include: *Llego La Hora De La Verdad* (1986), *Que La Sangre Alborota* (1987), *Guayacán Es La Orquesta* (1988), *La Mas Bella* (1990), *5 Años: Aferrados Al Sabor* (1991). After *Niche*, del Castillo left to record as a solo artist, releasing *Al Puerto* (1985), *Llegamos!* (1986), *Bueno Y Más!* (1987), *Que Se Aguante El Mundo* (1991). Tuto also departed and appeared on the 1987 and 1988 albums by La Cali Charanga. Moncho Santana sang lead vocals on *No Hay Quinto Malo* (1984) and *Se Pasó!* (1985, aka *Triunfo*); the former contained Niche's anthem 'Cali Pachanguero' (Partying Cali). Varela's arrangements were transcribed by pianist and founder member, Nicolás Cristancho 'Macabí', on both albums. Alberto Barros played trombone and shared the task of transcription with Macabí on *Se Pasó!* and *Me Huele A Matrimonio* (1986). Santana left after *Se Pasó!* and recorded with Grupo Star and Manuel Bravo y su Orquesta Palenque (*Salsa Felina*, 1988), before making his solo debut with *Aqui Estoy!* in 1990. Puerto Rican Tito Gómez (see **Papo Lucca**, **Ray Barretto** and **Nati**) joined Niche as co-lead singer on *Me Huele A Matrimonio.* Niche and Gómez's voice, with its melancholic catch, blended splendidly. Macabí left after 1986's *Grupo Niche Con Cuerdas* to become a regular accompanist with Alberto Barros's Los Titanes as well as a busy session musician. He was replaced by Alvaro Cabarcas 'Pelusa' on the double *Historia Musical* in 1987, which contained re-recordings and re-arrangements of songs from Niche's previous albums. Sadly, Varela dropped saxophone and flute from the line-up on this and further albums. Venezuelan César Monge, former musical director, arranger and trombonist with **Dimensión Latina**, was hired to play and transcribe for the rejigged Niche, which sported a front-line of two trombones and two trumpets only. Most of the band split from Varela after *Historia Musical* and adopted the name Orquesta Internacional Los Niches, with trumpeter Fabio Espinoza Jnr. as their musical director. They made their UK debut in 1988 with Moncho Santana on lead vocals. Young pianist, arranger and composer Danilo 'Danny' Rosales handled *Tocando Madera*'s production, and contributed arrangements and songs; he worked on albums by other bands, including Grupo Contraste, Hermes Manyoma y su Orquesta La Ley, La Gran Banda Caleña, Formula 8 and La Octava Dimensión. Rosales leads Grupo Changó, for which he and his bassist/arranger/composer brother, Ricardo, share the role of musical director; the band's releases include: *Con Todo!* (1988) and *Sensaciones En Salsa* (1990). In 1990 Los Niches issued *Salsa Por Siempre.* Varela continued with the name Grupo Niche and substantially new personnel. Gómez, Monge and Cabarcas were the only pre-split members who remained with him on 1988's *Tapando El Hueco*, which was up to Varela's usual high creative and imaginative standard. The Miami recorded album featured veteran Cuban bassist **Israel 'Cachao' López** and Colombians Diego Galé, percussion, and trombonist Morist Jiménez, who played alongside Monge in the horn section of three trombones and one trumpet. Tres was dropped from the line-up. Multi-talented Galé sessions extensively; he acted as musical director on Grupo Caneo's debut *Ella* (1989), and now leads his own band, Grupo Galé, whose releases include: *Frivolo* (1989) and *Nuestra Salsa* (1990). Jiménez shared direction with Varela and played all three parts in the trombone only front-line on the slightly disappointing *Sutil Y Contundente* in 1989. Javier Vásquez (not to be confused with the veteran Cuban bandleader, pianist and arranger Javier Vázquez) joined Gómez and Varela as a lead singer on the album. Varela and Grupo Niche, featuring Gómez and Jiménez, made their UK debut in October 1989. Jiménez departed; he sessions widely and released the solo *Espectacular* in 1989. Gómez left and Vásquez was joined by co-lead vocalists Charlie Cardona and Ricardo Valdez (who doubled on synthesizer) on 1990's *Cielo De Tambores*, recorded in Varela's own Niche Professional Studios in Cali.y confirmed Varela's status. Trombonist/bassist/arranger/vocalist Andrés Viáfara, who played on *Historia Musical* and was amongst those who defected to Los Niches, came back to co-arrange and co-direct with Varela. Viáfara, who also worked in Alvaro del Castillo's Orquesta La Calentura and with **José Harbey Caicedo**, played alongside Monge in the brass section of three trombones and two trumpets. Varela delegated the writing of two arrangements to New York arranger, producer and keyboardist Sergio George. Tito Gómez returned to Puerto Rico where he recorded the solo *Un Nuevo Horizonte* (1991). The album was a Top 10 hit in the ***Billboard*** tropical/salsa chart and contained the Puerto Rican number 1 hit single 'Dejala', on which Gómez sang a duet with salsa romántica star Tito Rojas. By way of belated recognition of Colombian salsa's growing popularity by the traditionally New York and Puerto Rico-dominated US salsa industry, Niche, along with their compatriot **Joe Arroyo**, were included on the bill of the 14th annual New York Salsa Festival in 1989, 1990 and 1991.

● ALBUMS: *Querer Es Poder* (1981)★★★, *Preparate...Grupo Niche Vol.2* (1982)★★★, *Niche* (1983)★★★★, aka *Directo Desde New York*), *No Hay Quinto Malo* (1984)★★★, *Se Pasó!* (1985)★★★, aka *Triunfo*), *Me Huele A Matrimonio* (1986)★★★, *Grupo Niche Con Cuerdas* (1986)★★★, *Historia Musical* (1987)★★★, *Tapando El Hueco* (1988)★★★★, *Sutil Y Contundente* (1989)★★★, *Cielo De Tambores* (1990)★★★. Numerous compilations are available.

Nicholas Brothers

Fayard Nicholas (b. *c.*1918) and Harold Nicholas (b. *c.*1924), constituted what was, without a doubt, the most talented and spectacular power tap-dancing duo in the history of showbusiness. They grew up in Philadelphia where their parents played in the orchestra at the Standard Theatre, a vaudeville house for blacks. The brothers were soon in vaudeville themselves, billed initially as the Nicholas Kids. By 1932 they had graduated to the renowned Cotton Club in Harlem, where, for the next two years they delighted the all-white audiences and rubbed shoulders with great black entertainers such as **Ethel Waters**, **Duke Ellington**, and **Cab Calloway**. In 1936 the Nicholas Brothers made their Broadway debut with **Bob Hope** and **Fanny Brice** in ***Ziegfeld Follies***, and also appeared in London in **Lew Leslie**'s revue *Blackbirds Of 1936*. A year later they were back on Broadway in the **Richard Rodgers** and **Lorenz Hart** hit musical ***Babes In Arms***. Their film career had begun in 1932 with two short films, *Black Network* and *Pie Pie Blackbird* (featuring **Eubie Blake** And His Band), and it continued via *Calling All Stars* (1936), and the **Don Ameche**-**Betty Grable** musical ***Down Argentine Way*** (1940), in which the brothers did a breathtaking dance to the lively number 'Down Argentina Way'. The sequence was choreographed by Nick Castle who worked with the duo on most of their subsequent pictures, and gained them a five year contract with 20th Century-Fox. During the rest of the 40s the Nicholas Brothers contributed some electrifying and superbly acrobatic dances to films such as ***Tin Pan Alley***, ***The Great American Broadcast***, ***Sun Valley Serenade***, ***Orchestra Wives***, ***Stormy Weather***, and ***The Pirate*** (1948). In 1946 they both starred in the Broadway musical ***St. Louis Woman*** in which Harold introduced **Harold Arlen** and **Johnny Mercer**'s appealing 'Ridin' On The Moon' and (with Ruby Hill) the all-time standard, 'Come Rain Or Come Shine'. Of course, as blacks, in films they were only allowed to be a speciality act and were never considered for leading roles. This is apparently one of the main reasons why, in the 50s, they worked in Europe for several years where audiences and managements were more racially tolerant. When Fayard decided to return to the USA, Harold stayed in France and carved out a solo career for himself there. After seven years they were reunited in America and played in nightclubs and on television until Fayard contracted arthritis and underwent two hip-replacement operations. Harold continued as a solo performer and was top-billed in the musical *Back In The Big Time* (1986). Fayard was still active in non-performing areas of the business and won a **Tony Award** when he co-choreographed the 1989 Broadway musical *Black And Blue*, with Cholly Atkins, Henry LeTang and Frank Manning. In 1991 the Nicholas Brothers received Kennedy Center Honours for their outstanding work over a period of more than 60 years. A year later, a documentary film *We Sing & We Dance*, celebrated their wonderful careers and included tributes from Mikhail Baryshnikov, Gregory Hines, **M.C. Hammer**, and Clarke Peters. In 1994, members of the cast of *Hot Shoe Shuffle*, London's 'New Tap Musical', also paid tribute to their 'inspiration' - the Nicholas Brothers.

Nicholas, 'Wooden' Joe

b. 23 September 1883, New Orleans, Louisiana, USA, d. 17 November 1957. A well-known figure in his native city, Nicholas started out on clarinet but took up the cornet under the influence of **Buddy Bolden** and **Joe 'King' Oliver**. He worked in marching bands, forming his own, the Camelia Band, in 1918. A powerful player with an earthy, basic style, Nicholas embodied the traditions of the music but never managed to achieve the panache of his idols and mentors. His nephew was the distinguished clarinettist **Albert Nicholas**.

● ALBUMS: with others *Echoes From New Orleans (1945)* (1988)★★★, *Echoes From New Orleans Vol. 2 (1949-51)* (1988)★★★.

Nicholas, Albert

b. 27 May 1900, New Orleans, Louisiana, USA, d. 3 September 1973. After taking lessons from **Lorenzo Tio**, the young Nicholas, a nephew of **'Wooden' Joe Nicholas**, played the clarinet in bands led by several of his home town's leading musicians, who included **Buddy Petit**, **Joe 'King' Oliver** and **Manuel Perez**. Service in the US Navy during World War I interrupted his career, but after the war he returned to working in various New Orleans-based bands, some of which he led. Late in 1924 he joined Oliver in Chicago, leaving again in the autumn of 1926 to work in Shanghai, China. On the way back home he played in Cairo, Egypt, and Paris, France. Back in the USA at the end of 1928 he joined **Luis Russell** for a five-year stint. He then played with **Chick Webb**, **Sam Wooding**, **John Kirby**, **Louis Armstrong**, **Zutty Singleton** and others, mostly in and around New York. In the early 40s he dropped out of music, but returned in mid-decade to work with **Bunk Johnson**, **Kid Ory** and others who were benefiting from the resurgence of interest in traditional jazz. In the early 50s he toured Europe, settling in France for the rest of his life, making occasional trips to the USA. One of the best of the New Orleans clarinettists, Nicholas played with a rich, full sound, favouring the chalumeau end of the instrument's range and liberally imbuing his solos with a strong feeling for the blues.

● ALBUMS: *Albert Nicholas Quartet* (1959)★★★, *Tribute To Jelly Roll Morton* (60s)★★, *Memorial* (60s)★★★, *Albert Nicholas And The John Defferary Jazztet* (60s)★★★.

● COMPILATIONS: with Joe 'King' Oliver *Snag It Vol. 1* (1926-27)★★★★, *The Luis Russell Story* (1929-30)★★★, with Jelly Roll Morton *Last Band Dates* (1940)★★★, with Baby Dodds *Jazz A La Creole* (1946)★★★.

Nicholas, Big Nick

b. George Walker Nicholas, 2 August 1922, Lansing, Michigan, USA, d. 29 October 1997. Nicholas took up the tenor saxophone during his teenage years, having earlier studied piano and clarinet. Among his teenage colleagues were **Hank** and **Thad Jones**. In the early 40s Nicholas worked in some well-known and important bands, including those led by **Earl Hines** and **Tiny Bradshaw**. He was also active in the early experimental days of bop, playing at Mintons. In the late 40s he played in the bands of **Sabby Lewis** and **Lucky Millinder**, and was a member of **Dizzy Gillespie**'s big band, with which he recorded in 1947, soloing on 'Manteca'. In the 50s Nicholas played regularly in New York, often as leader of small groups, but by the end of the decade his career was in the doldrums, a situation that persisted through to the end of the 60s. In the early 70s he began attracting more attention both as a performer and teacher, and later began touring internationally, although it would be 1983 before he made his first album under his own name. Nicholas's later years were spent largely in and around New York, playing club engagements. Nicholas played with a warm, rich sound in which could be heard echoes of his admiration for **Coleman Hawkins**. He also composed, his best-known work being 'Big Nick', a tune recorded by **John Coltrane** on a 1962 album with **Duke Ellington**. Nicholas's few albums as leader, allied to occasional solo spots on records with Millinder, Gillespie, **Oran 'Hot Lips' Page**, with whom he had a long professional association in the late 40s and early 50s, show him to have been a player worthy of much greater prominence than was accorded him during his lifetime.

● ALBUMS: *Big And Warm* (India Navigation 1983)★★★, *Big Nick* (India Navigation 1984)★★★.

Nicholas, Paul

b. 3 December 1945, London, England. Actor/singer Nicholas served a musical apprenticeship as pianist with **Screaming Lord Sutch** And The Savages. Then known as Paul Dean, he embarked on a singing career in 1964, but later changed his name to Oscar when this venture proved unsuccessful. Despite access to exclusive songs by **Pete Townshend** ('Join My Gang') and **David Bowie** ('Over The Wall We Go' - a comment on a contemporary rash of prison outbreaks), this second appellation brought no commercial comfort. However, it was during this period that the artist began his long association with manager **Robert Stigwood**, and he developed a career in pop musicals, appearing in some of the best onstage productions of the era. His debut in the love/rock musical ***Hair*** was followed by ***Jesus Christ Superstar***. He has appeared in several films, including Ken Russell's *Lisztomania*, and had a major role in the film *Stardust* (1974), starring **David Essex**. During the 80s and early 90s his stage appearances have included ***Cats***, ***Blondel***, ***Charlie Girl*** (1986 revival), ***Barnum***, *The Pirates Of Penzance*, *Jesus Christ Superstar* (20th anniversary concert tour) and ***Singin' In The Rain*** (1995). Prior to all that Nicholas finally achieved pop single success with several disco-style numbers for Stigwood's RSO label. 'Dancing With The Captain' and 'Grandma's Party' reached the UK Top 10 in 1976, but his musical career increasingly took a subordinate role to thespian ambitions. Nicholas has since become a highly popular actor on television, performing light comedy and dramatic roles with confidence. One of his most fondly remembered performances was in the top-rated television series *Just Good Friends*, in which he co-starred with Jan Francis. In more recent years Nicholas has turned successfully to production, and he co-presented the smash hit West End revival of the musical ***Grease***, which opened in 1993.

● ALBUMS: *Paul Nicholas* (1977)★★★, *Just Good Friends* (1986)★★★, *That's Entertainment* (1993)★★, *Colours Of My Life* (First Night 1994)★★★.

Nicholls, Horatio

(see **Wright, Lawrence**)

Nicholls, Sue

b. Susan Frances Harmar Nicholls, 23 November 1943, Walsall, West Midlands, England. The daughter of a former Conservative Member of Parliament, she is one of the rare people to star in two top-rated television soap operas. With much stage work under her belt, she joined the cast of UK television's *Crossroads* in 1965 playing waitress Marilyn Gates. She became so popular that a song she performed in the show, 'Where Will You Be', which was written and produced by **Tony Hatch**, climbed into the UK Top 20 in 1968. The success of the record inspired her to quit *Crossroads* and to go on the road as a singer. However, when the follow-up 'All The Way To Heaven' failed, she returned to acting. She later appeared in many other television programmes including popular situation comedies *The Rise And Fall Of Reginald Perrin* (as Mr. Perrin's secretary, Miss Jones) and *Up The Elephant And Round The Castle*. She joined the cast of *Coronation Street* in 1979 and has been a regular member of the top-rated soap opera since 1985, playing the role of (now) Councillor Audrey Roberts.

Nichols, Cowboy Sam

b. 31 August 1918, Eula, Texas, USA. With the encouragement of his grandfather, he started singing cowboy songs and playing guitar as a child. In the early 30s, he played regularly on KNEL Brady but by 1937, he was performing, as Sam Nichols The Roaming Cowboy, on the powerful XEPN Border Radio station at Eagle Pass. Here, like contemporaries **Slim Rinehart** and **Nevada Slim**, he dressed the part, sold his songbooks and proved a popular artist. He remained at XEPN until he joined the US Navy during World War II. After his discharge, he relocated to California, where he worked the clubs, made a few brief film appearances and toured with **Gene Autry** and **Spade Cooley**. He recorded for Memo in 1946, before being signed by **MGM Records**, and he recorded for that label with session musicians, led by Porky Freeman, dubbed for the recordings the Melody Rangers. He wrote several songs that were also recorded by others, especially 'That Wild And Wicked Look In Your Eye', which in 1948 became a Top 10 hit for **Ernest Tubb**, and 'I'm Telling You', which proved popular for Nichols but suffered at the hands of an Audrey Williams recording. He left the music business in 1972 and settled on a ranch near Sonora, Texas.

● COMPILATIONS: *Sam Nichols With The Melody Rangers* (Cattle 1987)★★★.

Nichols, Herbie

b. 3 December 1919, New York City, New York, USA, d. 12 April 1963. In the late 30s and early 40s Nichols played piano with numerous bands in a wide variety of styles. The bands included those of **Herman Autrey**, **Illinois Jacquet**, **Lucky Thompson**, **Edgar Sampson** and **Arnett Cobb**, while the styles ranged across small-group swing, dixieland and R&B. A remarkably original and talented musician, Nichols developed a personal music that owed a debt to bebop, particularly to its more idiosyncratic practitioners such as **Thelonious Monk**, but for much of his life the only gigs he could get were playing Dixieland music, which he came to dislike intensely. In the early 60s, he was able to work occasionally with modern musicians closer to his advanced thinking, among them **Roswell Rudd** and **Archie Shepp**, but by then he was terminally ill with leukaemia (though Rudd also blamed 'a broken heart' brought on by 'years of frustration, neglect and disillusionment'). In recent years Nichols's reputation has grown rapidly and there have been several tribute albums that feature his compositions, notably two on the Soul Note label and one by Holland's Instant Composers Pool Orchestra. Nichols's own recorded legacy, though small, is of outstanding quality: two **Blue Note** trio sessions, reissued as the double album *The Third World*, feature sympathetic support from **Art Blakey** and **Max Roach**. A later trio set for Bethlehem has George Duvivier and **Dannie Richmond**. These records mostly feature his own distinctive and delightful compositions, some of which - '2300 Skiddoo', 'Shuffle Montgomery', 'House Party Starting', 'Hangover Triangle' - look like becoming established standards in the 90s. 'There is charm and interest all around you', Rudd wrote of Nichols's music, 'from bright ripples on down to heavy undercurrents. What a beautiful sense of space! What incredible lyricism! What soulfullness! What grace! What an expansive palette of sonorities!. Wit, taste, discretion, subtleties, nuances . . . and all so personal and individual.'

● ALBUMS: *The Herbie Nichols Quartet* (1952)★★★, *M+N N* (1952)★★★, *The Prophetic Herbie Nichols Volumess 1 & 2/The Third World* (1955)★★★★, *The Herbie Nichols Trio* (Blue Note 1955)★★★, *Out Of The Shadows* (Affinity 1957)★★★★, *The Bethlehem Sessions* (Affinity 1957)★★★, *Love, Gloom, Cash, Love* (1957)★★★, *Love, Gloom, Cash, Love* (Bethlehem 1995)★★.

● COMPILATIONS: *The Complete Blue Note Recordings* 3-CD set (Blue Note 1998)★★★★.

● FURTHER READING: *Four Lives In The Bebop Business*, A.B. Spellman.

Nichols, Keith

b. 13 February 1945, Ilford, Essex, England. Although he was playing the trombone and leading the band at school Nichols also became All-Britain junior accordion champion. He can now play most of the instruments in the bands he leads but excels on piano and trombone. He played with **Dick Sudhalter**'s Anglo-American Alliance (1969) before leading bands of his own like the New Sedalia in the early 70s. He led the Ragtime Orchestra which played scholarly versions of the repertoire, before going to the USA to record with the New **Paul Whiteman** Orchestra. He wrote arrangements for the **New York Jazz Repertory Company**, for **Dick Hyman** and for the **Pasadena Roof Orchestra**. By 1978 he was well equipped to found the **Midnite Follies Orchestra** with **Alan Cohen**. Their aim was to play the music of the 20s and 30s and original pieces in a similar vein. Nichols is an authority on ragtime and earlier styles of jazz, and he works ceaselessly to keep them being performed. In the mid-80s he played with **Harry Gold** (bass saxophone) and led the Paramount Theatre Orchestra. He now leads his own Cotton Club Band.

● ALBUMS: *Ragtime Rules OK?* (1976)★★★, *Hotter Than Hades* (1978)★★★, *Jungle Nights In Harlem* (1981)★★★, *Shakin' The Blues Away* (Stomp Off 1988)★★★, *Doctors Jazz* (Stomp Off 1988)★★, *Chitterlin' Strut* (Stomp Off 1989)★★★, *Syncopated Jamboree* (Stomp Off 1992)★★★, *Keith Nichols* (Stomp Off 1992)★★★, *I Like To Do Things For You* (Stomp Off 1993)★★★.

Nichols, Penny

Folk-singer Penny Nichols was raised in Southern California, USA, and by the mid-60s was performing regularly at the Paradox Club in Orange County alongside other aspirants **Tim Buckley**, **Jackson Browne** and **Steve Noonan**. She made an impressive appearance at the 1966 Big Sur Folk Festival in San Francisco, accompanied by Jim Fielder (bass) and Sandy Konikoff (drums), later of **Buffalo Springfield** and **Gentle Soul** respectively. *Penny's Arcade* probably runs a little too heavily on flower-power for most tastes, but it does contain the remarkable 'Look Around Rock', one of the era's most atmospheric recordings. Nichols enjoyed critical acclaim for shows at New York's Village Vanguard and completed a UK tour supporting **Captain Beefheart** And His Magic Band. However, she had dropped out of music by the end of the decade.

● ALBUMS: *Penny's Arcade* (Buddah 1968)★★.

Nichols, Red

b. Ernest Loring Nichols, 8 May 1905, Ogden, Utah, USA, d. 28 June 1965. Taught by his father, cornetist Nichols quickly became a highly accomplished performer. Strongly influenced by early white jazz bands, and in particular by **Bix Beiderbecke**, he moved to New York in the early 20s and was soon one of the busiest musicians in town. He recorded hundreds of tracks, using a bewildering array of names for his bands, but favouring the Five Pennies, a group which was usually eight pieces or more in size. In these bands Nichols used the cream of the white jazzmen of the day, including one of his closest friends, **Miff Mole** plus **Jimmy Dorsey**, **Joe Venuti**, **Eddie Lang**, **Pee Wee Russell**, **Benny Goodman** and **Jack Teagarden**. Although his sharp business sense and desire for formality and respect alienated him from hard-living contemporaries such as **Eddie Condon**, Nichols remained enormously successful, continuing to lead bands and record until the outbreak of World War II. After a brief spell outside music Nichols returned to performing with a short stint with **Glen Gray**, and then resumed his bandleading career from his new base in California. A sentimental Hollywood biopic, ***The Five Pennies*** (1959), starring **Danny Kaye**, gave his career a boost and during the last few years of his life he was as busy as he had ever been in the 20s. A polished player with a silvery tone and a bold, attacking style which reflected his admiration for Beiderbecke, Nichols at his best came close to matching his idol. As a bandleader he left an important recorded legacy of the best of 20s' white jazz.

● ALBUMS: *Syncopated Chamber Music* (1953)★★★, *Hot Pennies* (1957)★★★★, with the Charleston Chasers *Thesaurus Of Classic Jazz, Vol. 3* (1961)★★★.

● COMPILATIONS: *Class Of '39 - Radio Transcriptions* (1979)★★★, with Miff Mole *Red And Miff, 1925-31* (Village 1982)★★★★, *Rhythm Of The Day* (ASV 1983)★★★, *Feelin' No Pain (1920s-30s)* (Affinity 1987)★★★★, *Great Original Performances 1925-30* (1988)★★★, *Red Nichols And Other Radio Transcriptions* (Meritt 1988)★★★★, *Red Nichols And The Five Pennies Vols 1-5* (Swaggie 1989)★★★★.

Nicholson, J.D.

b. James David Nicholson, 12 April 1917, Monroe, Louisiana, USA, d. 27 July 1991, Los Angeles, California, USA. Nicholson learned to play the piano in church from the age of five. He later emigrated to the west coast where, influenced by the popular black recording artists of the day, he built up a solo act and travelled and performed all over California. In the mid-40s he teamed up with **Jimmy McCracklin** and they made their first recordings together; Nicholson played, McCracklin sang and both their styles were very much in the mould of **Walter Davis**. Over the next decade, Nicholson accompanied a number of well-known artists, such as **Lowell Fulson** and Ray Agee, and also made some records under his own name. Later in the 50s, he joined **Jimmy Reed**'s band, and also played with **Little Walter**. He made a few more records in the 60s.

● COMPILATIONS: *Mr. Fullbright's Blues Vol. 2* (1990)★★★.

Nick And Nora

This show was based on Dashiell Hammett's witty 30s comedy-drama movie, *The Thin Man*, which starred William Powell and Myrna Loy, and spawned several sequels. Its transfer from Hollywood to Broadway provided yet another insight into the agonizing trials and tribulations endured by the creators - and, some would say, the audiences - concerned with a contemporary musical production. After several postponements, the show actually started its previews at the Marquis Theatre in New York on 8 October 1991. These continued for 71 performances - an unprecedented nine weeks - while the highly experienced team of Arthur Laurents (director and librettist), **Charles Strouse** (music) and **Richard Maltby Jnr.**, strove to get the show ready. After numerous changes to the cast, score and book, *Nick And Nora* finally faced the critics on December 8. The story, still set in the film world of the 30s, has Nora Charles (Joanna Gleason) doing a favour for her old girlfriend, the actress Tracy Gardner (Christine Baranski), by trying to find the murderer of studio book keeper, Lorraine Bixby (Faith Prince). Eventually, she gives way to husband Nick (Barry Bostwick), who comes out of retirement to solve the case himself. Not a show to appeal to feminists. There were high hopes for the score. Richard Maltby Jnr. was co-lyricist on ***Miss Saigon***, and his collaborations with David Shire, such as *Baby* and *Starting Here, Starting Now*, had been duly noted. Charles Strouse had composed the music for several big Broadway hits, but his record revealed six flops in a row since ***Annie*** in 1977. Their songs met with a mixed reception. They included 'Is There Anything Better Than Dancing?', 'Everybody Wants To Do A Musical', 'Swell', 'Not Me', 'As Long As You're Happy', 'Look Whose Alone Now', and 'Let's Go Home', which some unkind critics took literally. The number that attracted the most attention was 'Men', which was sung by Faith Prince, and that too, with its lyric, 'I was nuts . . . dropped my pants like a putz', was regarded as 'astonishingly coarse' by one critic, and 'absolute dynamite' by another. There was an air of doom surrounding the production, anyway, and it folded after only nine performances (not forgetting the 71 previews) with estimated losses in excess of $2.5 million.

Nick Of Time - Bonnie Raitt

Although famed primarily for her interpretation of compositions by the likes of **Joni Mitchell**, **John Hiatt**, **James Taylor** and **Paul Brady**, *Nick Of Time* includes two fine Raitt-penned songs. 'The Road's My Middle Name' is an up-tempo blues number, harking back to her early career performing alongside Son House and Mississippi Fred McDowell. The title track is one of her best, a sensitive examination of the traumas of ageing. Throughout the album her voice is haunting and controlled, bringing new meaning and depth to a varied range of material. Bonnie turned 40 gracefully with this album and it gave her unexpected massive success just in the nick of time.

- Tracks: *Nick Of Time; A Thing Called Love; Love Letters; Cry On My Shoulder; Real Man; Nobody's Girl; Have A Heart; Too Soon To Tell; I Will Not Be Denied; I Ain't Gonna Let You Break My Heart Again; The Road's My Middle Name.*
- First released 1989
- UK peak chart position: 51
- USA peak chart position: 1

Nicks, Stevie

b. Stephanie Nicks, 26 May 1948, Phoenix, Arizona, USA. When Stevie Nicks joined **Fleetwood Mac** in January 1975, she not only introduced her talents as a singer and songwriter, but provided a defined focal point during the group's live appearances. A former vocalist with Fritz, a struggling San Francisco band, Nicks moved to Los Angeles with her boyfriend and fellow ex-member **Lindsey Buckingham**. Together they recorded *Buckingham-Nicks*, a promising but largely neglected album, at the Second City Studio in Van Nuys. The collection was subsequently used to demonstrate the facilities to Mick Fleetwood. By coincidence both Nicks and Buckingham were in a nearby room and were introduced to the Fleetwood Mac drummer when he showed interest in their work. Within weeks the duo were invited to join his group to replace the departing **Bob Welch**. Their arrival brought a change in Fleetwood Mac's commercial fortunes. Nicks provided many of the group's best-known and successful songs, including the atmospheric 'Rhiannon' and the haunting 'Dreams'. The latter was one of several excellent compositions that graced the multi-million-selling *Rumours*, although the album itself signalled the collapse of two in-house relationships, including that of Buckingham and Nicks. In 1980, following the release of Fleetwood Mac's much-maligned *Tusk*, the singer began recording a solo album. *Bella Donna*, released the following year, achieved platinum sales and remained on the ***Billboard*** album chart for over two years. It also spawned two US Top 10 singles in 'Stop Dragging My Heart Around', a duet with **Tom Petty** and 'Leather And Lace', which featured former **Eagles** drummer, **Don Henley**. A second selection, *The Wild Heart*, followed in 1983 and this bestseller also produced two major hits in 'Stand Back' and 'Nightbird'. Her third album, *Rock A Little*, was less successful, artistically and commercially, and following its release Nicks entered the Betty Ford Clinic to be treated for drug dependency. She then rejoined Fleetwood Mac for *Tango In The Night*, which marked the departure of Lindsey Buckingham. Although his absence has created more space within the band's framework, a revitalized Nicks continued her solo activities, as exemplified in 1989's *The Other Side Of The Mirror*. She rejoined Buckingham in Fleetwood Mac when the *Rumours* line-up reconvened in 1997.

- ALBUMS: with Lindsey Buckingham *Buckingham-Nicks* (Polydor 1973)★★, *Bella Donna* (Warners 1981)★★★★, *The Wild Heart* (Warners 1983)★★★, *Rock A Little* (Modern 1985)★★, *The Other Side Of The Mirror* (EMI 1989)★★★, *Street Angel* (EMI 1994)★★.
- COMPILATIONS: *Timespace: The Best Of Stevie Nicks* (EMI 1991)★★★, *The Enchanted Works Of Stevie Nicks* 3-CD box set (Atlantic 1998)★★★.

Nico

b. Christa Paffgen (Pavolsky), 16 October 1938, Cologne, Germany, d. 18 July 1988. Introduced to a European social set that included film director Federico Fellini, Nico began an acting career with a memorable appearance in *La Dolce Vita*. Briefly based in London, she became acquainted with **Rolling Stones** guitarist Brian Jones, and made her recording debut with the folk-tinged 'I'm Not Saying'. Nico then moved to New York, where she was introduced to Andy Warhol. She starred in the director's controversial cinema-verité epic, *Chelsea Girls*, before joining his new-found protégés, the **Velvet Underground**. Nico made telling contributions to this seminal group's debut album, but her desire to sing lead on all of the songs brought a swift rebuttal. She resumed a solo career in 1967 with *Chelsea Girl* which included three compositions by a young **Jackson Browne**, who accompanied Nico on live performances, and 'I'll Keep It With Mine', which **Bob Dylan** reportedly wrote with her in mind. **Lou Reed** and **John Cale**, former colleagues in the Velvet Underground, also provided memorable contributions, while the latter retained his association with the singer by producing her subsequent three albums. Here Nico's baleful, gothic intonation was given free rein, and the haunting, often sparse use of harmonium accentuated her impressionistic songs. In 1974 she appeared in a brief tour of the UK in the company of **Kevin Ayers**, John Cale and **Brian Eno**, collectively known as ACNE. A live album of the concert at the Rainbow Theatre in

London was subsequently released. That same year, following the release of *The End*, the singer ceased recording, but re-emerged in the immediate post-punk era. Her Teutonic emphasis inspired several figures, including Siouxsie Sioux of **Siouxsie And The Banshees**, but Nico's own 80s' releases were plagued by inconsistency. Signs of an artistic revival followed treatment for drug addiction, but this unique artist died in Ibiza on 18 July 1988, after suffering a cerebral haemorrhage while cycling in intense heat.

● ALBUMS: *Chelsea Girl* (Verve 1967)★★, *The Marble Index* (Elektra 1969)★★★★, *Desertshore* (Reprise 1971)★★★, with Kevin Ayers, John Cale, Brian Eno *June 1 1974* (Island 1974)★★, *The End* (Island 1974)★★★, *Drama Of Exile* (Aura 1981)★★★, *Do Or Die! Nico In Europe, 1982 Diary* (Reach Out 1983)★★★, *Camera Obscura* (Beggars Banquet 1985)★★, *The Blue Angel* (Aura 1986)★★, *Behind The Iron Curtain* (Dojo 1986)★★, *Live In Tokyo* (Dojo 1987)★★, *Live In Denmark* (Vu 1987)★★, *En Personne En Europe* (One Over Two 1988)★★★, *Live Heroes* (Performance 1989)★★, *Hanging Gardens* (Emergo 1990)★★, *Icon* (Cleopatra 1996)★★, *Janitor Of Lunacy* (Cherry Red 1996)★★, *Nico's Last Concert: Fato Morgana* (SPV 1996)★★★.

● VIDEOS: *An Underground Experience* (Wide Angle/Visionary 1993), *Nico - Heroine* (1994).

● FURTHER READING: *The Life And Lies Of An Icon*, Richard Witts. *Songs They Never Play On The Radio: Nico, The Last Bohemian*, James Young.

Nico Junior

b. 1975, Jones Town, Jamaica, West Indies. Nico moved to the UK with his family in 1989 and became involved in the local **dancehall** scene. His initial experience at the microphone was on the south London-based Papa Love **sound system**. He performed on a variety of sounds alongside many of the UK's top performers, including **Mike Anthony**, **Top Cat** and the star of We The Raggamuffin, Bucky Ranks. In 1993 he recorded his debut, 'Can't Butterfly', a well-received comment on the then current dance craze. His successful debut led to a duet with **Jack Radics**, 'Woman You Safe And Secure', and the braggadocio 'Yo Yo Baby'. Following his initial run of hits, he joined the **Fashion Records** posse, where he recorded the emotional 'Garnett Silk Tribute', alongside 'Salute' and 'Defend The Money'. His success through Fashion led to sessions with a number of producers in the UK, including Lloyd 'Musclehead' Francis and Dennis Rowe for the stylish 'Dapper', while with Top Cat he scored with 'Cantona', and with Daddy Noddy, 'Born Lucky'. The hits, including the favoured 'Heartbeat', continued, but it was the Delroy Clarke and Paul 'Commander B' Blake-produced 'Cartoon Party', in 1998, that led to wider recognition. The success of the tune led to the popular DJ **Glamma Kid** (who was also recording with the prolific duo of Clarkie And Blakie) claiming that Junior had gone 'Loonie Tunie', maintaining the popular rivalry that has elevated the careers of many DJs. Junior maintained his profile when he recorded with the UK-based singer and producer, Slim Batson, for his interpretation of 'No No No'.

Nico, Dr.

b. Nicholas Kasanda Wa Mikalay, 1939, Luluaborg, Zaire, d. 1985, Kinshasa, Zaire. A member of **Joseph Kalle**'s African Jazz in the early 60s, expert guitarist and composer Nico went on to be a founder-member, with Rochereau, of African Fiesta, one of the most popular and influential Zairean bands of the mid and late 60s. He was born into a musical family, but later attended the Leopold II Institute, graduating as a technical teacher in 1957. Despite the qualification, he concentrated on music from then on, inspired by his accordion-playing father and guitarist brother (Mwamba Dechaud). Kasanda soon became a virtuoso guitar player himself, leading to his induction into African Jazz. His reputation among Congolese guitarists was second to none, and during African Jazz's performance at the 1960 Zairean independence celebrations he was given his nickname, Dr. Nico. After joining African Fiesta in 1963 he maintained his popularity and gift for invention, recording hundreds of singles, many of which were local and pan-African hits. He then retired from the music scene in the early 70s, infuriated by the collapse of African Fiesta's Belgian record company, feeling financially cheated. He played only a handful of shows over several quiet years before returning in 1983 with a new recording contract for Togo's Africa New Sound label. Several albums were recorded, usually alongside his brother and with the backing of Les Redoubtables de Abeti. His first American albums followed for the African Music Gallery in Washington. However, this brief period of intense activity was ended by his sudden death (suspected to be alcohol-related) in 1985. His influence on African guitar playing, acknowledged by several experts as the most pivotal of all such innovations, lives on.

● ALBUMS: *Eternal Dr Nico 1963 - 1965* (1963)★★★★, re-released by Sonodisc 1985, *Toute L'Afrique Danse* (Safari Ambience 1974)★★★, *Sanza Zomi Na Mibale* (Safari Ambience 1975)★★★, *Afrique Tayokana* (Safari Ambience 1981)★★★★, *Kassanda Wa Mikalaya* (LKMR 1984)★★★, *Dieu De La Guitare* (Africa New Sound 1985)★★★★, *Aux USA* (Africa New Sound 1985)★★★.

Nicodemus

b. Cecil Willington, 1957, Jamaica, West Indies, d. 1996. Nicodemus came to notoriety as a DJ in the late 70s/early 80s performing on the Socialist Roots **sound system** alongside selector Danny Dread. In 1978 **King Jammy** (then Prince Jammy) gave his name to the Tapetown sound, which flourished when Nicodemus joined the crew. He delivered his chantings in a style similar to **Prince Far I** and **Prince Jazzbo**. He recorded a number of hits, including memorable work with the **Roots Radics** and notable sessions at **Channel One**

Studio. In 1980 Nicodemus released a combination tune with Ranking Trevor, 'Jamaican Rockers Hop', announcing his arrival. He enjoyed a string of hits in 1981, including the adjoining hits 'Gunman Connection' and 'Bone Connection'. The *DJ Clash*, with **Ranking Toyan**, which was issued with a voting card, featured the exceptional 'Hail Nico Dread', 'Bubble Nicodemus Bubble' and 'Tubby's Daddy'. Nicodemus was the featured DJ on **Bingi Bunny**'s 'Him A Natty Dread', which introduced his idiosyncratic style to a wider audience. His reputation was further enhanced by the equally popular combination hits with **Linval Thompson** ('Holding On To My Girlfriend') and Leroy Sibbles ('Rock Steady Party'), while his solo 'Natty Sell A Million' was credited to the Top Ranking Deejay Nicadeamus (sic). Nicodemus's popularity inspired the up-and-coming John Taylor, who called himself Nicodemus Junior as a mark of respect to the DJ responsible for motivating his career. Taylor's fortune changed when he changed his stage name to **Chaka Demus** and joined with **Pliers**. Sporadic hits continued through to the late 80s when Nicodemus linked up with Early B's protégé **Supercat**. His career prospered and he enjoyed a revival, recording for Don Dada's Wild Apache label. His combination venture in 1988 with Supercat, 'Cabin Stabbin', resulted in an all-important US hit, generating new interest in his past repertoire. The veteran DJs recorded two successful albums with their protégés Junior Demus and Junior Cat, joining forces as the Wild Apache crew. The four DJs also featured in a promotional video for the release of 'Scalp Dem' which was considered unorthodox in opting for a Western theme. Nicodemus succumbed to complications from diabetes and died in 1996.

● ALBUMS: *Gunman Connection* (Cha Cha 1981)★★★, *Dancehall Style* (Black Joy 1982)★★★, with Ranking Toyan *DJ Clash* (Greensleeves 1983)★★★★, with Wild Apache Crew *The Good The Bad The Ugly And The Crazy* (Wild Apache 1994)★★★, with Wild Apache Crew *Cabin Stabbin'* (Wild Apache 1994)★★★, with Flabba Holt *King Tubby On The Mix Volume One* (Ernie B 1996)★★★.

Nicol, Simon

b. 13 October 1950, Muswell Hill, London, England. Vocalist/guitarist Nicol was the sole surviving member of the original **Fairport Convention** line-up. He has toured and recorded with **Dave Swarbrick**, and been involved in session work on a number of albums. He has also recorded and toured with, among others, **Art Garfunkel**, **Beth Nielson Chapman**, **Al Stewart**, **John Martyn**, **Julie Covington** and the **Albion Country Band**. Many felt that Simon was overshadowed as a guitarist by former Fairport Convention member **Richard Thompson**. It was not until 1986 that Nicol's long-overdue solo *Before Your Time* was released, although the well-received record did not achieve the commercial success that it deserved. In 1990 Simon provided the music for a video *Singing Games For Children* and, the same year, was recruited for the recording of the debut album by **Beverley Craven**. Despite these other commitments, his recording and touring work with Fairport Convention continues. Although his solo career looks sparse Nicol remains one of the most experienced performers in the UK, playing sessions and touring with countless artists. His heart and soul will always belong to the Fairports and his singing on 1995's *Jewel In The Crown* is excellent. Nicol is now also a full-time member of the Albion Band and featured on *Acousticity* (1993) and *Albion Heart* (1995).

● ALBUMS: with Dave Swarbrick *Live At The White Bear* (1982)★★★, with Swarbrick *In The Club* (1983)★★★, with Swarbrick *Close To The Wind* (1984)★★★, *Before Your Time* (1987)★★★, *Consonant Please Carol* (1992)★★★.

Nicolette

b. Nicolette Okoh, *c.*1964, Glasgow, Scotland. Though born in Scotland, Nicolette was raised in Nigeria, France, Switzerland and Wales. She originally rose to prominence as singer on the sampled-based house hits of **Shut Up And Dance** in the early 90s. Their first female signing, her approach to singing was more blues-based and less shrill than many of the 'garage' divas. She also wrote her own songs, demonstrating a keen talent on singles such as 'Wicked Mathematics'. Other collaborations with the Shut Up And Dance duo, such as 'I'd Like To Wake You Up' and 'Dove Song', are regarded by many as forerunning of the jungle and drum 'n' bass sound. Later she toured with **Massive Attack**, featuring on their *Protection* album, before signing a solo deal with **Talkin' Loud Records**. She was keen to affirm that 'I really do see myself as a dance act', despite her second album featuring more political material such as 'No Government', released as a single. On *Nicolette* she was joined by some of the cream of the UK production teams, including **4 Hero**, Plaid (ex-**Black Dog Productions**) and **Felix Da Housecat**.

● ALBUMS: *Now Is Early* (Shut Up And Dance 1992)★★★, *Nicolette* (Talkin' Loud 1996)★★★★, *Let No-one Live Rent Free In Your Head* (Talkin' Loud 1996)★★★.

Nicols, Maggie

b. 24 February 1948, Edinburgh, Scotland. Nicols is a renowned vocalist in UK jazz and has worked at the roots of experimental jazz since the mid-60s. She started her career in song and dance as a child by enrolling at the Italia Conti Stage School in London's Soho. By the age of 15 she was dancing and singing at the Windmill Theatre and at 16 was singing in cabaret in a Manchester, subsequently appearing at the Moulin Rouge in Paris after undergoing a dancing tour of Europe. By the mid-60s Maggie had turned her attention to jazz and had become a member of the **Spontaneous Music Ensemble**; she was also involved in inaugurating a free-jazz workshop in south London which included therapy work with mental patients, using jazz vocal expression as an emotional outlet. She was responsible for the instigation of several groups including the quartet, **Voice**, which featured **Julie Tippetts** and Phil Minton and which utilized Nicols' own experimental 'scat' language. Her involvement with the Feminist Improvising Group (and its European counterpart, the EWIG) found her working with the *avant garde* bassist **Joëlle Léandre** and the former **Henry Cow** multi-instrumentalist **Lindsay Cooper,** as well as the free-jazz pianist **Irène Schweizer.** In 1982 she collaborated with Léandre and Cooper to record the completely improvised *Live At The Bastille.* That same year, Nicols collaborated with Tippetts again on *Sweet And S'ours.* On this set there featured an example of the duo's idiosyncratic technique, with the use of vacuum-cleaner tubes (on 'Whailing'). 1985's joint effort with Peter Nu was released on **Leo Records** and was funded by the London Arts Council. Nicols has since continued to work in fringe theatre and various groups on the UK jazz scene.

● ALBUMS: with Voice *Voice* (1977)★★★, with Julie Tippetts *Sweet And S'ours* (1982)★★, with Joëlle Léandre, Lindsay Cooper *Live At The Bastille* 1982 recording (1984)★★, with Peter Nu *Nicols 'N' Nu* (1985)★★★, with Irène Schweizer, Paul Lovens, Léandre, Cooper *Live At Taklos* (1986)★★★, with Keith Tippett, Julie Tippetts *Mr. Invisible And The Drunken Sheilas* 1987 recording (1989)★★★.

Niehaus, Lennie

b. 11 June 1929, St. Louis, Missouri, USA. After completing his studies at university in California, to where his family had moved when he was seven years old, alto saxophonist Niehaus joined Jerry Wald and then **Stan Kenton** in 1951. Apart from a spell away in the army, he remained with the Kenton band until 1960. During this period Niehaus also recorded under his own name and played and recorded with other small groups, including that led by **Shorty Rogers.** From the 60s onwards Niehaus was active in film and television studios, writing scores for a number of films including two, *City Heat* (1984) and *Pale Rider* (1985), that starred Clint Eastwood. When Eastwood came to make his film about **Charlie Parker,** ***Bird*** (1988), he invited Niehaus to handle the complex musical problems, which included writing the score and 'engineering' Parker's solos so that they could be re-recorded with new accompaniments. The skill and integrity with which Niehaus accomplished this difficult task represent one of the highlights of the film. A brilliant technician, playing with a hard-edged sound, Niehaus sometimes fails to engage the emotions of his listeners, but for the most part overcomes this failing through his extraordinary rush of exciting ideas.

● ALBUMS: *Lennie Niehaus Vol. 1: The Quintet* (1954-56)★★★, *Lennie Niehaus Vol. 2: The Octet/Zounds!* (1954-56)★★★, *Lennie Niehaus Vol. 3* (1955)★★, *The Lennie Niehaus Quintet With Strings* (1955)★★, *The Lennie Niehaus Sextet* (1956)★★★, *Lennie Niehaus* (1957)★★★.

● COMPILATIONS: *Patterns* (Fresh Sounds 1990)★★★★.

Nielsen-Chapman, Beth

b. Harlington, Texas, USA. Nielsen-Chapman sang harmony on **Tanya Tucker**'s 1988 US number 1 country single 'Strong Enough To Bend', which she wrote with Don Schlitz. She also sang harmony and wrote **Willie Nelson**'s 1989 US country number 1, 'Nothing I Can Do It About It Now'. Her debut album for **Reprise Records** failed to secure her career as a singer, however, although it included her version of 'Down On My Knees' (covered by **Trisha Yearwood**). The 1993 follow-up was an equally strong set, moving further away from country into adult-orientated pop music. Following the sudden death of her husband, Nielsen-Chapman wrote and recorded *Sand & Water,* a touchingly restrained meditation on grief and loss.

● ALBUMS: *Beth Nielsen-Chapman* (Reprise 1990)★★★, *You Hold The Key* (Reprise 1993)★★★, *Sand & Water* (Warners 1997)★★★★.

Niemack, Judy

b. USA. A deep and richly textured singing voice allows Niemack to bring warmth and understanding to ballads and modern jazz standards alike. Her interpretations of songs indicate her awareness of the intentions of composers and lyricists and her performances always display originality and freshness of thought and approach. On *Heart's Desire* she worked with **Kenny Barron** in what was clearly a meeting of minds.

● ALBUMS: *Heart's Desire* (Stash 1992)★★★★.

Nieves, Tito

b. Humberto Nieves, 4 June c.1958, Rio Piedras, Puerto Rico. One of salsa's hit-makers in the late 80s and early 90s, Nieves's family migrated to Brooklyn, New York when he was two years old. The fact that his father played guitar with various trios and that his uncle was a renowned composer, singer and guitarist, created a family climate conducive to music, within which the young Tito studied bass, guitar and drums. Nieves began his professional career in 1975 as a vocalist with Orquesta Cimarrón, which was co-led by the band's lead singer Rafael de Jesús. This was followed by a stint with **Héctor Lavoe.** Tito made his recording debut as a lead vocalist in 1978 when the prominent Puerto Rican composer Johnny Ortiz hired him for *Johnny Ortiz y Taibori.* In 1979 he was invited by composer/producer Ramón Rodríguez to perform lead vocals on the first album by Julio Castro and his Orquesta La Masacre. The same year he became a founder-member of **Clásico, Conjunto** with Rodríguez and executive producer/chorus singer/percussionist Raymond Castro, and appeared on eight of the band's albums before departing in the mid-80s. Nieves signed with Ralph Mercado's RMM Records and made his solo debut on *The Classic* in 1988. The album went gold and contained the hit 'Sonanbulo'. The single 'I'll Always Love You', from his 1989 follow-up *Yo Quiero Cantar,* achieved the distinction of being the first English language salsa tune to reach number 1 in the Puerto Rican hit parade and, with help from WBLS disc jockey Frankie Crocker, was a crossover success on some New York R&B radio stations. Crocker introduced Nieves at the 1990 New York Salsa Festival in Madison Square Garden. with The album won him another gold disc. In February 1990, Tito's stepson died while being arrested. Nieves and Alexandra (a female vocalist with the meringue group the New York Band) duetted on the New York chart-topping English lyrics single 'How Do You Keep The Music Playing', which was included on his 1991 release *Déjame Vivir* and the compilation *Put Your Heart On Salsa In English.*

- ALBUMS: with Johnny Ortiz *Johnny Ortiz y Taibori* (1978)★★★★, with Julio Castro *New Generation Presenta Julio Castro & Orquesta La Masacre* (1979)★★★★, with Conjunto Clásico *Los Rodríguez* (1979)★★★★, *Felicitaciones* (1980)★★★★, *Si No Bailan Con Ellos, No Bailan Con Nadie* (1981)★★★, *Clásicas de Clásico* (1982)★★★, *Las Puertas Abiertas* (1983)★★★, *El Panadero* (1985)★★★, *Llego La Ley* (1985)★★★, *Asi Es Mi Pueblo* (1986)★★★, *The Classic* (1988)★★★★, *Yo Quiero Cantar* (1989)★★★★, *Déjame Vivir* (1991)★★★, *Rompecabeza (The Puzzle)* (1994)★★★.
- COMPILATIONS: *Ray Castro Presenta...Lo Mejor de Conjunto Clásico con Tito Nieves* (1990)★★★★.

Night And Day

Benny Green, the British author and critic, has often commented that if only the screenwriters of these lavish Hollywood film biographies had told the subject's real life story instead of writing the usual insipid puff, some fascinating pictures would have resulted. This theory could have been especially true in the case of *Night And Day* which was released by Warner Brothers in 1946. It was supposed to be a celebration of the smart and sophisticated songwriter **Cole Porter**, but hardly any of the important incidents in his life - apart from his tragic accident - were touched upon. The inclusion of a good many of his magnificent songs more than made up for the omissions, though, and these included 'I've Got You Under My Skin', 'Night And Day', 'Miss Otis Regrets', 'In The Still Of The Night', 'Begin The Beguine', 'What Is This Thing Called Love?', 'Just One Of Those Things', 'I Get A Kick Out Of You', 'Easy To Love', 'You Do Something To Me', 'Let's Do It', 'Old Fashioned Garden', 'Love For Sale', 'You've Got That Thing', and 'Anything Goes'. **Mary Martin** reprised 'My Heart Belongs To Daddy' which she originally introduced to rapturous acclaim in ***Leave It To Me!*** back in 1938, and several of the other numbers were sung by Ginny Simms and Jane Wyman. Cary Grant played Porter, and it was interesting, if unsatisfying, to hear his version of 'You're The Top', one of the composer's all-time great 'list' songs. Alexis Smith was Mrs. Porter, and also cast were Monty Woolley (as himself), Eve Arden, Alan Hale, Victor Francen, Dorothy Malone, Selena Royle, Donald Woods, Henry Stephenson, Sig Rumann, and Carlos Ramirez. Charles Hoffman, Leo Townsend and William Bowers were responsible for the screenplay, and the dances were staged by Leroy Prinz. **Arthur Schwartz**, a legendary songwriter himself, was the producer and Michael Curtiz provided the lacklustre direction. It was photographed in Technicolor by J. Peverell Marley and William Skall. In spite of their obvious drawbacks, these kind of films were always crowd-pullers, and *Night And Day* proved to be no exception, grossing $4 million in North America alone.

Night And Day - Joe Jackson

Jackson's great New York album, full of atmosphere, high-quality musicianship and mature arrangements, put him way beyond the pop of his first two albums. The cosmopolitan flavour is captured on the Latin-styled 'Cancer', Jackson's romantic nature is exposed on the beautiful 'Would You Be My Number Two' and the album's headliner is the modern classic 'Steppin' Out', with its unforgettable bass and piano intro. This album should have been a platform to make Jackson an international artist, but for some reason his career faltered and he was eventually dropped by his record company. Repeated radio play of 'Steppin' Out' should keep this album in print.

- Tracks: *Another World; Chinatown; TV Age; Target; Would You Be My Number Two; Steppin' Out; Breaking Us In Two; Cancer; Real Men; Slow Song.*
- First released 1982
- UK peak chart position: 3
- USA peak chart position: 4

Night Owl - Gerry Rafferty

Ex-Humblebum Rafferty took a while to find success, especially after the managerial problems of his previous band, **Stealers Wheel**. It all came good with *City To City* and 'Baker Street', and this album came shortly after that success. His songwriting was at a peak with easily flowing songs such as 'Get It Right Next Time' and 'Take The Money And Run'. Much of the rancour of his previous band spills over into these lyrics, and of the way he was trying to hold his relationship together. This, therefore, is an honest album from a time in his life that he had difficulty putting behind him. Trauma does produce good songs.

- Tracks: *Days Gone Down; Night Owl; The Way That You Do It; Why Won't You Talk To Me; Get It Right Next Time; Take The Money And Run; Family Tree; Already Gone; The Tourist; It's Gonna Be A Long Night.*
- First released 1979
- UK peak chart position: 9
- USA peak chart position: 29

Night Ranger

This talented and sophisticated American pomp-rock group released a string of first-class albums between 1982 and 1988. Featuring Jack Blades (vocals, bass), Brad Gillis (guitar, ex-**Ozzy Osbourne**), Alan Fitzgerald (keyboards, ex-**Montrose**), Kelly Keagy (drums) and Jeff Watson (guitar), they gigged in and around their home-town of San Francisco as an extension of Gillis's club band, Ranger. They soon attracted the attention of promoter **Bill Graham**, who secured them support slots to **Santana**, **Judas Priest** and the **Doobie Brothers**. They also signed with Neil Bogart's short-lived Boardwalk label, though this decision had a major impact on their later career when Boardwalk was swallowed up by **MCA**, who had little sympathy for the band's rock roots. However, Night Ranger's first four albums made the ***Billboard*** Top 40 charts, with *Seven Wishes* reaching the Top 10 in June 1985. They also enjoyed two Top 10 single hits in the USA with 'Sister Christian' and 'Sentimental Street', peaking at numbers 5 and 8, respectively. *Man In Motion* saw the departure of Fitzgerald as the band adopted a rockier direction. Produced by **Keith Olsen**, the album was their first commercial failure. The band split shortly afterwards, with *Live In Japan*, featuring one of their 1988 concerts, emerging two years later. Jack Blades joined **Damn Yankees** with **Ted Nugent**, **Tommy Shaw** and Michael Cartellone. The name was resurrected in 1992 by Gillis and drummer/vocalist Kelly Keagy with new members, much to the disgust of Blades and Watson. It seemed unlikely that the new formation would add much to the existing Nightranger legacy of solid US AOR.

- ALBUMS: *Dawn Patrol* (Boardwalk 1982)★★★★, *Midnight Madness* (MCA 1983)★★★★, *Seven Wishes* (MCA 1985)★★★★, *Big Life* (MCA 1987)★★★, *Man In Motion* (MCA 1988)★★★, *Live In Japan* (MCA 1990)★★.
- COMPILATIONS: *Greatest Hits* (MCA 1989)★★★.

Nightcrawlers

The Nightcrawlers are a cover organization for the activities of house producer John Reid (b. Glasgow, Scotland). As he summarizes it, 'I see us as a collective of people and I'm the mouthpiece and the driving force behind it.' The Nightcrawlers' first single was 'Living Inside A Dream', but that failed to ignite significant interest. Much more successful was the subsequent effort, 'Push The Feeling On'. This became a major club success but only reached the UK charts when re-released for the third time. Originally issued in 1993, it finally reached the UK Top 30 in October 1994. Previously Reid had been involved in several successful musical projects. After being dropped from his original contract with **Island Records**, Reid had been contacted by producer/writer Ian Levine and asked whether he would be prepared to write songs for him. The results included 'Whenever You Need Me' for Bad Boys Inc., his first major hit, and material for **Eternal**, Gemini and **Optimystic**. The Nightcrawlers' follow-up to 'Push The Feeling On', a repetition of the formula entitled 'Don't Let The Feeling Go', was marginally less successful but became another club hit.

- ALBUMS: *The 12' Remixes* (Arista 1996)★★★.

Nighthawk, Robert

b. Robert McCollum, 30 November 1909, Helena, Arkansas, USA, d. 5 November 1967. Having left home in his early teens, McCollum initially supported himself financially by playing harmonica, but by the 30s had switched to guitar under the tutelage of Houston Stackhouse. The two musicians, together with Robert's brother Percy, formed a string band that was a popular attraction at local parties and gatherings. Robert left the south during the middle of the decade, allegedly after a shooting incident, and settled in St. Louis. He took the name Robert McCoy, after his mother's maiden name, and made contact with several Mississippi-born bluesmen, including **Big Joe Williams** and **John Lee 'Sonny Boy' Williamson**. McCoy accompanied both on sessions for the Bluebird label, who then recorded the skilled guitarist in his own right. His releases included 'Tough Luck' and the evocative 'Prowlin' Nighthawk', which in turn engendered the artist's best-known professional surname. Nighthawk then discovered the electric guitar which, when combined with his already dexterous slide technique, created a sound that allegedly influenced **Earl Hooker**, **Elmore James** and **Muddy Waters**. The latter musician was instrumental in introducing Nighthawk to the Aristocrat (later **Chess**) label. It was here that the artist completed his most accomplished work, in particular two 1949 masters, 'Sweet Black Angel' and 'Anna Lee Blues'. Both songs were procured from **Tampa Red**, whose dazzling, clear tone bore an affinity to jazz and was an inspiration for Nighthawk's approach. However, his disciple was unable or unwilling to consolidate the success these recordings secured, and although he continued to record in Chicago, Nighthawk often returned to Helena where he performed with his son, Sam Carr. The guitarist's last substantial session was in 1964 when he completed two tracks, 'Sorry My Angel' and 'Someday', with a backing band that included **Buddy Guy** and **Walter 'Shakey' Horton**. Robert Nighthawk died in his home-town on 5 November 1967, leaving behind a small but pivotal body of work.

- COMPILATIONS: *Bricks In My Pillow* (1977)★★★, with Elmore James *Blues In D Natural* (1979)★★★★, *Complete Recordings, Vol. 1 1937* (1985)★★★★, *Complete Recordings, Vol. 2 1938-40* (1985)★★★★, *Live On Maxwell Street* (Rounder 1988)★★★, *Black Angel Blues* (Chess 1989)★★★, *Houston Stackhouse* (Testament 1995)★★★, with the Wampus Cats *Toastin' The Blues* (Inside Memphis 1996)★★★.

Nighthawks

(see **Thackery, Jimmy**)

Nightingale, Annie

b. *c.*1947, England. Although most readily associated with the BBC Radio schedules of the 70s and for her presentation of television programme ***The Old Grey Whistle Test***, Nightingale has remained active within broadcasting through to the present. She began her career in newspaper journalism, writing as a columnist for the *Daily Express* among other publications, before spending 12 years hosting *The Request Show* on BBC Radio 1. Though her profile diminished in the intervening years, in the mid-90s she was still hosting a Sunday morning programme between 2 and 4 am. However, rather than the rock and new wave sounds with which she was formerly identified, her current playlist on *The Chill Out Zone* is dedicated to the 'after club' crowd - and features selections from techno, ambient and jungle artists. In 1996 samples from the programme were packaged together by **Heavenly Records** for release as a various artist's album entitled *Annie On One*. In 1997, during a visit to Haiti, Nightingale was attacked by a mugger and seriously injured.

● ALBUMS: various *Annie On One* (Heavenly 1996)★★★★.

Nightingale, Maxine

b. 2 November 1952, Wembley, London, England. Although Nightingale made her recording debut in 1968, early acclaim was garnered from a series of roles in the stage productions of ***Hair***, ***Jesus Christ Superstar*** and ***Godspell***. She resumed a solo career during the 70s, achieving an international hit with the compulsive 'Right Back Where We Started From'. This infectious performance, featured heavily in Paul Newman's cult movie *Slapshot*, reached number 8 in the UK and number 2 in the USA, but although 'Love Hit Me' also reached the UK Top 20, the singer was unable to sustain consistent success. 'Lead Me On', a flop at home, climbed to number 5 in the USA in 1979, but proved to be her last substantial release.

● ALBUMS: *Right Back Where We Started From* (United Artists 1976)★★★, *Love Hit Me* (United Artists 1977)★★★, *Night Life* (United Artists 1977)★★, *Love Lines* (United Artists 1978)★★, *Lead Me On* (United Artists 1979)★★, *Bittersweet* (Liberty 1981)★★, *It's A Beautiful Thing* (Highrise 1982)★★.

Nightingales

After a series of low-key UK school bands, **Robert Lloyd** (b. 1959, Cannock, Staffordshire, England) formed the Prefects - one of the earliest punk bands - who toured with the **Clash**. They split up in 1979 and Lloyd assembled the Nightingales using the best of the musicians who had passed through the ranks of the Prefects. The first of many subsequent Nightingales line-ups were Alan and Paul Apperley, Joe Crow, Eamonn Duffy and Lloyd himself. They were ably championed by BBC disc jockey **John Peel**, for whom Lloyd has recorded more sessions under various guises than any other artist. Peel himself said of them: '(their performances) will serve to confirm their excellence when we are far enough distanced from the 1980s to look at the period rationally, and other, infinitely better known bands stand revealed as charlatans'. The Nightingales' debut single, 'Idiot Strength', was released in 1981 on the band's own Vindaloo label in association with **Rough Trade Records**. Joe Crow then departed and his replacements, Nick Beales and Andy Lloyd, two of 15 personnel who would pass through the ranks, brought a totally different sound to the band. **Cherry Red Records** picked them up and the band's career began in earnest. Lloyd soon established himself as one of the more interesting lyricists of the independent chart. Most of his tirades were draped in humour: 'I'm too tired to do anything today, but tomorrow I'll start my diet, and answer some of my fan mail ('Elvis: The Last Ten Days'). Alternatively: 'I worked in a bakery . . . the jokes were handed down like diseases, I only worked there for the bread.' The lack of success of subsequent releases led Lloyd and friends to the new Red Flame label started by Dave Kitson, the promoter of the Moonlight Club in London's Hampstead. Still unhappy with the way record companies were handling his band's career, Lloyd decided to reactivate the Vindaloo label. Ironically, this led to the demise of the Nightingales as Lloyd needed to spend more time as songwriter, producer and label boss for his relatively successful roster of artists such as **We've Got A Fuzzbox And We're Gonna Use It** and comedian Ted Chippington. When Fuzzbox toured America, taking the Nightingales' keyboard player with them, Lloyd dissolved the group and concentrated on a solo career. The Nightingales' legacy was wrapped up in 1991 with a compilation album for Mau Mau Records with sleeve-notes written by a still devoted John Peel.

● ALBUMS: *Pigs On Purpose* (Cherry Red 1982)★★★, *Hysterics* (Red Flame 1983)★★★, *In The Good Old Country Ways* (Vindaloo 1986)★★★, *The Peel Sessions EP* (Strange Fruit 1988)★★★.

● COMPILATIONS: *Just A Job* (Vindaloo 1983)★★★, *What A Scream* (Mau Mau 1991)★★★.

Nightman

Swedish pop group the Nightman comprises three musicians - Pär Brumark (vocals), Magnus Velgas (guitar) and Stry Kanarie (guitar). They formed in 1992 and were soon offered a contract with the CNR Records label. Their image was immediately distinctive - the group dressing like extras from 60s b-movies and horror films. Brumark's appearance, in particular, was unusual - he usually appeared bedecked in a top hat and tails for press photographs. The group's principal writer, he brought a history of successful songwriting to the group, having worked with Grammy award-winner Jean-Pierre Millars in France (together the enjoyed a major hit with the song 'Let Me Be Your No. 1'). Velgas has previously worked as a session guitarist and engineer in London, Sydney and Los Angeles, while Kanarie was previously a founder-member of the Swedish cult bands Ebba Grön and Rymdimperiet. Nightman's debut single, 'News', announced their style - a mix of pop/dance with strong rock guitar undercurrents. The subsequent album, *Divided Colours Of The Nightman* (a pun on Benetton's advertising), included several guest artists and remixers such as Treble And Bass.

● ALBUMS: *Divided Colours Of The Nightman* (CNR 1994)★★★.

Nightmares On Wax

Based in Leeds, England, they began as a duo of George Evelyn (DJ EASE) and Kevin Harper. In the early 80s Evelyn spent time breakdancing with the Soul City Rockers, alongside future members of **Unique 3**, and as Nightmares On Wax he began DJing with Harper at parties and then clubs in the mid-80s. At they same time they recorded three tracks, 'Let It Roll', 'Stating A Fact' and 'Dextrous', which they consequently sent out as a demo to various record companies in the UK and New York. Having been turned down, they released 'Let It Roll' on their own Positive Records which went on to sell 2,000 copies. In the meantime, they had met Steve Beckett who asked them to join **Warp Records**, who made 'Dextrous' their second release in 1989. Together with the work of such groups as **LFO**, Unique 3 and the Forgemasters, this track and 'Aftermath' (a UK Top 40 hit in 1990) helped to create the sound known as bleep. 'Aftermath' was unique in that its rhythms, although built on a solid four-on-the-floor foundation, sound like an embryonic drum 'n' bass track. Their next release, 'A Case Of Funk' (1991), was a successful club hit. According to many, the group's first album *A Word Of Science* (1991) created a blueprint for the trip-hop movement of the 90s as it merged funk and hip-hop rhythms with stark electronics, but at the time of its release it seemed to confuse those who had eagerly consumed NOW's straight dance singles. Subsequent releases, including 'Set Me Free' and 'Happiness', continued to gain critical applause. In 1992 Harper left to concentrate on his career as a DJ. Evelyn spent several years collecting samples, recording demos and co-running the club Headz in Leeds and released a few jazzy house tracks on the Warp subsidiary Nucleus. He eventually made his comeback as NOW in 1995 with the album *Smoker's Delight*, on which he worked with a guitarist, bassist, keyboard-player, rapper and singer. This low-tempoed abstract hip-hop album takes in a broad range of influences, including funk, soul, jazz and dub, and even touches on C&W. The following year Evelyn released 'Still Smokin'' and in 1997 remixed **Omar**'s 'Sayin' Nothin''.

● ALBUMS: *A Word Of Science* (Warp 1991)★★★★, *Smoker's Delight* (Warp 1995)★★★★.

Nightnoise

Nightnoise are a Celtic/new age group inaugurated in Portland, Oregon, USA, by former **Bothy Band** member Michael O'Domhnaill and USA native Bill Oskay. O'Domhnaill spent 12 years playing guitar in the Bothy Band then four as a duo playing with Kevin Burke. Nightnoise presented him with an opportunity to escape traditional Irish jigs and reels. Though like Burke new partner Bill Oskay was also a fiddler, his style was entirely different - rooted in the classical tradition. The 'free-flowing pieces' they came up with during improvisations encouraged them to believe there was potential in forming a long-term partnership, with O'Domhnail playing piano and harmonium in addition to guitar. Two pieces they recorded at Oskay's four-track studio in Portland were tentatively mailed out to industry contacts. **William Ackerman** of **Windham Hill Records** offered them the chance to record a full album in the same vein. The results of this invitation were then released as *Nightnoise*, credited to O'Domhnaill and Oskay. The reaction was positive and sales were sufficient to make Nightnoise, as they now billed themselves, a permanent vehicle. Despite O'Domhnaill's reluctance to tour after 16 years on the road, Nightnoise also played their first shows, with the addition of O'Domhnaill's sister, Triona (also a former member of the Bothy Band) on piano and harmonium and flute/whistle player Brian Dunning. In 1995 Dunning returned to his full-time job as a studio producer and arranger, and was replaced by Johnny Cunningham (ex-**Silly Wizard**, **Relativity**). By now Nightnoise had acquired a significant reputation for their music, though they continued to have difficulty with their placing in a 'new age' category.

● ALBUMS: Michael O'Domhnaill And Bill Oskay *Nightnoise* (Windham Hill 1991)★★★, as Nightnoise *Parting Tide* (Windham Hill 1990)★★★, *A Different Shore* (Windham Hill 1995)★★★★, *The White Horse Sessions* (Windham Hill 1997)★★.

Nightwing

After the demise of UK band **Strife** in 1978, bassist/vocalist Gordon Rowley formed Nightwing, with Alec Johnson (guitar), Eric Percival (guitar), Kenny Newton (keyboards) and Steve Bartley (drums). They debuted in 1980 with *Something In The Air*, a grandiose AOR album in the style of **Styx**, **Kansas** or **Journey**. Percival quit shortly after its release, and the band continued as a four-piece to record *Black Summer*. This moved towards a more metallic style, in keeping with the **New Wave Of British Heavy Metal**, which was in full swing at the time. The band expanded once more to a five-piece with the arrival of vocalist Max Bacon for the rawer *Stand Up And Be Counted*. Bacon's stay was short-lived as he moved on to **Bronz**, with Johnson also breaking ranks soon afterwards. Dave Evans and Glynn Porrino were swiftly recruited to fill in on vocals and guitar, but their compositional abilities failed to match those of Johnson. Consequently, *My Kingdom Come* represented the nadir of the band's creative capabilities. Nightwing were clearly in their death throes and finally resigned hope after the disappointing *Night Of Mystery, Alive!, Alive!*

● ALBUMS: *Something In The Air* (Ovation 1980)★★★, *Black Summer* (Gull 1982)★★★★, *Stand Up And Be Counted*

(Gull 1983)★★★, *My Kingdom Come* (Gull 1984)★★, *Night Of Mystery, Alive!, Alive!* (Gull 1985)★★, *Natural Survivors* 80s recordings (Neat 1996)★★★.

Nilsson

b. Harry Edward Nelson III, 15 June 1941, Brooklyn, New York, USA, d. 15 January 1994, Los Angeles, California, USA. Nelson moved to Los Angeles as an adolescent and later undertook a range of different jobs before accepting a supervisor's position at the Security First National Bank. He nonetheless pursued a concurrent interest in music, recording demos of his early compositions which were then touted around the city's publishing houses. Producer **Phil Spector** drew on this cache of material, recording 'Paradise' and 'Here I Sit' with the **Ronettes** and 'This Could Be The Night' with the **Modern Folk Quartet**. None of these songs was released contemporaneously, but such interest inspired the artist's own releases for the Tower label. These singles - credited to 'Nilsson' - included 'You Can't Take Your Love Away From Me' and 'Good Times' (both 1966). The following year the **Yardbirds** recorded his 'Ten Little Indians', and Nilsson finally gave up his bank job upon hearing the **Monkees**' version of another composition, 'Cuddly Toy', on the radio. He secured a contract with **RCA Records** and made his album debut with the impressive *Pandemonium Shadow Show*. The selection was not only notable for Nilsson's remarkable three-octave voice, it also featured 'You Can't Do That', an enthralling montage of **Beatles** songs that drew considerable praise from **John Lennon** and inspired their subsequent friendship. The artist's own compositions continued to find favour with other acts; the **Turtles** recorded 'The Story Of Rock 'N' Roll', **Herb Alpert** and **Blood, Sweat And Tears** covered 'Without Her', while **Three Dog Night** enjoyed a US chart-topper and gold disc with 'One'. Nilsson's own version of the last-named song appeared on *Ariel Ballet* - a title derived from his grandparents' circus act - which also included the singer's rendition of **Fred Neil**'s 'Everybody's Talking'. This haunting recording was later adopted as the theme to the film *Midnight Cowboy* and gave Nilsson his first US Top 10 hit. *Harry* included 'The Puppy Song', later a smash for **David Cassidy**, while *Nilsson Sings Newman* comprised solely **Randy Newman** material and featured the songwriter on piano. This project was followed by *The Point*, the soundtrack to a full-length animated television feature, but Nilsson's greatest success came with *Nilsson Schmilsson* and its attendant single, 'Without You'. His emotional rendition of this **Badfinger**-composed song sold in excess of 1 million copies, topping both the US and UK charts and garnering a 1972 Grammy for Best Male Pop and Rock Vocal Performance. Having completed the similarly-styled *Son Of Schmilsson*, this idiosyncratic performer confounded expectations with *A Little Touch Of Schmilsson In The Night*, which comprised beautifully orchestrated standards including 'Makin' Whoopee' and 'As Time Goes By'. Nilsson's subsequent career was blighted by well-publicized drinking with acquaintances John Lennon, **Keith Moon** and **Ringo Starr**. Lennon produced Nilsson's *Pussy Cats* (1974), an anarchic set fuelled by self-indulgence, which comprised largely pop classics, including 'Subterranean Homesick Blues', 'Save The Last Dance For Me' and 'Rock Around The Clock'. Starr, meanwhile, assisted the artist on his film soundtrack, *Son Of Dracula*. Ensuing releases proved inconsistent, although a 1976 adaptation of *The Point*, staged at London's Mermaid Theatre, was highly successful, and marked the reunion of former Monkees Davy Jones and Mickey Dolenz. By the 80s Nilsson had largely retired from music altogether, preferring to pursue business interests, the most notable of which was a film distribution company based in California's Studio City. However, in 1988 RCA released *A Touch More Schmilsson In The Night* which, in common with its 1973 predecessor, offered the singer's affectionate renditions of popular favourites, including two of **E.Y. 'Yip' Harburg**'s classics, 'It's Only a Paper Moon' and 'Over The Rainbow'. The unyielding paradox of Nilsson's career is that despite achieving recognition as a superior songwriter, his best-known and most successful records were penned by other acts.

● ALBUMS: *Pandemonium Shadow Show* (RCA Victor 1967)★★★, *Ariel Ballet* (RCA 1968)★★★, *Harry* (RCA 1969)★★★, *Skidoo* film soundtrack (RCA 1969)★★, *Nilsson Sings Newman* (RCA 1970)★★★★, *The Point* (RCA 1971)★★★, *Nilsson Schmilsson* (RCA 1971)★★★★, *Son Of Schmilsson* (RCA 1972)★★, *A Little Touch Of Schmilsson In The Night* (RCA 1973)★★★★, *Son Of Dracula* (Rapple 1974)★★, *Pussy Cats* (RCA 1974)★★★, *Duit On Mon Dei* (RCA 1975)★★, *The Sandman* (RCA 1975)★★, *That's The Way It Is* (RCA 1976)★★★, *Knillssonn* (RCA 1977)★★, *Night After Night* (1979)★★, *Flash Harry* (Mercury 1980)★★, *A Touch More Schmilsson In The Night* (RCA 1988)★★.

● COMPILATIONS: *Early Years* (One Up 1972)★★, *Ariel Pandemonium Ballet* (RCA 1973)★★★, *Early Tymes* (DJM 1977)★, *Nilsson's Greatest Music* (RCA 1978)★★★, *Harry And ...* (1979)★★, *Diamond Series: Nilsson* (Diamond Series 1988)★★, *Nilsson '62 - The Debut Sessions* (Retro 1996)★★, *As Time Goes By ... The Complete Schmilsson In The Night* (Camden 1997)★★★.

Nina And Frederick

This Danish singing duo was popular in the late 50s and early 60s. Nina Möller had married the wealthy Danish aristocrat Baron Frederik Jan Gustav Floris van Pallandt (b. 14 May 1934, Copenhagen, Denmark, d. 15 May 1994, Puerto Talera, Philippines) in 1954, and teamed up with her husband to record a string of duo hits, including 'Mary's Boy Child' (1959), 'Little Donkey' (1960) and 'Sucu Sucu' (1961). After having three children, they separated in 1969 largely because he wanted to retire and she did not (the marriage was dissolved in

1976). The Baron, a descendant of a Dutch ambassador to Denmark, became a virtual recluse on a farm in Ibiza (briefly purchasing the publishing rights to Burke's Peerage), then Mindoro in the Phillipines. Nina, meanwhile, ventured into cabaret and acting, making her film debut in Robert Altman's *The Long Goodbye* in 1973, co-starring with Elliot Gould. She was later implicated in a minor scandal in the early 70s when she went on holiday with Clifford Irving, the fraudulent biographer of Howard Hughes, who was later jailed. In 1980 she appeared briefly in *American Gigolo*, later adding a second Altman movie to her resumé. Although they were divorced in 1976, Nina flew out to the Philippines to bring Frederick's body back to Europe after he became the victim of a 'mysterious professional killing', along with his girlfriend Susannah, in 1994.

● ALBUMS: *Nina And Frederick* i (Pye 1960)★★★, *Nina And Frederick* ii (Pye 1961)★★★, *An Evening With Nina And Frederick At The Royal Albert Hall* (Pye 1966)★★★, *Dawn* (1967)★★★.

● COMPILATIONS: Nina Möller*Golden Hour Presents Nina* (1978)★★.

Nine

This musical adaptation of Federico Fellini's 1963 movie *Eight And A Half*, had a book by Arthur Kopit, and music and lyrics by the Broadway newcomer Maury Yeston. It opened on 9 May 1982 at the 46th Street Theatre in New York. The story follows film director Guido Contini (Raul Julia) to Europe in his quest to recharge his physical and emotional batteries, and revitalize his personal life and career. This applies particularly to his continually changing relationships with the women in his life, such as his wife (Karen Akers), his first love, Saraghina (Kathi Moss), his mother (Taina Elg), his close friend and professional colleague, Liliane LaFleur (Liliane Montevecchi), his latest discovery, (Shelley Burch), and his current mistress, Carla (Anita Morris). Yeston's innovative and tuneful score was greeted with enthusiasm, and contained songs such as 'Be Italian', 'My Husband Makes Movies', 'Only With You', 'Be On Your Own', 'Folies Bergéres', 'A Call From The Vatican', 'Nine', 'Unusual Way', 'Simple', 'Getting Tall', and 'The Grand Canal'. **Tommy Tune** and Thommie Walsh were responsible for the choreography and reprised their collaboration a year later for ***My One And Only***. Tune also directed the piece, and his extraordinary staging of a production that only included one adult male, four boys, and 21 women, was generally acclaimed. He won a **Tony** Award for his work, and *Nine* gained further Tonys for best musical, score, and featured actress (Liliane Montevecchi). The show surprised many critics, and ran for 732 performances. Productions were mounted in other countries, including Australia, where it starred John Diedrich. A concert version was presented at London's Festival Hall in 1992, with Liliane Montevecchi and Jonathan Pryce, the versatile actor who came to prominence as the Engineer in ***Miss Saigon***. The resulting two-CD set featured Ann Crumb, **Elaine Paige**, and a chorus of over 100, and is regarded as the most complete recorded version of Yeston's score. In 1996 London audiences saw a Donmar Warehouse production, with Larry Lamb as Guido, heading an impressive cast which included Sara Kestelman, Susannah Fellows, Jenny Galloway, Clare Burt, Eleanor David, Dilys Laye, Kiran Hocking, and Ria Jones.

Nine Below Zero

A powerful and exciting UK R&B band of the late 70s, the group took its name from a song by **Sonny Boy 'Rice Miller' Williamson** and was led by guitarist/singer Dennis Greaves and virtuoso harmonica player Mark Feltham. With Peter Clark (bass, vocals) and Kenny Bradley (drums), Feltham recorded the EP *Packed Fair And Square* (1979). This led to a recording contract with **A&M Records** and a live recording at London's Marquee Club where Nine Below Zero had a residency. The producer was **Glyn Johns**. With Stix Burkey replacing Bradley, the second album included some original songs while *Third Degree* was a minor UK hit. The band dissolved in the mid-80s as Feltham concentrated on session work and Greaves went on to a solo career and became a member of the **Truth**. However, Feltham revived Nine Below Zero at the end of the decade, signing a new recording contract with the China label. By the mid-90s they were recording with the mighty A&M when roots blues was experiencing a small rebirth.

● ALBUMS: *Live At The Marquee* (A&M 1980)★★★★, *Don't Point Your Finger* (A&M 1981)★★★, *Third Degree* (A&M 1982)★★★★, *Live At The Venue* (China 1990)★★★, *Off The Hook* (China 1992)★★★, *Live In London* (Indigo 1995)★★★, *Ice Station Zebro* (A&M 1996)★★, *Covers* (Zed 1997)★★.

Nine Inch Nails

Trent Reznor (b. 17 May 1965, Mercer, Pennsylvania, USA), the multi-instrumentalist, vocalist, and creative force behind Nine Inch Nails, trained as a classical pianist during his small-town Pennsylvania childhood, but his discovery of rock and early industrial groups, despite his dislike of the 'industrial' tag, changed his musical direction completely. Following a period working in a Cleveland recording studio and playing in local bands, Reznor began recording as Nine Inch Nails in 1988. The dark, atmospheric *Pretty Hate Machine*, written, played and co-produced by Reznor, was largely synthesizer-based, but the material was transformed onstage by a ferocious wall of guitars, and show-stealing Lollapalooza performances in 1991. Coupled with a major US hit with 'Head Like A Hole', it brought platinum status. Inspired by the live band, Reznor added an abrasive guitar barrage to the Nine Inch Nails sound for *Broken* (a subsequent remix set was titled *Fixed*), which hit the US Top 10, winning a Grammy for 'Wish'.

'Happiness In Slavery', however, courted controversy with an almost universally banned video, where performance artist Bob Flanagan gave himself up to be torn apart as slave to a machine, acting out the theme of control common to Reznor's lyrics. Reznor also filmed an unreleased full-length *Broken* video, which he said 'makes "Happiness In Slavery" look like a Disney movie'. By this time, Reznor had relocated to Los Angeles, building a studio in a rented house at 10050 Cielo Drive, which he later discovered was the scene of the Tate murders by the Manson family (much to his disgust, due to eternal interview questions thereafter about the contribution of the house's atmosphere to *The Downward Spiral*). Occupying the middle ground between the styles of previous releases, *The Downward Spiral*'s multi-layered blend of synthesizer textures and guitar fury provides a fascinating soundscape for Reznor's exploration of human degradation through sex, drugs, violence, depression and suicide, closing with personal emotional pain on 'Hurt': 'I hurt myself today, To see if I still feel, I focus on the pain, The only thing that's real'. *The Downward Spiral* made its US debut at number 2, and a return to live work with Robin Finck (guitar), Danny Lohneer (bass, guitar), James Woolley (keyboards) and Reznor's long-time friend and drummer Chris Vrenna drew floods of praise, with Nine Inch Nails being one of the most talked-about acts at the **Woodstock** anniversary show. The first non-Nine Inch Nails releases on Reznor's Nothing label appeared in 1994, and the band also found time to construct an acclaimed soundtrack for Oliver Stone's film *Natural Born Killers*. In the following year Reznor announced plans to record an album with circus 'freak show' specialist Jim Rose, stating with typical bombast: 'the record will confront just about every issue that upsets people. It will be non-PC in every way imaginable'. In 1996/7 Reznor worked with film director David Lynch on the music score for *Lost Highway*.

- ALBUMS: *Pretty Hate Machine* (TVT 1989)★★★, *Broken* mini-album (Nothing 1992)★★, *Fixed* mini-album (Nothing 1992)★★, *The Downward Spiral* (Nothing 1994)★★★★, *Further Down The Spiral* remix mini-album (Island 1995)★★★.
- FURTHER READING: *Nine Inch Nails*, Martin Huxley.

9 Lazy 9

(see **Funki Porcini**)

Nine Lives - Aerosmith

Just like the Doctor Seuss-styled top hat that Steven Tyler pops out of on stage, **Aerosmith** conjured up an unexpectedly great album. Sounding rejuvenated, there are enough strong new songs to add permanently to their (still) magnetic stage show. Standard Aerosmith rock comes in the shape of the excellent title track, and the album's first hit single, 'Falling In Love'. Equally good, but more interesting, are the mantic-styled 'Taste Of India' and the cheeky sexual innuendo in the many shades of 'Pink'. Lyrics such as 'pink as the bing on your cherry' show that Tyler still has a sense of humour.

- Tracks: *Nine Lives; Falling In Love; Hole In My Soul; Taste Of India; Full Circle; Something's Gotta Give; Ain't That A Bitch; The Farm; Crash; 10; Pink; Falling Off; Attitude Adjustment; Fallen Angels.*
- First released 1997
- UK peak chart position: 4
- USA peak chart position: 1

999

This London-based, UK punk band was formed in May 1977. Dispensing with earlier names such as the Dials, 48 Hours and the Fanatics, Nick Cash (b. Keith Lucas, 6 May 1950, Gosport, Hampshire, England; guitar, vocals) was a former **Kilburn And The High Roads** guitarist and studied at Canterbury College Of Art under **Ian Dury**. Cash teamed up with Guy Days (guitar), Jon Watson (bass) and Pablo LaBrittain (drums) who set out to establish themselves on the thriving live scene in the capital. After releasing the fiery 'I'm Alive' on their own LaBrittain Records, United Artists signed them and quickly reissued it. Two further singles, 'Nasty Nasty' and 'Emergency', were equally memorable for their energetic melodies, though 1978's debut album featured several weaker tracks. *Separates* was stronger, with compelling numbers such as the single 'Homicide' resorting to muscular choruses instead of simple speed. However, LaBrittain was the subject of a motoring accident on the band's return from Scandinavia, and was replaced by friend Ed Case. With high sales of all their product in the USA, the band undertook a series of lucrative tours across the Atlantic, which earned them a degree of resentment from domestic supporters. Following the return of LaBrittain to the fold, the group signed a new contract with Radarscope Records, eventually transferring to **Polydor Records**. *The Biggest Prize In Sport* and *Concrete* represented their most accomplished work, although two follow-up cover version singles were evidence that inspiration was in short supply. This observation is certainly true of 1983's *13th Floor Madness*, though their last studio album *Face To Face* was more convincing. By the end of 1985 Watson had left and was replaced by Danny Palmer, with the band once more concentrating on touring in Europe and America. In the 90s they have been the subject of a welter of compilations and live albums in the wake of renewed interest in punk nostalgia, but the better elements of their back-catalogue argue strongly against the 'dregs of punk' tag that has hung around their necks in recent times.

- ALBUMS: *999* (United Artists 1978)★★★, *Separates* (United Artists 1978)★★★, *High Energy Plan* US version of *Separates* with different track-listing (PVC 1979)★★★, *The Biggest Prize In Sport* (Polydor 1980)★★★, *The Biggest Tour In*

Sport live mini-album (Polydor 1980)★★★, *Concrete* (Polydor 1981)★★★, *13th Floor Madness* (Albion 1983)★★, *Face To Face* (Labrittain 1985)★★★, *You Us It* (1994)★★.
●COMPILATIONS: *The Singles Album* (United Artists 1980)★★★, *Greatest Hits* (Albion 1984)★★, *In Case Of Emergency* (Dojo 1986)★★, *Lust Power And Money* (ABC 1987)★★, *Live And Loud!!* (Link 1989)★★, *The Cellblock Tapes* (Link 1990)★★, *The Early Stuff - The UA Years* (EMI 1992)★★★.
●VIDEOS: *Feelin' Alright With The Crew* (Jettisoundz 1987).

1910 Fruitgum Company

The aptly named Fruitgum Company were at the forefront of a brief wave of bubblegum-pop in the late 60s. Bubblegum was a form that offered solid dance beats, infantile lyrics and catchy choruses built around instantly hummable melody lines. The Super K production team of **Jeff Katz** and Jerry Kasenetz were masters of the form and specialized in studio in-house creations such as the Fruitgum Company. Writer Joey Levine was the voice behind the hits which began with the nursery game anthem 'Simon Says' in 1968 and continued with '1, 2, 3, Red Light', 'Goody Goody Gumdrops', 'Indian Giver' and 'Special Delivery'. A touring troupe headed by Levine was hastily assembled and kept this manufactured group alive until they became expendable at the end of the decade.
●ALBUMS: *Simon Says* (1968)★★, *1, 2, 3, Red Light* (1968)★★, *Indian Giver* (1969)★★, *1910 Fruitgum Company And Ohio Express* (1969)★★★.

1962-66 - The Beatles

From the famous pair of red and blue, this one was always the poor relative, being one or two positions behind in the charts and selling one or two million fewer copies. Quite why will never be known, as the singles contained on this were bigger hits, and make for a better greatest hits package. You cannot tamper with the general opinion of the record buying public. What would be easier is that the every government throughout the world give every child a complete set of **Beatles** albums when they start school. They will always be the greatest popular 'beat combo' in the world.

- Tracks: *Love Me Do; Please Please Me; From Me To You; She Loves You; I Want To Hold Your Hand; All My Loving; Can't Buy Me Love; A Hard Day's Night; And I Love Her; Eight Days A Week; I Feel Fine; Ticket To Ride; Yesterday; Help; You've Got To Hide Your Love Away; We Can Work It Out; Day Tripper; Drive My Car; Norwegian Wood; Nowhere Man; Michelle; In My Life; Girl; Paperback Writer; Eleanor Rigby; Yellow Submarine.*
- First released 1973
- UK peak chart position: 3
- USA peak chart position: 3

1967-70 - The Beatles

The famous red and blue double albums were finally released on CD in 1994 to a public outcry, with complaints that the price was too high. The record company argued that it was the high royalty negotiated with the artists that hiked up the price of a double CD. It made no difference whatsoever: both albums zoomed into the charts as everybody forked out £20 for the pleasure of buying tracks they already owned in some other shape or form - such is the power of the greatest pop group that ever was and will ever be. No discussion of the tracks is necessary - they are already part of our national heritage, and should be sung in morning assembly in every school in every part of the world.

- Tracks: *Strawberry Fields Forever; Penny Lane; Sgt. Pepper's Lonely Hearts Club Band; With A Little Help From My Friends; Lucy In The Sky With Diamonds; A Day In The Life; All You Need Is Love; I Am The Walrus; Hello Goodbye; The Fool On The Hill; Magical Mystery Tour; Lady Madonna; Hey Jude; Revolution; Back In The USSR; While My Guitar Gently Weeps; Ob La Di Ob La Da; Get Back; Don't Let Me Down; Ballad Of John And Yoko; Old Brown Shoe; Here Comes The Sun; Come Together; Something; Octopus's Garden; Let It Be; Across The Universe; The Long And Winding Road.*
- First released 1973
- UK peak chart position: 2
- USA peak chart position: 1

1984 - Van Halen

Vocalist **David Lee Roth**'s final record for the band and as such, the album stands as a testament of worth somewhere between high camp and high class. **Eddie Van Halen**'s venerable, rolling guitar pulled immaculately into place, while his new-found love of the keyboard gave them their first international smash with 'Jump'. However, it is the quite demented rush of 'Panama', and the hilarious 'Hot For Teacher', with Roth exuding a droll litany of school-yard fantasies over a thunderous Alex Van Halen backbeat, that gives ultimate credence to the rock 'n' roll party that was the Roth/Van Halen partnership.

- Tracks: *Jump; Panama; Top Jimmy; Drop Dead Legs; Hot For Teacher; I'll Wait; Girl Gone Bad; House Of Pain.*
- First released 1984
- UK peak chart position: 15
- USA peak chart position: 2

1994

This US melodic-rock quartet was formed in 1977 by ex-L.A. **Jets** duo Karen Lawrence (vocals) and John Desautels (drums). With the addition of Steve Schiff (guitar) and Bill Rhodes (bass), they signed to **A&M Records** and released a self-titled debut the following year. This was characterized by Lawrence's powerful vocals and a style that incorporated elements of **Heart**, **Aerosmith** and **Foreigner**. Guitarist Steve Schiff was replaced by Rick Armand on *Please Stand By*, which lacked the rough edges of their debut, and saw them move towards mainstream AOR. Success eluded the band and Lawrence left in 1980. After a decade of less than successful projects, which have included collaborations with **Cheap Trick**, **Jeff Beck** and **Rod Stewart**, it was rumoured that Lawrence might re-form 1994. However, the only firm evidence of any such move was the guest appearance of Steve Schiff on her 1986 solo album.

● ALBUMS: *1994* (A&M 1978), *Please Stand By* (A&M 1979). Solo: Karen Lawrence *Rip & Tear* (FM Revolver 1986).

19naughtyIII - Naughty By Nature

New Jersey residents Treach, Vinnie and DJ Kay Gee were initially heavily influenced by the patronage of **Queen Latifah**, with their rhymes drenched in the atmosphere of the street and ghetto vernacular. Unlike other hardcore outfits, however, they were not afraid of injecting a touch of soul into the mix, which makes the best of their work all the more endearing. Their debut set had provided the huge crossover hit, 'OPP', the largest-grossing authentic rap single in the USA in 1990. This, their second album, was preceded by another big single, 'Hip Hop Hooray' (with a Spike Lee-filmed video), and is a more seamless collection.

●Tracks: *19 Naughty III; Hip Hop Hooray; Take It To Ya Face; Daddy Was A Street Corner; The Hood Comes First; The Only Ones; It's On; Cruddy Clique; Knock 'Em Out Da Box; Hot Potato; Sleepin; On Jersey; Written On Ya Kitten; Sleepwalkin' II; Shout Outs.*

●First released 1993

●UK peak chart position: 40

●USA peak chart position: did not chart

95 South

From the Chill Deal Boys (who recorded albums for Quality Records) stable, and part of Toy Productions, 95 South were credited with starting a mini-revival in electro hip hop with their huge 1993 hit, 'Whoot! There It Is'. Sampling **Afrika Bambaataa**'s epic 'Planet Rock', the single returned to goodtime, basic beat-box tunes, with lyrics concentrating on the party angle, underpinned by the mighty Florida/Miami Bass sound. It was released in competition with **Tag Team**'s similarly themed record. and was followed by an album that, good as it was in its own right, offered more of exactly the same. The group comprises Bootyman, Church's, Black and DJ Marcus. Together they created a monster in 'Whoot!' that refused to die; after high-profile appearances on programmes like *The Arsenio Hall Show* it was adopted by both the New Orleans' Saints and Philadelphia Fillies as their theme tune. All of this was lapped up by the protagonists: 'We are a group with a simple message. We are positive, not political or controversial. We make fun music that anyone can get into'.

● ALBUMS: *Quad City Knock* (Wrap 1993)★★★.

Ninja Tune Records

This London-based label was conceived in 1990 by **Coldcut**'s Jonathan Moore and Matt Black after they had found it increasingly difficult to deal with major record companies whose vision extended only to the formulae of house and techno. With its roots in their DJing philosophy they set out to provide a vehicle for their own experimentation, taking pride in an eclectic DIY approach that drew from every kind of source, quite literally including the kitchen sink. With its mixture of breakbeats, hip-hop, jazz, funk, ambience and amusing samples, Ninja Tune has established itself as producing self-consciously interesting, humorous music. Their first releases included Bogus Order's *Zen Brakes* (1991), the **DJ Food** *Jazz Brakes* series, and albums by **Hex** and 9 Lazy 9. With the rise of the Bristol scene they were unfortunately branded with the trip-hop tag by the press which did nothing to express the real diversity and eccentricity behind the label: 'We regard ourselves as scientists of sound . . . getting back to that sense of wonder you feel as a child when everything seems incredibly weird . . . Complex systems and non-linear behaviour are actually about the real world, as opposed to Newtonian simplifications of the real world'. They have since released most varied music by Amon Tobin, Kid Koala, **Chocolate Weasel**, Coldcut, the London Funk Allstars, **Funki Porcini** and the **Herbaliser** among others. Ninja Tune continue to produce an impressive range of compilations, notably *Funkjazztickle Tricknology* (1995), *Flexistentialism* (1996) and *Funkungfusion* (1998). Various related projects have included Coldcut's *Solid Steel* show on Kiss FM, the club nights Stealth (at the Blue Note) and later Kung Fusion (Turnmill's and 333) and Hex Media DJ and VJ activities. The subsidiary label N-Tone was created to cater for artists with a more of an electronic sound including Journeyman, Neotropic and Override, while Big Dada concentrated on a more pure hip-hop sound.

Ninjaman

b. Desmond Ballantine, Kingston, Jamaica, West Indies. Notorious from his long history of fearless controversy on record, stage show and **sound** system, Ninjaman's popularity in the Jamaican dancehalls has been unrivalled. He began DJing when he was 12, progressing to the Black Culture sound system and then Killimanjaro, where from 1984 onwards he was apprentice to **Supercat** and Early B, known as Double Ugly. When another DJ appeared with the same name, he became Uglyman, recording his debut for the Soul Carib label. That name, too, was short-lived; a second Uglyman arrived and, determined to forge an identity of his own, 'Ugly' quickly became Ninja. His first hit, 'Protection', was self-produced, and voiced alongside Courtney Melody in 1987. The following year Lloyd Dennis teamed him with Tinga Stewart for a notable string of hits including 'Cover Me' and then 'Zig It Up', duetted with **Flourgon**. His early producers included **King Jammy**, Witty, **Redman** and **Ini Kamoze**, but it was with the advent of the Gulf War in 1990 that he became transformed into the archetypal outlaw, brandishing the title of 'Original Front Tooth, Gold Tooth, Gun Pon Tooth Don Gorgon', and recording a bounty of apocalyptic 'burial' tunes interspersed with the most uncompromising 'reality' lyrics heard from any DJ of the ragga era. His sense of melodrama and stuttering verbal walkabouts were unique; he spread his fiery invective over many fine sides for **Bobby Digital** ('Permit To Bury', 'Fulfilment'), King Jammy ('Border Clash'/'Reality Yuh Want'), Mr. Doo ('Murder Weapon'), **Gussie Clarke** ('Above The Law'), **Steely And Clevie** ('Murder Dem') and **Exterminator** throughout 1991-92. Among his many targets has been **Shabba Ranks**, who has had to endure an incessant stream of taunts over the years. By the end of 1992, after surviving a bout of Christianity, an arrest on gun charges and a flood of imitators, his talents had become overexposed, though he remained one of the few genuinely original DJs to remain without a major record contract. Instead, he made unremarkable albums for **Henry 'Junjo' Lawes** and then **Junior Reid**, still waiting for a much-deserved wider audience.

● ALBUMS: *Super Star* (Witty 1989)★★★, with Courtney Melody *Protection* (1989)★★★, *Kill Them & Done* (Tassa 1990)★★★, *Out Pon Bail* (Exterminator 1990)★★★★, *Move From Here* (1990)★★★, *Run Come Test* (RAS 1990)★★★, with Capleton And Tony Rebel *Real Rough* (1990)★★★, with Johnny P And Japanese *Rough, Mean & Deadly - Ninja Man With Johnny P* (Pickout 1990)★★, *Reggae Sunsplash* (Pickout 1991)★★, *Warning You Now* (Jammys 1991)★★★, *Nobody's Business But My Own* (Shanachie 1991)★★, *My Weapon* (Mr Doo 1991)★★★, *Bounty Hunter* (Blue Mountain 1991)★★★★, *Target Practice* (Jammys 1992)★★★, *Original Front Tooth, Gold Tooth, Gun Pon Tooth Don Gorgon* (Greensleeves 1992)★★★★, *Sing-A-Ling-A-Ling School Pickney Sing Ting* (Greensleeves 1992)★★★, *Hardcore Killing* (Greensleeves 1993)★★★, *Booyakka! Booyakka!* (Greensleeves 1994)★★.

● VIDEOS: with Shabba Ranks *Reggae Sting Volume 1* (1992).

Nino And The Ebb Tides

Formed in the Bronx, New York, USA, the Ebb Tides (as they were originally called) featured classmates Antonio 'Nino' Aiello (lead), Tony Delesio (baritone), Vinnie Drago (bass) and Rudy (tenor). Their recording debut, 'Franny Franny', came after meeting talent scout Murray Jacobs in 1957. By the end of the year they had extended their title to Nino And The Ebb Tides and transferred to Recorte Records. Their second single, 'Puppy Love', saw Delesio and Rudy replaced by Tony Imbimbo (baritone) and Ralph Bracco (tenor). This sold well in the New York area, but, like its successors, 'I'm Confessin'' and 'Don't Look Around', it failed to make any national headway. In 1960 Tony DiBari replaced Bracco and the group moved to Marco Records. This resulted in only one single, 'Someday', before they joined Madison Records. Their first effort for Madison was a version of 'Those Oldies But Goodies Remind Me Of You', but its impact was dulled by a competing version by **Little Caesar And The Romans**. The Ebb Tides followed up with another nostalgic doo-wop record, 'Juke Box Saturday Night'. This at last brought them mainstream success. Like its predecessor, it used snatches of familiar doo-wop classics in the background, and peaked at number 57 in the US charts. Despite the breakthrough, Madison was suffering financial difficulties and the Ebb Tides moved on again, this time to Mr Peacock Records. However, 'Happy Guy' failed to chart, though more damaging was the group's decision to pass on a song written by Ernie Maresca, 'The Wanderer', which became a massive seller for **Del-Satins**. The Ebb Tides folded in 1965 after a handful of singles for ever more obscure labels. They did reunite in 1971, however, and again in the 80s for a series of 50s revival shows.

Nirvana (UK)

Songwriters Patrick Campbell-Lyons (b. Dublin, Eire) and George Alex Spyropoulus (b. Athens, Greece) met in La Gioconda, a legendary coffee bar in Denmark Street, London. Prior to that Campbell-Lyons had been a member of the Teenbeats and had covered the familiar territory of seedy clubs in Holland and Germany. Spyropoulus was working at Kassners music publishers, also in Denmark Street. Having established an instant rapport, the duo formed a group, adding Ray Singer (guitar), Brian Henderson (bass), Michael Coe (viola, french horn) and Sylvia Schuster (cello). The quintet, dubbed Nirvana, secured a recording deal with **Island Records** after impressing producer **Jimmy Miller** who in turn influenced **Chris Blackwell**. They made their official debut in 1967, supporting **Traffic, Jackie Edwards** and **Spooky Tooth** at the Saville Theatre, London (owned at that time by **Brian Epstein**). Their exotic debut, *The Story Of Simon Simopath*, was an episodic fairy tale. It emerged in a startlingly colourful cover, featuring a winged child and miniature goddess and centaur, surrounded by stars, planets and three-dimensional block typography. A kitsch concept album that billed itself as a 'science-fiction pantomime', the mock libretto told of the hero's journey from a six-dimensional city to a nirvana filled with sirens. Although the songs generally lacked the weight of their epochal singles, there were some charming moments. It contained the haunting 'Pentecost Hotel', a fragile, orchestrated ballad that brought the group critical approval and was a hit in Europe. The classical gentle mood was perfect for the times.

The **Alan Bown** Set covered the singalong 'We Can Help You', which received considerable airplay, but narrowly failed to chart. Nirvana themselves were plugged by several discriminating disc jockeys but in spite of the innovative qualities of their singles, the group fell tantalizingly short of a major breakthrough. Campbell-Lyons and Spyropoulus then disbanded the group format and completed a second set as a duo. This melodic collection featured several of Nirvana's finest songs, including 'Tiny Goddess' and 'Rainbow Chaser'. The latter was a powerhouse phased-production, typical of Nirvana's grandiose majesty, and became a minor UK hit in 1968. That same year a strong album followed with *All Of Us*, but soon after the group left Island and their following albums, *Black Flower* and *To Markos III* were considerably low-key. The group's career had already begun to falter when their label rejected *To Markos III*. The selection was placed with an American company which then went into liquidation. Spyropoulus dropped out of the partnership and moved into film work, leaving his colleague with the rights to the Nirvana trademark. Having completed a fourth album, *Local Anaesthetic*, Campbell-Lyons became a producer with the **Vertigo** label, while recording *Songs Of Love And Praise*, a compendium of new songs and re-recorded Nirvana favourites. This release was the last to bear the group's name. Campbell-Lyons subsequently issued two solo albums before reuniting with Spyropoulus for a projected musical, *Blood*. In the 90s the band are very much a cult item, their original vinyl albums fetch high prices and the CDs have been reissued by Edsel with fascinating sleeve notes from Campbell-Lyons, which are largely drawn from his forthcoming autobiography.

● ALBUMS: *The Story Of Simon Simopath* (Island 1967)★★★, *All Of Us* (Island 1968)★★, *To Markos 3* (Pye 1969)★★, *Local Anaesthetic* (Vertigo 1971)★★★, *Songs Of Love And Praise* (Philips 1972)★★. Solo: Patrick Campbell Lyons *Me And My Friend* (1973)★★, *The Electric Plough* (1981)★★, *The Hero I Might Have Been* (1982)★★.
Compilations *Black Flower* (1987)★★★, *Secret Theatre* (Edsel 1987)★★★, *Orange And Blue* (Demon 1996)★★★.

Nirvana (USA)

Formed in Aberdeen, Washington, USA, in 1988, the Nirvana that the MTV generation came to love comprised Kurt Cobain (b. Kurt Donald Cobain, 20 February 1967, Hoquiam, Seattle, USA, d. 5 April 1994, Seattle, Washington, USA; guitar, vocals), Krist Novoselic (b. 16 May 1965, Croatia, Yugoslavia; bass) and Dave Grohl (b. 14 January 1969, Warren, Ohio, USA; drums). Grohl was 'something like our sixth drummer', explained Cobain, and had been recruited from east coast band Dave Brammage, having previously played with Scream, who recorded for **Minor Threat**'s influential Dischord Records label. Their original drummer was Chad Channing; at one point **Dinosaur Jr**'s J. Mascis had been touted as a permanent fixture, along with Dan Peters from **Mudhoney**. Having been signed by the Seattle-based **Sub Pop Records**, the trio completed their debut single, 'Love Buzz'/'Big Cheese', the former a song written and first recorded by 60s Dutch group Shocking Blue. Second guitarist Jason Everman was then added prior to *Bleach*, which cost a meagre $600 to record. Though he was pictured on the cover, he played no part in the actual recording (going on to join **Mindfunk**, via **Soundgarden** and Skunk). The set confirmed Nirvana's ability to match heavy riffs with melody and it quickly attracted a cult following. However, Channing left the group following a European tour, and as a likely replacement proved hard to find, Dan Peters from labelmates Mudhoney stepped in on a temporary basis. He was featured on the single 'Sliver', Nirvana's sole 1990 release. New drummer David Grohl reaffirmed a sense of stability. The revamped trio secured a prestigious contract with **Geffen Records**, whose faith was rewarded with *Nevermind*, which broke the band worldwide. This was a startling collection of songs that transcended structural boundaries, notably the distinctive slow verse/fast chorus format, and almost single-handedly brought the 'grunge' subculture overground. It topped the US charts early in 1992, eclipsing much-vaunted competition from **Michael Jackson** and **Dire Straits** and topped many Album Of The Year polls. The opening track, 'Smells Like Teen Spirit', reached the UK Top 10, further confirmation that Nirvana now combined critical and popular acclaim. In early 1992 the romance of Cobain and Courtney Love of **Hole** was sealed when the couple married (Love giving birth to a daughter, Frances Bean). It was already obvious, however, that Cobain was struggling with his new role as 'spokesman for a generation'. The first big story to break concerned an article in *Vanity Fayre* that alleged Love had taken heroin while pregnant; this saw the state intercede on the child's behalf by not allowing the Cobains alone with the child during its first month. Press interviews ruminated on the difficulties experienced in recording a follow-up album, and also revealed Cobain's use of a variety of drugs in order to stem the pain arising from a stomach complaint. The recording of *In Utero*, produced by **Big Black/Rapeman** alumnus Steve Albini, was not without difficulties. Rumours circulated concerning confrontations with both Albini and record company Geffen over the 'low-fi' production. When the record was finally released, the effect was not as immediate as *Nevermind*, although Cobain's songwriting remained inspired on 'Penny Royal Tea', 'All Apologies' and the evocative 'Rape Me'. His descent into self-destruction accelerated in 1994, however, as he went into a coma during dates in Italy (it was later confirmed that this had all the markings of a failed suicide attempt), before returning to Seattle to shoot himself on 5 April 1994. The man who had long protested that Nirvana were 'merely' a punk band had finally been destroyed by the success that overtook him and them. The wake conducted in the press was matched by public demonstrations of affection and loss, which included suspected copycat suicides. The release of *MTV Unplugged In New York* offered some small comfort for Cobain's fans, with the singer's understated, aching delivery on a variety of cover versions and Nirvana standards enduring as one of the most emotive sights and sounds of the 90s. Grohl formed the excellent **Foo Fighters**, alongside ex-**Germs** guitarist Pat Smear (who had added second guitar to previous touring engagements and the band's *MTV Unplugged* appearance), following press rumours that Grohl would be working with **Pearl Jam** (much to Courtney Love's chagrin) or **Tom Petty**. Novoselic formed **Sweet 75** early in 1997.

● ALBUMS: *Bleach* (Sub Pop 1989)★★★★, *Nevermind* (Geffen 1991)★★★★★, *In Utero* (Geffen 1993)★★★★, *MTV Unplugged In New York* (Geffen 1994)★★★★.

● COMPILATIONS: *Incesticide* (Geffen 1992)★★★, *Singles* (Geffen 1995)★★★★, *From The Muddy Banks Of The Wishkah* (Geffen 1996)★★★★.

● VIDEOS: *Live! Tonight! Sold Out!!* (Geffen 1994), *Teen Spirit: The Tribute To Kurt Cobain* (Labyrinth 1996).

● FURTHER READING: *Route 666: On The Road To Nirvana*, Gina Arnold. *Nirvana And The Sound Of Seattle*, Brad Morrell. *Come As You Are*, Michael Azerrad. *Nirvana: An Illustrated Biography*, Suzi Black. *Nirvana: Tribute*, Suzi Black. *Never Fade Away*, Dave Thompson. *Kurt Cobain*, Christopher Sandford. *Nirvana: Nevermind*, Susan Wilson.

● FILMS: *Kurt And Courtney* (1998).

Nistico, Sal

b. Salvatore Nistico, 12 April 1940, Syracuse, New York, USA, d. 3 March 1991. Nistico started out on alto saxophone, later switching to tenor and joining an R&B band. In the late 50s he joined the Jazz Brothers, a band led by Gap and **Chuck Mangione**. In 1962 he became a member of the **Woody Herman** band, to which he returned frequently during the next two decades. Also in the 60s he spent some time in the band of **Count Basie** and early in the 70s he was with **Don Ellis**. In the next few years he worked with **Buddy Rich** and **Slide Hampton**, with whom he visited Europe. Eventually he settled in Europe, working there through the 80s. A bristling, aggressive player in the post-bop tradition, Nistico's live and recorded performances are filled with excitement and a vitality that made his sudden death in 1991 all the more tragic.

● ALBUMS: with Chuck Mangione *Hey Baby!* (1961)★★★, *Heavyweights* (1961)★★★, *Comin' On Up* (1962)★★★, *Woody Herman, 1963* (1963)★★★★, *Encore* (1963)★★★, with Herman *Woody's Winners* (1965)★★★, *The Buddy Rich Septet* (1974)★★★★, *Just For Fun* (1976)★★, *East Of Isar* (1978)★★★, *Neo/Nistico* (1978)★★★.

Nitty Gritty

b. Glen Augustus Holness, 1957, August Town, Kingston, Jamaica, West Indies, d. 24 June 1991, Brooklyn, New York, USA. Nitty Gritty rose to prominence as computerized rhythms took hold in Jamaica, alongside **Tenor Saw**, **King Kong** and **Anthony Red Rose**, all of whom shared a similar vocal style. Gritty's was a deep-throated, gospel-tinged wail distinguished by improvised catchphrases. He was born the second eldest of 11 children in a church-going family, and he trained as an electrician before founding a local group called the Soulites. In 1973 he sang 'Let The Power Fall On I' with **Dennis Brown**, **George Nooks** and the **Mighty Diamonds** for **Joe Gibbs**, but his first solo release, 'Every Man Is A Seller', did not arrive for another decade, being voiced for **Sugar Minott**'s Youth Promotion label. After a spell on the Zodiac **sound system** with Danny Dread he cut several sides at **Channel One**, and two for Eric 'Bubbles' Howard of the **African Brothers**, before moving on to George Phang in 1984. By the following April he had joined forces with **King Jammy** and their first release together, 'Hog In A Minty', was an instant success, with its haunting vocal refrain and shuffling 'tempo' rhythm track. It was promptly followed by 'Good Morning Teacher', 'Sweet Reggae Music', 'Run Down The World' and 'Gimme Some Of Your Something', all of them sizeable hits. His debut album, *Turbo Charged*, arrived in 1986 as did *Musical Confrontation*, on which credits were shared with **King Kong**. Soon afterwards, he moved to London and then to New York, his output becoming more varied but lacking the impact of his work with Jammys. Singles appeared for Uptempo, Black Solidarity and Skengdon. He returned to form with *General Penitentiary*, recorded with the **Studio One** Band in 1987, which was far more like the Nitty Gritty of old. By 1989 an album for Blacker Dread had arrived with material dating back to his first visit to England in 1986, after which he became relatively inactive. At the age of 34 he was shot dead outside Super Power record shop in Brooklyn, New York.

● ALBUMS: *Turbo Charged* (Greensleeves 1986)★★★, with King Kong *Musical Confrontation* (Jammys 1986)★★★, *General Penitentiary* (Black Victory 1987)★★★★, *Nitty Gritty* (Witty 1988)★★★, *Jah In The Family* (Blacker Dread/SCOM 1989)★★, with Tenor Saw *Powerhouse Presents* (Powerhouse 1989)★★★.

Nitty Gritty Dirt Band

Formed in Long Beach, California, in 1965, this enduring attraction evolved from the region's traditional circuit. Founder-members Jeff Hanna (b. 11 July 1947; guitar, vocals) and Bruce Kunkel (guitar, vocals) had worked together as the New Coast Two, prior to joining the Illegitimate Jug Band. Glen Grosclose (drums), Dave Hanna (guitar, vocals), Ralph Barr (guitar) and Les Thompson (bass, vocals) completed the embryonic Dirt Band line-up, although Grosclose and Dave Hanna quickly made way for Jimmie Fadden (drums, guitar) and **Jackson Browne** (guitar, vocals). Although the last musician only remained for a matter of months - he was replaced by John McEuen - his songs remained in the group's repertoire throughout their early career. *Nitty Gritty Dirt Band* comprised jug-band, vaudeville and pop material, ranging from the quirky 'Candy Man' to the orchestrated folk/pop of 'Buy For Me The Rain', a minor US hit. *Ricochet* maintained this balance, following which **Chris Darrow**, formerly of **Kaleidoscope** (US), replaced Kunkel. The Dirt Band completed two further albums, and enjoyed a brief appearance in the film ***Paint Your Wagon***, before disbanding in 1969. The group reconvened the following year around Jeff Hanna, John McEuen, Jimmie Fadden, Les Thompson and newcomer Jim Ibbotson. Having abandoned the jokey elements of their earlier incarnation, they pursued a career as purveyors of superior country rock. The acclaimed *Uncle Charlie And His Dog Teddy* included excellent versions of **Mike Nesmith**'s 'Some Of Shelly's Blues', **Kenny Loggins**' 'House At Pooh Corner' and **Jerry Jeff Walker**'s 'Mr. Bojangles', a US Top 10 hit in 1970. *Will The Circle Be Unbroken*, recorded in Nashville, was an expansive collaboration between the group and traditional music mentors **Doc Watson**, **Roy Acuff**, **Merle Travis** and **Earl Scruggs**. Its charming informality inspired several stellar performances and the set played an important role in breaking down mistrust between country's establishment and the emergent 'long hair' practitioners. Les Thompson left the line-up following the album's completion, but the remaining quartet, buoyed by an enhanced reputation, continued their eclectic ambitions on *Stars And Stripes Forever* and *Dreams*. In 1976 the group dropped its 'Nitty Gritty' prefix and, as the Dirt Band, undertook a pioneering USSR tour the following year. Both Hanna and Ibbotson enjoyed brief sabbaticals, during which time supplementary musicians were introduced. By 1982 the prodigals had rejoined Fadden, McEuen and newcomer Bob Carpenter (keyboards) for *Let's Go*. The Dirt Band were, by then, an American institution with an enduring international popularity. 'Long Hard Road (Sharecropper Dreams)' and 'Modern Day Romance' topped the country charts in 1984 and 1985, respectively, but the following year a now-weary McEuen retired from the line-up. Former **Eagles** guitarist **Bernie Leadon** augmented the group for *Working Band*, but left again on its completion. He was, however, featured on *Will The Circle Be Unbroken Volume Two*, on which the Dirt Band rekindled the style of their greatest artistic triumph with the aid of several starring names, including **Emmylou Harris**, **Chet Atkins**, **Johnny Cash**, **Ricky Skaggs**, **Roger McGuinn** and **Chris Hillman**. The set deservedly drew plaudits for a group about to enter the 90s with its enthusiasm still intact. *Acoustic*, released in 1994, was a credible and well-produced set.

● ALBUMS: *The Nitty Gritty Dirt Band* (Liberty 1967)★★★, *Ricochet* (Liberty 1967)★★★, *Rare Junk* (Liberty 1968)★★, *Alive* (Liberty 1969)★★, *Uncle Charlie And His Dog Teddy* (Liberty 1970)★★★★, *All The Good Times* (United Artists 1972)★★★, *Will The Circle Be Unbroken* triple album (United Artists 1972)★★★★, *Stars And Stripes Forever* (United Artists 1974)★★, *Dreams* (United Artists 1975)★★★. As Dirt Band *Dirt Band* (United Artists 1978)★★, *An American Dream* (United Artists 1979)★★, *Make A Little Magic* (United Artists 1980)★★, *Jealousy* (United Artists 1981)★★. As Nitty Gritty Dirt Band *Let's Go* (United Artists 1983)★★, *Plain Dirt Fashion* (Warners. 1984)★★★, *Partners, Brothers And Friends* (Warners 1985)★★★, *Hold On* (Warners 1987)★★★, *Workin' Band* (Warners. 1988)★★★, *Will The Circle Be Unbroken Volume II* (Warners. 1989)★★★★, *The Rest Of The Dream* (MCA 1991)★★★, *Not Fade Away* (Liberty 1992)★★, *Acoustic* (Liberty 1994)★★★.

● COMPILATIONS: *Pure Dirt* (Liberty UK 1968)★★, *Dead And Alive* (Liberty UK 1969)★★, *Dirt, Silver And Gold* (United Artists 1976)★★★, *Gold From Dirt* (United Artists UK 1980)★★★, *Early Dirt 1967-1970* (Decal UK 1986)★★★, *Twenty Years Of Dirt* (Warners 1987)★★★★, *Country Store: The Nitty Gritty Dirt Band* (Country Store 1987)★★, *The Best Of The Nitty Gritty Dirt Band Volume 2* (Atlantic 1988)★★, *More Great Dirt: The Best Of The Nitty Gritty Dirt Band, Volume 2* (Warners 1989)★★.

Nitzer Ebb

The driving force behind this electronic-based band are Douglas McCarthy (b. 1 September 1966, Chelmsford, Essex, England; vocals) and Bon Harris (b. 12 August 1965, Chelmsford, Essex, England; percussion, vocals). Frustrated by their environment at school in Chelmsford, and inspired by bands such as **DAF**, **Bauhaus** and the **Birthday Party**, they began their first experiments with synthesizers and drum machines in 1983. They were joined in their strictly amateur pursuits by schoolmate David Gooday. They had summoned enough experience and confidence to release their first single the next year, 'Isn't It Funny How Your Body Works', on Power Of Voice Communications. They were nothing if not prolific, releasing a further five singles over the next twelve months, which led to a contract with the premier UK independent stable, **Mute Records**, and **Geffen Records** in the USA. Their first album reached the shelves in 1987, *That Total Age*, home to surging minimalist aggression, and the beginning of a long-term relationship with producer Flood, who would remix the single 'Join In The Chant'. On Gooday's departure Julian Beeston was enrolled. After a lengthy European trek with **Depeche Mode**, the band recorded *Belief*, and in 1989 followed up their own world tour with *Showtime*. Their third album revealed a swing in attitude, with music that was less confrontational and more consumer-friendly. This was particularly true in the USA, where the single 'Fun To Be Had' peaked at number 2 in the US dance charts. Their most recent albums have confirmed their popularity with fans and a previously reluctant press. As McCarthy puts it: 'With the advent of *Ebbhead*, I think we've managed to twist listenability around to our way of thinking'.

● ALBUMS: *That Total Age* (Mute 1987)★★, *Belief* (Mute 1988)★★, *Showtime* (Mute 1989)★★★, *Ebbhead* (Mute 1991)★★★, *Big Hit* (Mute 1995)★★★.

Nitzinger, John

b. Texas, USA. This energetic and highly talented guitarist/vocalist specializes in blues-based hard rock and boogie, and has worked with **Bloodrock**, **Alice**

Cooper and Carl Palmer's P.M., supplying ferocious Ted Nugent-inspired guitar chords to each. Members of Bloodrock, for whom he also wrote songs, returned the favour by appearing on his solo material. His three albums on his own account are highly varied and explore a wider range of styles than might initially be imagined. Psychedelia, jazz, rock, blues and metal nuances have been integrated within his own extrovert approach, though since the mid-70s his recording career has taken a back seat to session work.

- ALBUMS: *Nitzinger* (Capitol 1971)★★★, *One Foot In History* (Capitol 1972)★★★, *Live Better...Electrically* (20th Century 1976)★★.

Nitzsche, Jack

b. 22 April 1937, Chicago, Illinois, USA. Nitzsche's long career began in the late 50s when he joined a cabal of young, Los Angeles-based, aspiring entrepreneurs including **Lee Hazelwood**, **Lou Adler** and **Nick Venet.** He became acquainted with **Sonny Bono**, then head of A&R at **Specialty Records**, with whom he wrote 'Needles And Pins', later an international hit for the **Searchers.** Nitzsche established his reputation as an arranger through an association with **Phil Spector.** His contribution to recordings by the **Crystals**, **Ronettes**, **Righteous Brothers** and **Ike And Tina Turner** should not be under-emphasized, while a similar relationship with the **Rolling Stones** resulted in several of the group's classic releases, notably 'The Last Time', 'Satisfaction' and 'Get Off Of My Cloud'. Nitzsche also enjoyed success in his own right as a performer with 'The Lonely Surfer' (1963), before garnering further acclaim for his arranging/production skills for **Jackie DeShannon**, **P.J. Proby** and **Bob Lind.** In 1966 he co-produced 'Expecting To Fly' for **Buffalo Springfield**, a track essentially viewed as a solo vehicle for group guitarist **Neil Young.** Their relationship continued when the latter opted for a solo career and Nitzsche not only assisted with the recording of *Neil Young* and *Harvest*, but joined the on-tour backing group, **Crazy Horse**, contributing extensively to their debut album. Having scored the film *Performance*, Nitzsche won considerable approbation for similar work on *The Exorcist* and *One Flew Over The Cuckoo's Nest.* The artist also rekindled solo aspirations with the neo-classical *St. Giles Cripplegate*, before enjoying further success with arrangements for **Mac Davis**, **Randy Newman** and the **Tubes.** He remains an integral part of the US west coast music industry. He is married to **Buffy Sainte-Marie.**

- ALBUMS: *The Lonely Surfer* (Reprise 1963)★★★, *Dance To The Hits Of The Beatles* (Reprise 1964)★, *Chopin '66* (Rerise 1966)★★, *St. Giles Cripplegate* (1972)★★.

Nix, Don

b. 27 September 1941, Memphis, Tennessee, USA. Saxophonist Nix was one of several aspiring high-school musicians forming the basis of the **Mar-Keys.** This renowned instrumental group enjoyed several R&B-styled bestsellers and became the house band for the **Stax** record company during the mid-60s, performing on sessions for **Otis Redding**, **Rufus Thomas**, **Wilson Pickett** and **Sam And Dave.** Nix moved to California in 1965 where he became acquainted with several 'southern' expatriates, notably **Leon Russell** and **Delaney And Bonnie.** Nix produced the latter's *Home*, then subsequently worked with **Albert King** and **John Mayall**, and completed several uneven, yet endearing, albums. In 1972 he toured with the ambitious Alabama State Troupers, an *ad hoc* musical carnival that also included **Lonnie Mack**, Jeannie Greene, Marlin Greene and **Furry Lewis.** Although never a well-known figure, Nix retained the respect of his contemporaries.

- ALBUMS: *In God We Trust* (Shelter 1971)★★★, *Living By The Days* (Elektra 1971)★★★, *Hobos, Heroes And Street Corner Clowns* (Stax 1974)★★★, *Gone Too Long* (1976)★★, *Skyrider* (1979)★★★.
- FURTHER READING: *Road Stories And Recipes*, Don Nix.

Nix, Willie

b. 6 August 1922, Memphis, Tennessee, USA, d. 8 July 1991, Leland, Mississippi, USA. Starting as a dancer and comedian, Nix switched to drums, and worked in Mississippi, Arkansas and Tennessee from his Memphis base in the 40s and 50s. Recorded in 1951 by **Sam Phillips** as a blues-singing drummer, Nix appeared on albums for **Sun**, RPM and Checker. Nix moved to Chicago in 1953 where he played the clubs, and recorded four tracks for Chance/Sabre. His recordings were intense and exuberant, always powered by his propulsive, swinging drumming. Returning to Memphis, he supported himself by migrant labour and some guitar playing. He had largely retired by the end of the 60s, and spent the rest of his life notoriously telling tall tales and behaving somewhat eccentrically.

- ALBUMS: *Chicago Slickers Vol. 2* (1981)★★★, *Sun Records The Blues Years* (1985)★★★.

Nixon, Elmore

b. 17 November 1933, Crowley, Louisiana, USA, d. June 1975, Houston, Texas, USA. Little is known of Nixon, although his piano is to be heard on many more records than he made under his own name. His family moved to Houston in 1939, where he would remain until his death. At some stage he trained to join the church, which is presumed to be where he learned to play piano. By his early teens, he was already backing **Peppermint Harris** on his Gold Star debut. Thereafter he recorded with many Texas artists as a member of alto saxophonist Henry Hayes' Four Kings, including Carl Campbell, Milton Willis, **L.C. Williams**, Hubert Robinson, **Ivory Lee** and **Hop Wilson.** His debut record, 'Foolish Love', was made in 1949 for Sittin In With with the Hayes band. His own music reflected the jump music of the time, having affinities with **Little Willie Littlefield.** Other sessions followed for Peacock,

Mercury, Savoy and **Imperial**, the latter in 1955. During the mid-60s, he worked with **Clifton Chenier**, recording on Chenier's sessions for **Arhoolie** and with **Lightnin' Hopkins** for Jewel. At other times he led his own band, working around Texas and Louisiana. He underwent serious surgery in 1970 and was largely inactive until his death.

- ALBUMS: *Shout And Rock* (1986)★★.

Nixon, Hammie

b. 22 January 1908, Brownsville, Tennessee, USA, d. 17 August 1984, Brownsville, Tennessee, USA. Nixon was the leading blues harmonica player in Brownsville, and a frequent visitor to Memphis, playing in street bands on jug, kazoo and harmonica. In Brownsville he was an associate of **Sleepy John Estes** and **James 'Yank' Rachell**, contributing beautiful, mournful playing to both men's 20s and 30s recordings. He was a major early influence on **John Lee 'Sonny Boy' Williamson**, and later on **Little Walter**. When Estes was located in 1962, Nixon was also found (proving to be a cheery extrovert, despite his sorrowful harmonica sound), and came out of musical retirement to tour and record with Estes until the latter's death. Nixon continued to play concerts and festivals, and made occasional recordings, though these were often disappointing, as they often overemphasized his kazoo and his rudimentary guitar.

- ALBUMS: *Hammie Nixon* (1976)★★, *Tappin' That Thing* (1984)★★.

Nixons

Formed in Norman, Oklahoma, in 1991, US rock band the Nixons built their reputation on the back of a relentless touring schedule, playing 324 gigs in 18 months and 55 cities. Comprising Ricky Brooks (bass), John Humphrey (drums), Jesse Davis (guitar) and Zac Maloy (vocals, guitar), they found immediate success on US alternative charts with their 1994 debut, *Halo*. In the wake of its strong performance the band were signed by **MCA Records**, who had the band re-record seven of that album's songs, including regional hit 'Sister', alongside new compositions to form 1995's *Foma*. It was produced by Mark Dodson, who had previously helmed projects by **Suicidal Tendencies** and **Prong**. The unusual title was taken from a book, *Cat's Cradle*, written by Maloy's favourite author, Kurt Vonnegut, and related to 'harmless untruths intended to comfort simple souls'. The album demonstrated the band's varying influences - Maloy had grown up listening to his grandfather's country band, Buddy White And The Westerners, who played at the ***Grande Ole Opry***, while Humphrey had joined the **Kiss** Army as a child.

- ALBUMS: *Halo* (RainMaker/MCA 1994)★★★★, *Foma* (MCA 1995)★★★, *The Nixons* (MCA 1997)★★★.

NME

(see ***New Musical Express***)

No Doubt

Led by Gwen Stefani, this quintet from Orange County, California, USA, took America by storm in 1996 following the release of their album, *Tragic Kingdom*. While earlier releases had all enjoyed critical acclaim, none had sold anything near the six million copies achieved by *Tragic Kingdom*, which finally reached the US ***Billboard*** number 1 by the end of 1996. The group's new-found popularity had much to do with the success of the attendant single, 'Just A Girl', and a high-profile arena support tour with UK rockers **Bush**. Audiences soon discovered a long history behind the group's success. Formed in 1987, their original singer John Spence had taken his own life a year later. As Stefani, very much the band's focal point, confirmed to the press, their mid-90s success had taken everyone by surprise: 'I can't believe it's happened to our loser band.' Others thought the reason had more to do with the 'fun punk' of **Green Day**, **Presidents Of The United States Of America** and **Rancid**, which had lifted the gloom of grunge and established an audience for less 'cerebral' or 'angst-ridden' rock music. The band ended 1996 at a peak with their album spending many weeks at the top of the US album chart. In February 1997 the 'difficult' British market was breached in spectacular style. During a promotional visit to the UK the band were rewarded with the news that 'Don't Speak' had entered the UK chart at number 1.

- ALBUMS: *No Doubt* (Interscope 1992)★★★, *Tragic Kingdom* (Interscope 1995)★★★★.
- VIDEOS: *Live In The Tragic Kingdom* (Interscope 1998).

No Exqze

This melodic rock quartet from Holland was formed by ex-**Vandenberg** bassist Dick Kemper in 1987. Recruiting Geert Scheigrond (guitar), Leen Barbier (vocals) and Nico Groen (drums), they signed to Phonogram Records and debuted with *Too Hard Too Handle* in 1988. No Exqze allowed Kemper to indulge his writing talents, which had previously been suppressed in Vandenberg - not without good reason, it might be argued. Produced by Tony Platt, the album was dominated by Barbier's soulful vocals, which added depth and character to Kemper's rather average AOR-style compositions.

- ALBUMS: *Too Hard Too Handle* (Phonogram 1988)★★★.

No Face

A US rap duo purveying the ribald humour of **Digital Underground** or **Naughty By Nature**, No Face signed to **CBS Records** in 1990, but like so many of the hip hop crop of 1990/91, failed to make a significant impact. Their only release in the UK was the 12-inch single 'Half', while their debut album, *Wake Your Daughter Up*, failed to interest either the critics or record buyers.

- ALBUMS: *Wake Your Daughter Up* (CBS 1990)★★.

No Fences - Garth Brooks

Although he has yet to make a major impact on the British record market, **Garth Brooks** has been selling in **Michael Jackson**-style proportions in the USA. He has become the biggest-selling country artist of all time, and has outsold all of **Johnny Cash**'s work in five years. Whether he will have the enduring stature of Cash is open to debate, as there is nothing radically new in this, his biggest-selling album. Nevertheless, *No Fences* is a superb collection of crossover country songs, including the concert-stopping 'Friends In Low Places' and an up-tempo revival of the Fleetwoods' 'Mr. Blue', both songs being written, 30 years apart, by Dewayne Blackwell. The concept of 'Unanswered Prayers' takes the breath away ('Some of God's greatest gifts are unanswered prayers'), not that Mr. Brooks has any prayers left to be answered. The British release of this album includes four songs from his first album, *Garth Brooks.*

- Tracks: *If Tomorrow Never Comes; Not Counting You; Much Too Young (To Feel This Damn Old); The Dance; The Thunder Rolls; New Way To Fly; Two Of A Kind, Workin' On A Full House; Victim Of The Game; Friends In Low Places; Wild Horses; Unanswered Prayers; Same Old Story; Mr. Blue; Wolves.*
- First released 1990
- UK peak chart position: did not chart
- USA peak chart position: 3

No FX

No FX were formed in Los Angeles, California, USA, in 1983. Immediately, it was obvious that they were one of the few bands on the hardcore scene to embrace humorous lyrical fare to genuinely amusing effect. The band, whose present line-up features 'Fat' Mike (vocals, bass), Eric Melvin (guitar, vocals), El Hefe (guitar, trumpet) and Erik Sandon (drums), set their agenda with their debut EP for Mystic Records, *The PMRC Can Suck On This.* Afterwards, they addressed accusations about being on this most unfashionable of labels (which was completely injudicious in releasing material by any hardcore band that came its way) with the *So What If We're On Mystic* EP. It was via a contract with **Epitaph Records** and the *Ribbed* album that No FX became a productive unit in terms of worldwide sales. *Ribbed* featured a blemishless collection of genuinely funny songs, notably the male-hygiene-bonding epic, 'Shower Day'. The full musicianship and clean production only helped to illuminate their witty, everyday intrigues, with lyrics written by 'Fat' Mike, a graduate of San Francisco University. With the breakthrough of groups such as **Offspring** and **Rancid**, No FX, significantly older than either, became a mainstream group by the mid-90s, though in truth they had not altered musical direction since their inception. Instead, each album offered increasingly savage witticisms and a disciplined but flexible musical attack, able to vary pace from anything between outright thrash and ska.

- ALBUMS: *Liberal Animation* (Epitaph 1988)★★, *S+M Airlines* (Epitaph 1990)★★, *Ribbed* (Epitaph 1991)★★★, *White Trash, Two Heebs And A Bean* (Epitaph 1992)★★★, *Punk In Drublic* (Epitaph 1994)★★, *We Heard They Suck Live* (Epitaph 1995)★★, *Heavy Petting Zoo* (Epitaph 1996)★★, *So Long And Thanks For All The Shoes* (Epitaph 1997)★★.

No Jacket Required - Phil Collins

No Jacket Required reached number 1 in more countries than you can shake a drumstick at, and shows Collins at his most mature and versatile. 'Sussudio' opens the album with the familiar death-by-drums intro, setting the pattern of strong arrangements and attacking vocals. 'Only You Know And I Know' and 'Who Said I Would' explore this territory with the vibrant assistance of the Phoenix Horns, while the massive 'One More Night' provides an elegant contrast. Surely the strongest track, however, is the elegaic 'Long Long Way To Go', which brought tears to a billion pairs of eyes as one of the highlights of Live Aid.

- Tracks: *Sussudio; Only You Know And I Know; Long Long Way To Go; Don't Want To Know; One More Night; Don't Lose My Number; Who Said I Would; Doesn't Anybody Stay Together Anymore?; Inside Out; Take Me Home.*
- First released 1985
- UK peak chart position: 1
- USA peak chart position: 1

No Means No

An 'artcore' trio from Victoria, British Columbia, Canada, No Means No have done much to expand the boundaries of the 'hardcore' genre, fusing funk and fuzz pop with a continually questioning lyrical stance. The first established line-up featured Andrew Kerr (guitar) and the brothers Rob Wright (bass) and John Wright (drums). Kerr joined shortly after their 1984 debut, *Mama.* Taking their name from the phrase commonly used in connection with the rights of rape victims, their lyrics explore the middle ground between the individual and society, often in tones of self-disgust: 'nobody knows you and nobody wants to' (from 'Body Bag'). Though some of their early efforts lose impact through their disjointed nature, by *Small Parts Isolated And Destroyed* the band had refined the approach into a more structured whole - despite the music veering from thrash jazz to *avant garde* experimentalism. *0 + 2 = 1* crystallized their determinedly resistant approach. Their rejection of the media, particularly their refusal to have press photos taken, has thus far limited their accessibility, though their extensive cult popularity in Europe provides adequate compensation. Following a collaboration with Alternative Tentacles Records head **Jello Biafra** (*The Sky Is Falling And I Want My Mommy*), in late 1991 Andy Kerr, a veteran of the band for eight years, departed to form Hissanol (with No Means No producer Scott Henderson). Many of the songs for *Why Do They Call Me Mr. Happy?* were written by Rob for his solo act, Mr Happy, a pseudonym that saw him toy with authoritarian images such as policeman, cleric and Mafia leader. Some of the songs, notably 'The River', were remorselessly bleak. *The World Hood Of The World (As Such)* was their first album to be recorded as a quartet, with guitar, keyboards and an additional drummer (whom they refused to credit, even on the liner notes, as had been the case with the guitarist they added before *Sex Mad*, who was replaced on this album by someone known only as Tommy). Despite such disorientating tactics and a consistent refusal to engage with the media, it was another superb instalment of fluent guitar rock and incisive, sarcastic lyrics.

● ALBUMS: *Mama* (No label 1984)★★★, *Sex Mad* (Psyche Industry/Alternative Tentacles 1986)★★★, *The Day Everything Became Nothing* mini-album (Alternative Tentacles 1988)★★★, *Small Parts Isolated And Destroyed* (Alternative Tentacles 1988)★★★, *Wrong* (Alternative Tentacles 1989)★★★, *Live And Cuddly* (Alternative Tentacles 1991)★★★, with Jello Biafra *The Sky Is Falling And I Want My Mommy* (Alternative Tentacles 1991)★★★, *0 + 2 = 1* (Alternative Tentacles 1991)★★★, *Why Do They Call Me Mr. Happy?* (Alternative Tentacles 1993)★★★, *The World Hood Of The World (As Such)* (Alternative Tentacles 1995)★★★.

● COMPILATIONS: *The Day Everything Became Isolated And Destroyed* (Alternative Tentacles 1988)★★★.

No More Heroes - The Stranglers

Punk's *parents terribles*, the **Stranglers** courted controversy throughout their early career. Caustic lyrics brought charges of misogyny, although the group suggested that outrage was merely part of the genre's tenet. They answered such criticism of their debut album with the even more uncompromising *No More Heroes*, a vengeful collection echoing the nihilism of its title. Role-playing apart, there was no denying a musical prowess compressing savage guitar, throbbing bass and swirling organ into vicious, driving sound. Hugh Cornwell's sneering intonation matched the aggression of his accompaniment, but the album also offered indications of the lighter pop style that the quartet would later follow.

● Tracks: *I Feel Like A Wog; Bitching; Dead Ringer; Dagenham Dave; Bring On The Nubiles; Something Better Change; No More Heroes; Peasant In The Big Shitty; Burning Up Time; English Towns; School Mam; In The Shadows.*

● First released 1977

● UK peak chart position: 2

● USA peak chart position: did not chart

No Nukes

This 1980 documentary revolved around a series of events staged in New York the previous year. Five nights of benefit concerts were held at Madison Square Gardens between 19 and 23 September 1979, which in turn were succeeded by an outdoor gathering in Battery Park, in order to raise funds for Musicians United for Safe Energy. MUSE was a charity headed by John Hall, formerly of the **Ozark Mountain Daredevils**, who was determined to lobby for the replacement of nuclear power by solar energy. Many well-known 70s US artists lent support to the cause, and *No Nukes* captured several strong performances. **Bruce Springsteen** contributed the title song to the as yet unreleased *The River*, as well as powerful readings of **Gary 'U.S.' Bonds**' 'A Quarter To Three' and his own 'Thunder Road'. **Crosby, Stills And Nash** offer 'Suite Judy Blue Eyes' while **Jackson Browne** completed resonant versions of 'Running On Empty' and 'Before The Deluge'. The **Doobie Brothers, Bonnie Raitt, Jesse Colin Young, James Taylor** and **Carly Simon** are among the others featured in an all-star cast brought together by a common ecological concern. Several guested on each other's sets, notably on the 60s protest anthem, 'Get Together', which featured Browne, Nash and Stills alongside Young, whose group the **Youngbloods** first popularized the song. *No Nukes* was also the subject of an expansive three-record set which, when combined with the scale of the event itself, showed commitment from all those involved in the project.

● VIDEOS: No Nukes (CBS Fox 1980).

No Other - Gene Clark

Clark's songwriting contribution to the early **Byrds** was a glorious asset that even they did not appreciate at the time. Many fans willed him to make this excellent album, if only to reinforce the respect and faith they had in his ability. Ill-health and booze kept him from repeating this solo effort and continuing his life as a songwriter. This paradoxical recording can be taken lightly (easy-on-the-ear songs) or as a heavy symbolic lyrical statement (deep stuff). More country rock than pop and like ***Astral Weeks***, it has long-term hidden depths. The silk flares he wears on the cover have never been topped, by male or female.

● Tracks: *Life's Greatest Fool; Silver Raven; No Other; Strength Of Strings; From A Silver Phial; Some Misunderstanding; The True One; Lady Of The North.*

● First released 1974

● UK peak chart position: did not chart

● USA peak chart position: 144

No Sleep 'Til Hammersmith - Motörhead

Unlike many heavy metal contemporaries, **Motörhead** leader Lemmy possesses self-deprecating humour. Stripped of pretension, he goads the basic three-chord trick with a full-throated bellow, emphasizing his trio's vicious racket. On this live selection the group reprise the cream of their back catalogue with untrammelled venom, in the process destroying already power-packed studio counterparts. Continuing a line from the **MC5** and **Stooges**, rather than gothic fantasy, the band understand the excitement of noise and exploit it to its full potential. Thrash metal and hardcore owe them a debt but, as this album proves, there is only one Motörhead.

● Tracks: *Ace Of Spades; Stay Clean; The Metropolis Hammer;*

Iron Horse; No Class; Overkill; The Road Crew; Capricorn; Motorhead.

- First released 1981
- UK peak chart position: 1
- USA peak chart position: did not chart

No Strings

When **Oscar Hammerstein** died in 1960, composer **Richard Rodgers** lost the second of only two lyricists with whom he had worked throughout his illustrious career - the first, of course, being **Lorenz Hart**. Shortly after Hammerstein's death, Rodgers wrote both words and music to five new songs for the second re-make of the film ***State Fair***, and then in 1962 he undertook the complete score for *No Strings* which opened at the 54th Street Theatre in New York on 15 March. Rodgers also produced the piece, for which the book was written by the celebrated playwright Samuel Taylor, who had impressed the composer with his comedies such as *Sabrina Fair* and *The Pleasure Of His Company*. The black actress Diahann Carroll, who was spotted by Rodgers on US television in the *Jack Paar Show*, was cast as an American fashion model, Barbara Woodruff, who has moved to Paris. While there, she falls in love with the former Pulitzer Prize-winning novelist David Jordan (Richard Kiley), whose life has disintegrated to the point that he has given up writing and is just living on hand-outs. She helps in his process of rehabilitation, but they decide to go their separate ways. Rodgers himself hinted later that the reason that the characters split up is because they anticipate racial prejudice on their return to the USA, although the authors were careful not to mention it directly. The director and choreographer, Joe Layton, introduced several innovative features, such as placing the orchestra onstage instead of in the pit, and having members of the cast move the mobile sets in full view of the audiences. Another neat idea was for Kiley and Carroll to sing the show's lovely hit song, 'The Sweetest Sounds', each accompanied by their own individual instrumental soloist, and this technique was also used on some of the other numbers. Carroll excelled throughout on such as 'Loads Of Love', 'You Don't Tell Me', 'An Orthodox Fool', and joined with Kiley for 'Nobody Told Me', 'Maine', 'Look No Further', and the title song. While not in the same money-making class as ***The Sound Of Music*** and the other Rodgers and Hammerstein blockbusters, *No Strings* had a decent run of 580 performances. Rodgers won the **Tony Award** for outstanding music - but not, ironically for lyrics - and joint Tonys also went to Diahann Carroll, who shared hers with Anna Marie Alberghetti (***Carnival***); and Joe Layton, whose choreography was adjudged to be equally as excellent as that of **Agnes de Mille**'s for ***Kwamina***. In 1963, *No Strings* was presented at Her Majesty's Theatre in London, where it starred Hy Hazell and Art Lund, and ran for 135 performances.

No Sweat

This Dublin-based, six-piece melodic rock group comprised Paul Quinn (lead vocals), Dave Gooding (guitar), Jim Phillips (guitar), P.J. Smith (keyboards), Jon Angel (bass) and Ray Fearn (drums). Together they impressed **Def Leppard** vocalist Joe Elliot, who took over production on their debut album and helped them to secure a contract with **London Records**. The record company's public relations team subsequently launched an impressive and expensive campaign on their behalf. They supported **Thunder** on their 'Backstreet Symphony' tour in 1990 and were generally well received by the press. Paul Quinn's voice oozed emotion, but their material failed to stamp its own identity. Accusations of hype followed, and the band quietly dissolved a year later.

- ALBUMS: *No Sweat* (London 1990)★★.

No Way Sis

The 'tribute band' is an established byway of postmodern pop but No Way Sis took it almost to the limit of its endurance with their shambolic salutes to **Oasis**. Whereas earlier tribute bands were formed to impersonate major acts that had split up, such as the Bootleg Beatles (**Beatles**) and **Bjorn Again** (**Abba**) or carried on beyond their best years (e.g., the Counterfeit Stones), No Way Sis formed only a couple of years after Oasis released their debut album and achieved a bizarre relationship with their 'parent' band, with Noel Gallagher taking every opportunity to praise the Scottish quintet, a privilege denied to rival copyists such as Wonderwall and Champagne Supernova. Based, like Oasis, around a sibling duo of Joe ('Liam') and Gerry ('Noel') McKay, the other members are James McLardy ('Bonehead'), Tony McCarthy ('Guigsy') and Mick Reilly ('Alan'). The irony was compounded by the fact one of the few criticisms to stick to Oasis has been over the derivative nature of their songs; No Way Sis's debut single was a cover of the **New Seekers**' 'I'd Like To Teach the World To Sing', supposedly a less-than-subtle influence on Oasis's 'Shakermaker'. Despite hyped hopes of a Christmas number 1 in 1996, the joke appears to have worn thin very quickly and **EMI Records** quietly dropped the band early the following year before they could begin work on the first album of (supposedly) a five-album contract.

No, No, Nanette

Unusually for a Broadway musical, *No, No Nanette* was far more popular when it was revived than when it was first staged. With music by **Vincent Youmans**, lyrics by **Irving Caesar** and **Otto Harbach**, and a book by Harbach and Frank Mandel, the show included several admirable songs, including 'You Can Dance With Any Girl At All', 'Too Many Rings Around Rosie', 'The Call Of The Sea', 'Peach On the Beach', 'Take A Little One-Step', and two that became classics, 'I Want To Be Happy' and 'Tea For Two'. *No, No, Nanette* opened at the Palace Theatre in London on 11 March 1925, with **Binnie Hale** and George Grossmith in the leading roles, and ran for 665 performances. The New York production, which made its debut at the Globe Theatre on 16 September of 1925, starred Ona Munson, Donald Brian, Cecil Lean, and Jack McCauley. Although the show epitomized the happy-go-lucky all-singing, all-dancing atmosphere of the 20s, it closed after a disappointing run of 321 performances. Nearly half a century later, a strong cast, which included **Ruby Keeler**, Helen Gallagher and Bobby Van, appeared in the 1971 New York revival; this stayed around for over two years, and won **Tony Awards** for best actress (Helen Gallagher), supporting actress (Patsy Kelly), choreographer (Donald Saddler), and costumes (Raoul du Bois). Touring companies proliferated, and there was another major production at Drury Lane in London with **Anna Neagle**, Anne Rogers, Tony Britton, and Thora Hird. There have been two film versions: on in 1930, starring Alexander Gray and Bernice Claire, and another in 1940, starring Anna Neagle and Victor Mature.

● FURTHER READING: *The Making Of No, No, Nanette*, Don Dunn.

Noa

b. Achinoam Nini, Israel. Of Yemenite origin, Noa was transplanted to New York, USA, at the age of one. She subsequently studied at the High School of Performing Arts. She then abandoned her studies to return to Israel to 'establish her identity' and complete her military service, at which time she also began her professional singing career. She regularly performed on makeshift stages to troops stationed throughout Israel as a member of the entertainment corps. However, it was in France that she initially found favour. Her self-titled debut album was produced by **Pat Metheny** (her instructor at Boston's **Berklee School Of Music**) and Steve Rodby, and released on **Geffen Records**. It quickly earned gold certification (100,000 sales) through Noa's frequent television and radio appearances. These included her performance of 'I Don't Know' on the Europe 1 *Top Live* programme, and the same song on television programme *Velvet Jungle* (plus a rendition of 'Ave Maria' with French duo Native). A further appearance on the *Taratata* television programme pushed the album higher up the French charts. Her second album, *Calling*, was recorded alongside long-time collaborator Gil Dor (co-founder of the Rimon School of Jazz and Contemporary Music, where Noa also studied) as well as Rupert Hine, who had previously produced for **Tina Turner** and **Kate Bush**. The resulting album explored themes as diverse as war ('Mark Of Cain'), female oppression ('Camilla') and seduction ('By The Light Of The Moon').

● ALBUMS: *Noa* (Geffen 1995)★★★★, *Calling* (Geffen 1996)★★★.

Noack, Eddie

b. De Armand A. Noack Jnr., 29 April 1930, Houston, Texas, USA, d. 5 February 1978. Noack, who gained degrees in English and Journalism at the University of Houston, made his radio debut in 1947 and first recorded for Goldstar in 1949. In 1951, he cut several songs for Four Star including 'Too Hot To Handle'. Leased to the TNT label, it drew attention to his songwriting and was recorded by several artists. He joined Starday in 1953 (beginning a long association with 'Pappy' Daily), where his immediate success came as a writer when several of his songs were recorded by top artists including **Hank Snow**, who scored a major hit with 'These Hands' in 1956. Noack moved with Daily to his D label, where in 1958, after recording rockabilly tracks as Tommy Wood, he had a country hit with 'Have Blues Will Travel'. During the 60s, Noack quit recording to concentrate on songwriting and publishing and had many of his songs including 'Flowers For Mama', 'Barbara Joy', 'The Poor Chinee', 'A Day In The Life Of A Fool' and 'No Blues Is Good News' successfully recorded by **George Jones**. Noack did make some further recordings in the 70s, including arguably some of his best for his fine tribute album to **Jimmie Rodgers**. He moved to Nashville and in 1976, recorded an album that found release in Britain (where he had toured that year) on the Look label. He worked in publishing for Daily and in an executive role for the Nashville Songwriters Association until his death from cirrhosis in 1978. A fine performer somewhat in the style of **Hank Williams**, he is perhaps more appreciated today as a singer than he was in his own time.

● ALBUMS: *Remembering Jimmie Rodgers* (1972)★★★, *Eddie Noack* i (Look 1976)★★, *Eddie Noack* ii (Chiswick 1980)★★★, *Gentlemen Prefer Blondes* (1981)★★.

Noakes, Rab

A veteran of Scotland's folk circuit, Noakes' debut *Do You See The Lights*, although heavily produced, announced the arrival of a gifted songwriter. He then briefly joined **Gerry Rafferty** in the original **Stealer's Wheel**, appearing on the latter's solo debut, *Can I Have My Money Back*, but subsequently preferred to follow his own direction. Rafferty did, however, guest on Noakes' 1972 solo collection. Signed to **Warner Brothers** in 1974, the artist's two albums for the company showed an increasingly American slant. *Red Pump Special* featured the famed **Memphis Horns** brass section, but despite critical acclaim, Noakes was unable to secure a commercial breakthrough. Further albums also met with public indifference, and although he still pursues a performing career, this underrated singer is now a senior producer with BBC Scotland.

● ALBUMS: *Do You See The Lights* (Decca 1970)★★★★, *Rab Noakes* i (A&M 1972)★★★★, *Red Pump Special* (1974)★★★, *Never Too Late* (1975)★★, *Restless* (Ring O 1978)★★, *Rab Noakes* ii (1980)★★★, *Under The Rain* (1984)★★★, *Standing Up* (Mediart 1994)★★★.

Noble, Leighton

b. USA. Formed in New York City, New York, USA, in 1937, Leighton Noble And His Orchestra immediately secured a prestigious engagement at **Frank Dailey**'s Meadowbrook venue. The reason may well have been Noble's previous big band connections, which included affiliations with **Hal Grayson**, **Orville Knapp** and **George Olsen**. After the Meadowbrook the orchestra took a booking at Philadelphia's Arcadia Ballroom as their next step on a tour of the major hotels and ballrooms of the day. Vocalists including Johnny McAfee, Edith Caldwell and Margie Lee helped to accompany Noble's own singing, as the group earned recording contracts with **Vocalion** and Bluebird Records. In the 40s the bandleader undertook a second career as a film actor in Hollywood, and for the rest of that decade he confined his band's engagements to California to facilitate this. By the early 60s Noble was playing the Las Vegas entertainment circuit, before becoming leader of the Harrah's Club house band in Lake Tahoe. He stayed there for eight years, before moving to Vancouver, Canada, in the 70s. He did return to the USA for occasional nostalgia performances, however, including well-received engagements at the Roosevelt Hotel in New Orleans.

Noble, Patsy Ann

b. 2 February 1945, Sydney, Australia. Patsy Ann Noble began her career in the late 50s as a member of the cast of Australia's *Bandstand*, a television pop show. She enjoyed a hit single with 'Good Looking Boy', but subsequent releases failed to chart. In 1962 Noble opted to move to London, England, where she secured a deal with **Columbia Records**. Her debut for the label, 'Don't You Ever Change Your Mind', was modelled on releases by **Helen Shapiro**, but it was not a commercial success. Noble cameoed another release, 'Accidents Will Happen', in the 1963 film *Live It Up*, but despite exposure on radio and television, the singer was unable to make the expected breakthrough. Noble later claimed she had never wanted to sing and it was during this period she began an acting career with roles in *Danger Man*, *Callan* and the X-rated film *Death Is A Woman*. In 1967 she took a new name, Trisha Noble, and closed her recording career with 'Live For Life'. Thespian interests now took precedence and Noble later moved to the USA where, having enjoyed guest appearances in television programmes *Columbo*, *Buck Rogers* and *Baretta*, she landed a starring role in the soap opera *Executive Suite*.

Noble, Ray

b. Stanley Raymond Noble, 17 December 1903, Brighton, Sussex, England, d. 2 April 1978, London, England. The son of a part-time songwriter and musician, Noble attended choir school, Dulwich College and Cambridge University before studying at the Royal College of Music. In 1926 he won a ***Melody Maker*** arranging contest and worked for music publisher **Lawrence Wright** and **Jack Payne**'s BBC Dance Orchestra before becoming a staff arranger at **HMV Records**, eventually succeeding **Carroll Gibbons** as Head of Light Music. He conducted the company's New Mayfair Orchestra and New Mayfair Novelty Orchestra before forming his own sweet-swing studio band which included top musicians Freddy Gardner, Alfie Noakes, Bill Harty, Tiny Winters, Max Goldberg, **Nat Gonnella**, Lew Davis and the most popular vocalist of the 30s, **Al Bowlly**. Bowlly's vocals on songs such as 'Time On My Hands', 'Close Your Eyes', 'How Could We Be Wrong' and 'Lazy Day' are considered outstanding examples of the orchestra's substantial output, alongside the singer's interpretations of Noble's own compositions. Noble wrote his first hit song, 'Goodnight Sweetheart', in 1931, and during the early 30s, followed it with 'By The Fireside', 'I Found You', and 'What More Can I Ask'. One of his biggest successes, 'Love Is The Sweetest Thing' attracted much attention because of the similarity of its first five notes to the first five of the British national anthem, 'God Save The King'.

Ray Noble's ensemble was the first British band to become popular on records in the USA, and, having had hits there since 1931, including 'Lady Of Spain', 'Love Is The Sweetest Thing' and 'The Old Spinning Wheel', Noble went to the USA in 1934, taking with him drummer/manager Bill Harty and Al Bowlly. **Glenn Miller** assisted him in organizing an American orchestra which included, at various times, future leaders **Claude Thornhill**, **Charlie Spivak**, **Pee Wee Irwin**, **Will Bradley**, and soloists **Bud Freeman** and **George Van Eps**. They had hits with 'Isle Of Capri', 'Paris In The Spring', 'Let's Swing It', 'I've Got You Under My Skin' and 'Easy To Love' (with Bowlly on vocals), along with Noble's own songs, 'The Very Thought Of You', 'Love Locked Out' (lyric by Max Kester), and 'The Touch Of Your Lips'. In 1936, after the orchestra's very successful engagement at New York's Rainbow Room, Bowlly returned to England, and in the following year the band broke up, re-forming later in the 30s.

Noble subsequently went to Hollywood. He had been there in 1935 to appear in ***The Big Broadcast Of 1936*** in which **Bing Crosby** and **Ethel Merman** sang his song, 'Why The Stars Come Out Tonight'. This time he appeared as a 'silly ass' Englishman in the **Fred Astaire** movie ***A Damsel In Distress***, and later duetted with Astaire on the record version of his eccentric dance, 'The Yam', and accompanied him on songs such as 'Change Partners', 'Nice Work If You Can Get It' and 'A Foggy Day'. He also backed singer **Buddy Clarke** on his US number 1, 'Linda', and 'I'll Dance At Your Wedding'. Noble continued to have successful records in the US until the end of the 40s with songs such as 'I've Got My Love To Keep Me Warm', 'Alexander's Ragtime Band' and 'By The Light Of The Silvery Moon'. Recordings of his compositions 'Cherokee' (by

Charlie Barnet) and 'I Hadn't Anyone Till You' were highlights of the Swing Era. After returning briefly to England in 1938 to play in variety, Noble worked consistently in America, playing musical and comedy roles on George Burns and Gracie Allen's radio show, and later through to the 50s, with ventriloquist Edgar Bergen on radio and television, sometimes playing stooge to Bergen's famous partner, Charlie McCarthy. When the latter series ended in the mid-50s Noble retired to Santa Barbara, California, subsequently spending some years in Jersey in the Channel Islands.

● COMPILATIONS: *Golden Age Of British Dance Bands* (1969)★★★, ... *Featuring Al Bowlly, Vols. 1 & 2 (1935-36)* (1976)★★★★, *Ray Noble Plays Ray Noble* (1976)★★★, *Ray Noble/Al Bowlly, Vols. 1-4* (1979)★★★★, *Ray Noble's Encores, Vols. 1-6* (1979)★★★★, *Ray Noble And Joe Haymes 1935* (1979)★★★, *Dinner Music* (1982)★★★, with Carroll Gibbons *The New Mayfair Dance Orchestra - Harmony Heaven 1928-1930* (1983)★★★, *The HMV Sessions* (1984)★★★, *We Danced All Night* (1984)★★★, *Notable Noble* (1985)★★★, *Goodnight Sweetheart* (1988)★★★.

Noble, Steve

b. 16 March 1960, Streatley, Berkshire, England. Noble studied with the Nigerian master drummer Elkan Ogunde. His first professional engagement was with the *avant garde* jazz-pop group, **Rip Rig And Panic**, touring England and Europe and playing on *I'm Cold* (1982) and *Attitude* (1983). His precision and invention as a percussionist made it natural for him to gravitate towards free improvisation. In 1985 he appeared at the Thessalonika Jazz Festival with **Derek Bailey** and later took part in the **Company** Weeks of 1987, 1989 and 1990. In 1987 he toured Holland with Tristan Honsinger. In the late 80s, he was part of the **Alan Wilkinson** Trio and a member of Kahondo Style. A long-standing partnership with pianist **Alex Maguire** produced countless gigs and *Live At Oscars*. Noble, along with **Louis Moholo**, provided percussion for Maguire's Cat O' Nine Tails in 1989. Other collaborations include Katie Duck, Group O and the Bow Gamelan Ensemble. In 1991 he provided drums both for the rock band CC Sagar and an improvising trio with tenor saxophonist Tony Bevan and bassist **Paul Rogers**; he also recorded an improvised duo with up-and-coming reedsman **Alex Ward**. Noble's lightning responses, wit and catholic taste promise a lot for the future.

● ALBUMS: with Company *Once* (1987)★★★, with Alex Maguire *Live At Oscars* (1987)★★★★, with Kahondo Style *Green Tea & Crocodiles* (1988)★★★, with Alex Ward *Ya Boo, Reel & Rumble* (1991)★★★, with Tony Bevan, Paul Rogers *Bigshots* (1992)★★★.

Nobles, Cliff (And Co.)

Cliff Nobles (b. 1944, Mobile, Alabama, USA) had a background as a gospel singer. In an effort to break into something more commercial, he moved to Philadelphia and won a contract with **Atlantic Records**. He was dropped from the label after three unsuccessful singles, 'My Love Is Getting Stronger', 'Let's Have A Good Time' and 'Your Love Is All I Need', whereupon independent producer Jesse James took him on and recorded 'The More I Do For You' on the Phil LA Of Soul label. 'The Horse' (1968), Nobles' US number 2 hit, was originally the b-side to the undistinguished 'Love Is Alright'. Ironically, the former track did not feature the artist's regular group - Bobby Tucker (guitar), Benny Williams (bass) and Tommy Soul (drums) - but, instead, the James Boys, a collection of emergent Philadelphia session musicians put together by producer **Leon Huff**. This unit then rushed out a complementary single, 'The Mule', which had the same version of 'The Horse' on the reverse. Despite minimal input, Nobles' name still graced such follow-up singles as 'Horse Fever', although he later secured a minor R&B success with 'Feeling Of Loneliness' (1973). The James Boys - Jesse James, Bobby Martin, Norman Harris, Roland Chambers, Nat Chambers, Ronnie Baker and Karl Young - became **MFSB**, the Sigma Sound studio house band.

● ALBUMS: *The Horse* (Phil LA Of Soul 1968)★★.

Nobody's Heroes - Stiff Little Fingers

Their brand of Irish pop punk took real flight after the hastily fanned flames of punk's initial bravura and its sometime carefully engineered hype had died down. Stiff **Little Fingers** presented a provocative strand of punk rock and flaming youth caught up in the day-to-day living with the troubles in Ireland. Consequently, they had the vision and wit of folk musicians in their narratives. Their punk ethos remained intact, but they still managed to suffuse their music with strong melodies and some memorable playing. Forget the comeback, this surely stands as testimony to their strength.

● Tracks: *Gotta Gettaway; Wait And See; Fly The Flag; At The Edge; Nobody's Hero; Bloody Dub; No Change; Suspect Device; Tin Soldiers.*

● First released 1980

● UK peak chart position: 8

● USA peak chart position: did not chart

Nock, Mike

b. 27 September 1940, Christchurch, New Zealand. Nock is largely a self-taught pianist who was able to work professionally when he was only 15 years old. When he was 18 he went to Australia playing in a hard bop trio before moving on to England. He did not settle but went to the **Berklee College Of Music** in Boston, Massachusetts on a scholarship in 1961. In the early 60s he was the house pianist in a Boston Club before joining **Yusef Lateef** for three years. In 1968 he moved to San Francisco and formed the jazz-rock group, Fourth Way, which was extremely successful until disbanding in 1971. Nock became involved in electronic music and composed numerous film scores. In 1985 he returned to Australia where he spent most of his time composing, though he also taught improvisation at the New South Wales Conservatorium in Sydney.

● ALBUMS: with Yusef Lateef *Live At Peps* (1964)★★★, with John Handy *Projections* (1968)★★★, with Fourth Way *The Fourth Way* (1969)★★★, with Fourth Way *The Sun And The Moon Have Come Together* (1969)★★, with Fourth Way *Werewolf* (1970)★★, *Magic Mansions* (1977)★★★, *Piano Solos* (1978)★★, *Talismen* (1978)★★★, *Ondas* (ECM 1982)★★★.

Nocturnus

This innovative American death metal band was formed by drummer and vocalist Mike Browning following his departure from an early incarnation of **Morbid Angel**. *The Key* showed an original approach, mixing the frenzied yet intricate riffing of guitarists Sean McNenney and Mike Davis with the atmospheric keyboard washes of Louis Panzer. Critical acclaim abounded, but the sound proved rather too radical for much of the death crowd, and Nocturnus struggled to rise above cult status. *Thresholds* was recorded with new vocalist Dan Izzo, taking the pressure off Browning, with permanent bassist Emo Mowery being recruited after the sessions to replace touring bassist Jim O'Sullivan (Chris Anderson played on the album). However, with no upturn in the band's fortunes they parted company with **Earache**, re-emerging in 1994 with an EP for new label Moribund.

● ALBUMS: *The Key* (Earache 1990)★★★, *Thresholds* (Earache 1992)★★★.

Noel And Gertie

(see **Lawrence, Gertrude**)

Noise Addict

Formed by the precociously talented Ben Lee, the aptly named Australian trio Noise Addict invoked immediate comparisons with their adolescent contemporaries **Silver Chair**. Lee first came to the attention of both Thurston Moore of **Sonic Youth** and Mike D. of the **Beastie Boys** with his home-recorded single, 'I Wish I Was Him', a charming lo-fi tribute to Evan Dando of the **Lemonheads**. Mike D.'s Grand Royal label released the band's American debut, the *Young & Jaded EP*, which included the original version of 'I Wish I Was Him' alongside four new Lee originals and a cover version of **Jonathan Richman**'s 'Back In Your Life'. The ramshackle *Def EP10* appeared on Moore's Ecstatic Peace! label, while *Noise Addict Vs Silver Chair* was a reissue of the band's debut EP, *The Taste In My Eyes*. The band expanded to a four-piece line-up for their debut album, *Meet The Real You*, which provided further evidence of Lee's talent, although there was little discernible improvement in the band's instrumental abilities. Lee then concentrated on a solo career. His 1995 debut, *Grandpaw Would*, was stronger (and better produced) than anything he had recorded with Noise Addict, with stand-out tracks including 'Away With The Pixies' and 'Trying To Sneeze'. In contrast, *Something To Remember Me By* was a flawed acoustic set that saw Lee (still only in his late teens) attempting to broaden his songwriting, with mixed results.

● ALBUMS: *The Taste In My Eyes EP* reissued as *Noise Addict Vs Silver Chair* (Fellaheen 1994)★★, *Young & Jaded EP* (Grand Royal 1994)★★★, *Def EP10* (Ecstatic Peace! 1994)★★, *Meet The Real You* (Fellaheen 1995)★★★.

Solo: Ben Lee *Grandpaw Would* (Fellaheen/Grand Royal 1995)★★★, *Something To Remember Me By* (Grand Royal 1997)★★★.

Noiseworks

Formed in Sydney, Australia in 1985, Noiseworks feature seasoned players culled from various groups of the New South Wales area. The line-up of Steve Balbi (bass), Stuart Fraser (guitar), Kevin Nicol (drums), Justin Stanley (vocals) and **Jon Stevens** (lead vocals) have attracted much attention with its clean, hard rock sound, distinctive vocals and competent playing. Stevens had gained years of experience, being a teen idol in his homeland of New Zealand, hence he obtained the attention of a young audience on television as well as radio. Noiseworks had been compared in some quarters as the natural inheritors of **INXS**'s crown of top Australian group. Their final album was a self-financed and produced affair that was rejected by their record company. Several new tracks were added that affected the continuity and feel of the album that the band had originally created. This could have caused their break-up, as they announced a 'temporary split' in 1992. Jon Stevens joined the stage cast of a revival of the rock opera, ***Jesus Christ Superstar***.

● ALBUMS: *Noiseworks* (1987)★★★, *Touch* (1988)★★★, *Love Versus Money* (1991)★★.

Nokemono

This Japanese hard rock quintet was formed in 1978. Inspired by fellow countrymen **Bow Wow**, Yukihiro 'Ace' Nakaya (vocals) and Shigeo 'Rolla' Nakano (guitar) decided to put together a band along similar lines. Recruiting Bunzo 'Bunchan' Satoh (guitar), Masaaki 'Cherry' Chikura (bass) and Tadashi 'Popeye' Hirota (drums), they were picked up by the local SMS label. The resultant *From The Black World* combined **Van Halen, Deep Purple** and **UFO** influences. It was an impressive debut, somewhat marred by an inferior production. However, the band remained virtually unknown outside their own country and the album was their solitary contribution to Japanese metal.

● ALBUMS: *From The Black World* (SMS 1979)★★★.

Nolan, Bob

b. Robert Clarence Nobles, 1 April 1908, Point Hatfield, New Brunswick, Canada, d. 16 June 1980. Bob Nolan was an important member of the **Sons Of the Pioneers**.

Although Canadian, his father joined the US Army in World War I and served in France. He suffered gas poisoning and on discharge, changed his name to Nolan and relocated to Arizona for health reasons. During his father's absence, the young Bob received some education while living with aunts in Boston, but at the age of 14, he moved to Tucson to join his father. While attending the University of Arizona, he began writing poetry, some of which became the basis for the songs that he later wrote. In 1927, a desire to travel led him to hobo his way west. The sound of the trains were the reason for his first song, 'Way Out There', and the later sequel, 'One More Ride'. In 1929, he moved to California, where he worked on beaches as a lifeguard and sang with a group, which inspired him to seek a musical career. In mid-1931, he answered an advertisement placed by Leonard Slye (later **Roy Rogers**) in an Los Angeles newspaper for a tenor singer/yodeller to join the Rocky Mountaineers. The pair and fiddler Bob Nichols worked for a time with the Mountaineers until Nolan, disheartened by their lack of success, left to become a caddy at Bel Air Country Club. Late in 1933, Slye and **Tim Spencer** persuaded Nolan to become the third member of the Pioneer Trio. The trio subsequently went on to become the Sons Of The Pioneers, with Nolan a most important part of the act, not only for his singing but also for his songwriting. Rated by many as the most poetic of all the western songwriters, Nolan was responsible for many of the group's biggest hits. These include 'At The Rainbow's End', 'The Touch Of God's Hand', 'Chant Of The Wanderer' and his two classics, 'Cool Water' and 'Tumbling Tumbleweeds'. He retired from active performing in 1949 but recorded with the group until 1957. He finally tired of the music scene and adopted a solitary existence. He was persuaded to record a solo album in 1979 which contained some of his old hits and **Marty Robbins**' 'Man Walks Among Us', which included an appearance from the writer. Nolan died, following a heart attack, on 16 June 1980. His last request was that his ashes should be spread on the Nevada desert.

● ALBUMS: *Sound Of A Pioneer* (Elektra 1979)★★★.

Nolans

This highly popular Irish family group originally consisted of brothers and sisters Tommy, Anne (b. 12 November 1950), Denise (b. 1952), Maureen (b. 14 June 1954), Brian, Linda (b. 23 February 1959), Bernadette (b. 17 October 1961) and Coleen Nolan (b. 12 March 1965, Blackpool, England). The Nolans lived in Dublin until 1962 when they emigrated to Blackpool. Parents Tommy and Maureen Nolan were singers and gradually brought their offspring into the act. In 1963 the entire family debuted as the Singing Nolans. After moving to London, the group's personnel was Anne, Denise, Linda, Bernadette, and Maureen. Their act proved very popular on UK television and variety shows. After recording their second album in 1977, and touring America with **Engelbert Humperdinck**, Denise left a year later in order to pursue a solo career. The sisters signed to **CBS** and were widely tipped to represent the UK in the Eurovision Song Contest but lost out to **Black Lace**. After a minor hit single with 'Spirit Body And Soul', Anne married and left the group for two years. She was replaced by the youngest sister, Coleen, and the quartet changed their name from the Nolan Sisters to the Nolans. A massive hit with the catchy 'I'm In The Mood For Dancing' brought them worldwide renown and even topped the charts in Japan. The Nolans had further UK Top 10 hits with 'Gotta Pull Myself Together' and 'Attention To Me', and, with Anne's return, became a quintet for a while until Linda married former **Harmony Grass** drummer Brian Hudson and retired from the group. Linda is sometimes known as the 'Naughty Nolan' because she launched her solo career by posing near-naked for publicity shots. Phenomenal success for the Nolans in Japan and Eire coincided with further minor chart appearances in the UK, as well as best-selling albums. Coleen, Bernadette and Denise have each recorded solo singles, while Linda and Coleen enjoyed a minor hit as the Young And Moody Band with 'Don't Do That'. In 1994 Coleen left to have a baby, and a year later, Anne and Maureen became a Nolans duo when Bernadette, who had been the lead singer with the group since she was 13, decided to go solo. Coleen is married to Shane Ritchie, who starred in the acclaimed 1993 London revival of the musical ***Grease***.

● ALBUMS: *The Singing Nolans* (Nevis 1972)★★★, *The Nolan Sisters* (Hanover Grand 1977)★★★, *Nolan Sisters* (Epic 1979)★★★, *Making Waves* (Epic 1980)★★★★, *Portrait* (Epic 1982)★★★★, *Altogether* (Epic 1982)★★★, *Harmony* (Premier 1983)★★★, *Girls Just Wanna Have Fun* (Towerbell 1984)★★, *Love Songs* (Hallmark 1985)★★, *Tenderly* (1986)★★.

● COMPILATIONS: *20 Giant Hits* (Target 1977)★★★, *Best Of The Nolan Sisters Vol. 1* (Hallmark 1979)★★★, *Best Of The Nolan Sisters Vol 2* (Hallmark 1979)★★★, *The Nolan Sisters Collection* (Pickwick 1980)★★★, *I'm In The Mood For Dancing* (Hallmark 1983)★★★, *Times Gone By* (Spartan 1985)★★★, *Best Of The Nolans* (Ditto 1988)★★★.

● FURTHER READING: *In The Mood For Stardom: The Nolans*, Kim Treasurer.

Nolen, Jimmy

b. 3 April 1934, Oklahoma City, Oklahoma, USA, d. 18 December 1983, Atlanta, Georgia, USA. The inventor of the 'Chicken Scratch' and thus the father of funk guitar, Nolen was the archetypal sideman who also had a fitful solo recording career. After learning the violin, he took up the guitar at 14, inspired by **T-Bone Walker**. Singer Jimmy Wilson saw him in a Tulsa club and brought him back to Los Angeles, where Nolen began his recording career backing trumpeter Monte Easter and **Chuck Higgins**, and under his own name for John Fullbright's Elko label. In the autumn of 1956, he recorded three sessions for Federal, from which six singles were released to little effect. During this time, he also worked with **Johnny Otis**, playing on many sessions for Otis's Dig label and recording some sides of his own. He remained with Otis for a couple of years and played on 'Ma, He's Making Eyes At Me' and 'Willie And The Hand Jive'. In 1959, Nolen signed with **Specialty** subsidiary Fidelity, from which just one single emerged. Much of the early 60s was spent backing harmonica player **George Smith** before joining **James Brown**'s band, where in February 1965 his guitar licks became the defining element of 'Papa's Got A Brand New Bag'. Apart from a two-year break between 1970 and 1972, Nolen remained with Brown for the rest of his career, which ended suddenly with a fatal heart attack while the band was in Atlanta, Georgia.

● ALBUMS: with Pete 'Guitar' Lewis, Cal Green *Scratchin'* (Charly 1991)★★★.

● COMPILATIONS: *Mr Fullbright's Blues* (P-Vine 1977)★★★, *Blues Guitar Blasters* (Ace 1988)★★★, *Dapper Cats, Groovy Tunes & Hot Guitars* (Ace 1992)★★★, *Elko Blues Vol. 1* (Wolf 1995)★★★.

Nomad

This band's press largely revolved around two facts. First their vocalist, Sharon Dee Clarke (b. *c.*1965), had played the role of a nurse in Dennis Potter's *The Singing Detective*. She was also filmed in the bed next to the character Michelle Fowler when the latter was giving birth in *Eastenders*. Secondly, their single, 'Devotion', comprised samples from the British Poll Tax Riots and even transferred one of Thatcher's more rabid outbursts onto tape. It was also a huge hit, reaching number 2 in the charts and becoming the biggest dance single of 1991 in the process. It was co-written and produced by future **Undercover** producer Steve Mac. The other personnel in the band were rapper MC Mikee Freedom (b. *c.*1969, Bristol, England) and Damon Rochefort (b. *c.*1965, Cardiff, Wales). Freedom was discovered by former law student Rochefort while rapping on a song entitled 'Love Don't Live Here Anymore' by Fresh Connection. Rochefort himself had worked with Clarke on the FPI Project's 1990 hit, 'Going Back To My Roots'. Unfortunately their debut album was thin on original songs, comprising three versions of 'Devotion', while elsewhere formulaic Euro dance pop held sway. Though the follow-up single, 'Just A Groove', made the Top 20, subsequent efforts ('Something Special' - originally recorded by Clarke solo for a compilation album, 'Your Love Is Lifting Me' and '24 Hours A Day') failed to replicate their original success. Rochefort also embarked on a side project, Serious Rope, again featuring Clarke, who scored a 1993 hit with 'Happiness', recorded as a tribute to the Flesh club in Manchester. Freedom would go on to a solo career with TEK, beginning with 'Set You Free' for Dave Pearce's Reachin' label.

● ALBUMS: *Changing Cabins* (Rumour 1991)★★★.

Nomi, Klaus

b. 1945, Berlin, Germany, d. 6 August 1983, New York, USA. Famed for his Mephistophelean make-up and piercing tenor voice, Nomi claimed erroneously to have worked in the 70s as both a professional opera singer and as **David Bowie**'s dresser. By 1979 he was touring in Europe and the USA as a highly idiosyncratic cabaret act, performing barely recognizable electronic reworkings of everything from Saint Saens' 'Samson And Delilah' and **Donna Summer**'s 'I Feel Love' to **Chubby Checker**'s 'The Twist'. In 1980 he signed to **RCA Records** and released a version of **Elvis Presley**'s 'Can't Help Falling In Love' as a single. He worked with Man Parrish, the New York electro and hi-NRG producer, on his self-titled debut album. Nomi was well received in the US, which precipitated a move to New York. He became a regular guest on *Saturday Night Live* and starred in the film *Urgh! A Music War*. In England his openness about his own homosexuality and outrageous dress sense alligned him with the New Romantic movement. He seemed to be playing upon his goofball appeal with American audiences on his second album, *Simple Man*, which included a version of 'Ding Dong The Witch Is Dead' from ***The Wizard Of Oz***. The record closed with Purcell's 'Death' leading into an arrangement of John Dowland's 'If My Complaints' - an oblique and moving eulogy to the first victims of AIDS. The disease took his own life the following year - Nomi was one of the first celebrity victims of the disease. Two posthumous compilation albums have been released, and a recording of one of his early concert performances appeared in the USA.

● ALBUMS: *Klaus Nomi* (1981)★★★, *Simple Man* (1982)★, *Encore* (1984)★★, *In Concert* (1986)★★★, *Collection* (1990)★★★.

Nomos

Nomos were formed in Cork, Eire, by students studying traditional music and ethnomusicology at the local university. Niall Vallely (concertina, low whistles) came from Armagh, Liz Doherty (fiddle) from Buncranna, County Donegal, Frank Torpey (bodhran, bendir) from Wexford, Gerry McKee (mandocello) from County Down, while John Spillane (guitar, bass) was the only one of them who was a native of Cork. The group was formed at the turn of the 90s by Vallely and Doherty, who picked up various members during informal sessions until Spillane became the final recruit in 1993, shortly after he had left the Stargazers. Regular performances at the Lobby Bar in Union Quay introduced them to their new manager Pat Conway who got them a recording contract with Solid Records (home to **Sharon Shannon** and the **Saw Doctors**). Before this Nomos had recorded a demo cassette in 1992, introducing a style of traditional music played with great energy and verve. However, Spillane's songwriting invigorated the formula in time for 1995's *I Won't Be Afraid Anymore*, though several songs ('Wing Commander Donald

Mackenzie', 'The Corsair', 'Morse Avenue' and 'Guns Of The Magnificent Seven') survived from the original cassette to the album.

● ALBUMS: *I Won't Be Afraid Anymore* (Solid 1995)★★★★.

Nookie

In 1994 Nookie (b. Gavin Chung, *c.*1971) arrived from Hitchin in Hertfordshire at the forefront of the new jungle movement sweeping through the UK's dance scene. Singles like 'Only You' (1994) and 'The Sound Of Music' (1995) attempted to add spiritual resonance to the drum and bass formula, and added keyboard, piano and vocals to crunching rhythms and breakbeats. Nookie had served a long apprenticeship in jungle and its two main antecedents, hardcore and reggae. Aged 17 he made his vinyl debut, remixing Flourgon and Ninjaman's ragga track 'Zig It Up', as a member of the hip hop crew Main Attraction. His first release under his own steam (as 2 Boasters) was 'Large Southend Donut', which revealed his stylistic hallmarks of piano melding into a rhythmic onslaught. As well as Nookie, Chung also records under the name Cloud Nine for the highly regarded hardcore stable **Moving Shadow**. He runs his own record shop, Parliament, in Hitchin and runs his own label, Daddy Armshouse, with partner Pedro, as well doing a lot of remixing.

● ALBUMS: *The Sound Of Music* (Reinforced 1995)★★★.

Nooks, George

(see **Prince Mohammed**)

Noonan, Steve

b. USA. The singer-songwriter Steve Noonan first performed at the Paradox Club in Orange County, California, USA, where **Tim Buckley** and **Jackson Browne** were among other acts featured. Browne was briefly a member of the **Nitty Gritty Dirt Band**, which led to Noonan along with Greg Copeland writing their first US hit, 'Buy For Me The Rain'. Noonan then joined Buckley on **Elektra Records**. *Steve Noonan* featured several superb originals, notably 'Street Singer' which was covered by another Elektra act, **Clear Light**, as well as four excellent Browne compositions. Unfortunately, the set was largely ignored upon release and he failed to reap the same acclaim as his associates.

● ALBUMS: *Steve Noonan* (Elektra 1968)★★★★.

Noone, Jimmie

b. 23 April 1895, Cut Off, Louisiana, USA, d. 19 April 1944. One of numerous students of Lorenzo Tio, Noone turned to the clarinet after first playing guitar. In the years immediately prior to World War I he played in bands led by notable New Orleans musicians such as **Freddie Keppard** and **Buddy Petit**. In 1918 he worked with **Joe 'King' Oliver** in Chicago and two years later was with Doc Cooke, remaining there for five years. In 1926 Noone took his own band into Chicago's Apex Club, thus beginning a remarkable period of sustained creativity during which he became the idol of countless up-and-coming young musicians, black and white, clarinettists and all. During part of its existence, the Apex Club band included **Earl 'Fatha' Hines**. Noone had made records during his stints with Oliver and Cooke, but now embarked on another series of recordings, including his theme, 'Sweet Lorraine', which remain classics of their kind. In the early 40s he moved to Los Angeles where he worked with **Kid Ory**, led his own band and appeared as a member of the New Orleans All Stars on Orson Welles's weekly radio show, as well as playing with the Capitol Jazzmen. Noone appeared well poised to capitalize upon the upsurge of interest in traditional music heralded by the Revival movement, but he died suddenly in April 1944. One of the most important of the New Orleans clarinettists, he had a remarkable technique and exercised full control of his instrument. Playing with a deep appreciation of the blues, his records stand as significant milestones in the history of jazz. His son, Jimmie Noone Jnr. (b. James Fleming, 21 April 1938, Chicago, Illinois, USA, d. 1991), also played clarinet and from the 80s enjoyed a successful international career.

● COMPILATIONS: *Jimmie Noone And His Apex Club Orchestra Vol. 1* (1979)★★★★, *Jimmie Noone (1931-40)* (Queendisc 1981)★★★★, *King Of New Orleans* (Jazz Bird 1982)★★★, *With The Apex Club Orchestra 1928* (Swaggie 1992)★★★★, *Collection Vol 1* (Collectors Classics 1992)★★★, *The Complete Recordings Vol 1* (Affinity 1992)★★★★.

Noone, Peter

b. Peter Blair Dennis Bernard Noone, 5 November 1947, Manchester, England. After studying singing at the Manchester School of Music and Drama, the teenage Noone won a part in the television series *Coronation Street.* After taking up piano and guitar he talked his way into the Heartbeats, which later became **Herman's Hermits**. In the Herman guise, Noone scored a series of million-selling singles in the 60s before finally launching a solo career in 1970. A cover of **David Bowie**'s 'Oh You Pretty Things' made the UK Top 10, but subsequent releases were largely ignored. By 1980 he was fronting a more contemporary-sounding group, the Tremblers, but in spite of his change of image, no hits were forthcoming. Two years later he reverted to his original career, taking an acting role in *The Pirates Of Penzance.* He subsequently moved to the USA where he hosts a music television show

● FILMS: *Hold On* (1965).

Noor Shimaal

Consisting of Vivienne Dogan-Corringham (vocals), Amel Benhassine-Miller (dance) and Dawson Benhassine-Miller (percussion), Noor Shimaal are a 90s music and dance performance group who use influences from Celtic, Mediterranean and North African traditions. Other collaborators who provide a musical backdrop for their live shows have included Welsh violinist Sianed Jones, Cris Cheek on clarinet and chaabi banjo and the guitar player Azzedine. Based in the UK, the group's vocals are nevertheless predominantly sung in Greek and Turkish, as well as occasional diversions into English. Before Noor Shimaal, Dogan-Corringham had released several solo albums, including *Popular Turkish Folk Songs*. This provided such an authentic reading of the Turkish music tradition that it sold well in Turkey. Two further solo releases included a CD of Greek rebetika music and a crossover album, *Avant*, featuring the complementary slide guitar of Mike Cooper. Her interest in Mediterranean music stemmed from her marriage into a Turkish community, with whom she spends most of her time in north London. Algerian born Amel Benhassine-Miller emigrated to Germany in her 20s and formed the Arabic dance group Banat As Sarha (Daughters Of The Sahara). After stage appearances with **3 Mustaphas 3** and Dissidenten she came to England to appear at the ICA auditorium and has made regular television appearances as a dancer. Her partner, master hand drummer Dawson Benhassine-Miller, had previously lent his percussion skills to artists including **Philip Glass**, **Sade**, **Jah Wobble** and the **Drifters**. The trio's ability to entertain both visually and musically was confirmed by live performances throughout 1994, culminating in the release of their debut album the following year. It brought them immediate approval in London's Greek community and good reviews throughout the roots music press.

● ALBUMS: *Noor Shimaal* (ARC 1995)★★★.

Nordenstam, Stina

b. 1969, Stockholm, Sweden. Nordenstam came to music early through the jazz records and amateur playing of her father. She took to the fiddle and piano, and precociously began writing her own classically inspired compositions. At the age of 15 she was singing modern classical music, but her next move, backed by the Flippermen, leaned towards jazz. Signed up by Swedish indie label Telegraph, she debuted with *Memories Of A Colour*, an ethereally evocative and occasionally disturbing journey through her psyche, setting her short-story songs or vignettes to impeccably skewed jazzy arrangements. This soared to such Scandinavian success that the next opening of the Swedish parliament was accompanied by a rare Nordenstam gig. The oft-heard comparisons with **Kate Bush** and **Joni Mitchell**, whom she admires, are misleading. Nordenstam had taken her early passions (**Cannonball Adderley**, **Erik Satie**, **John Coltane** and **Bartok**), fused them with post-feminist angst and sang the results in a spooky, *Village Of The Damned* little-girl whisper. *And She Closed Her Eyes* was more of the same but better, tending towards ambient jazz with contributions from **Jon Hassell**. *Dynamite* was more contemporary with stark, punkish overtones.

● ALBUMS: *Memories Of A Colour* (Telegram 1992)★★★, *And She Closed Her Eyes* (Telegram 1994)★★★, *Dynamite* (East West 1996)★★★.

Norma Jean

b. Norma Jean Beasley, 31 January 1938, near Wellston, Oklahoma, USA. Norma Jean showed an early interest in singing and after the family relocated to Oklahoma City, when she was five years old, she was given guitar tuition by an aunt. At the age of 13 she had her own thrice-weekly show on KLPR and in 1958, after working with several other artists including **Leon McAuliffe**, she became a regular on **Red Foley**'s *Ozark Jubilee* television show, where she first dropped her surname and where her melodic singing soon attracted nationwide attention. In 1960 she moved to Nashville and became the featured vocalist with **Porter Wagoner** on both his network television show and also on the *Grand Ole Opry*. She recorded for **Columbia** in the early 60s but only gained her first US country chart success, 'Let's Go All The Way', in 1964, by which time she had joined **RCA**. (The Columbia material is contained on her only Columbia album, *Country's Favorite*; released in 1966 on their Harmony subsidiary - it is now highly sought after by collectors.) Further hits followed, including country Top 10s with 'Go Cat Go' and 'I Wouldn't Buy A Used Car From Him' and a Top 5 recording of 'The Game Of Triangles' with **Bobby Bare** and **Liz Anderson**. Equally at home with up-tempo songs such as 'Truck Driving Woman', country monologues such as 'Old Doc Brown' or a country weepie on the lines of 'There Won't Be Any Patches In Heaven', she built up a considerable reputation. She married in 1967 and left Wagoner's show and though she continued to record regularly into the early 70s, she abandoned most of her public appearances to concentrate on her home - a 1000-acre farm near Oklahoma City (Wagoner filled the vacancy with a young girl called **Dolly Parton**). She recorded in the 80s and her last chart entry was a very minor hit in 1982, with a duet recording with **Claude Gray** of her first hit, 'Let's Go All The Way'.

● ALBUMS: with Porter Wagoner *The Porter Wagoner Show* (RCA Victor 1963)★★★, with Wagoner *Porter Wagoner In Person* (RCA Victor 1964)★★★, *Let's Go All The Way* (RCA Victor 1964)★★★, *Pretty Miss Norma Jean* (RCA Victor 1965)★★★, *Country's Favorite* (Harmony 1966)★★★, with Wagoner *Live - On The Road* (RCA Victor 1966)★★★, *Norma Jean Sings A Tribute To Kitty Wells* (RCA Victor 1966)★★★, *Please Don't Hurt Me* (RCA Victor 1966)★★★, *Norma Jean Sings Porter Wagoner* (RCA Victor 1967)★★★★, *Jackson Ain't A Very Big Town* (RCA Victor 1967)★★★, with Bobby Bare, Liz Anderson *The Game Of Triangles* (RCA Victor 1967)★★, *The Body And Mind* (RCA Victor 1968)★★★, *Heaven Help The Working Girl* (Camden 1968)★★★, *Heaven's Just A Prayer Away* (RCA Victor 1968)★★★, *Love's A Woman's Job* (RCA Victor 1968)★★★, *Country Giants* (RCA Victor 1969)★★★, *It's Time For Norma Jean* (RCA Victor 1970)★★★, *Another Man Loved Me Last Night* (RCA Victor

1970)★★★, *Norma Jean* (Bearsville 1971)★★★, *Sings Hank Cochran Songs* (1971)★★★, *It Wasn't God Who Made Honky Tonk Angels* (1971)★★★, *I Guess That Comes From Being Poor* (1972)★★★, *Thank You For Loving Me* (1972)★★★, *The Only Way To Hold Your Man* (1973)★★★, *Norma Jean* (1978)★★★.

● COMPILATIONS: *The Best Of Norma Jean* (RCA Victor 1969)★★★★, *My Best To You* (Roma 1996)★★★★.

Norman, Jimmy

b. 12 August 1937, Nashville, Tennessee, USA. Norman is one of many talented and ubiquitous R&B performers who have had a modest but memorable impact on the music scene. His first professional experience was as a member of the Los Angeles group the Chargers, who recorded a couple of doo-wop records for **RCA** during 1958-59. The Chargers broke up in 1959 and Norman began recording as a solo act under producer H.B. Barnum. In 1960 he and Barnum, in an *ad hoc* group called the Dyna-Sores, recorded a successful cover version of the **Hollywood Argyles**' song 'Alley Oop', and their version made it to number 59 on the pop charts. Norman's solo career then took off when he achieved a regional success with the haunting 'Here Comes The Night' in 1961. The following year he reached the national charts with the memorable New Orleans-styled 'I Don't Love You No More' (number 21 R&B, number 47 pop). He never again matched these achievements, but his delightful 'Love Is Wonderful' was an east coast hit in 1963. Norman had one other national chart record, 'Can You Blame Me' (number 35 R&B), in 1966. In the 70s and 80s he performed as a member of the Cornell Gunther-led **Coasters** group, one of several competing on the revival circuit during that time. In the early 70s Norman recorded several singles for this Coasters group on the Turntable label, and made some records as lead singer in **Eddie Palmieri**'s Latin-R&B fusion group, the Harlem River Drive. In 1975 he returned to solo recording, releasing some singles for **Buddah Records**. Norman recorded his first album in 1987 for the tiny Badcat label.

● ALBUMS: *Home* (Badcat 1987)★★★.

Norris, Walter

b. 27 December 1927, Little Rock, Arkansas, USA. Norris studied piano formally as a child, then began playing professionally in his home-town while still in his early teens. In the early 50s he played in various parts of the country, sometimes as sideman, sometimes as leader of his own small group. In 1954 he settled for a time on the west coast, working with an array of leading jazz musicians including **Jack Sheldon**, **Frank Rosolino** and **Ornette Coleman**. In the early 60s he moved to New York, taking up a post as musical director at the Playboy Club and also studying at the Manhattan School of Music. In the early 70s he occasionally played with the **Thad Jones-Mel Lewis** Jazz Orchestra. He toured internationally with this band, then continued to work overseas as a single and also with small bands accompanying **Red Mitchell**, **Dexter Gordon**, **Red Rodney** and others. Back in New York in 1976 he played with **Charles Mingus**, then went to Europe where he became resident in Germany, playing with German orchestras and also teaching. He has continued to work in Europe although he periodically visits the USA. An outstanding technician, Norris's highly adventurous musical mind has taken him from bop beginnings through most subsequent developments in jazz, notably free jazz and third-stream.

● ALBUMS: *Something Else!!!! The Music Of Ornette Coleman* (Contemporary 1958)★★★★, *Drifting* (Enja 1974)★★★, *Synchronicity* (Enja 1978)★★★, *Stepping On Cracks* (Progressive 1978)★★★, *Live At The Berklee Performance Center* (Shiah 1985)★★.

North, Alex

b. 4 December 1910, Chester, Pennsylvania, USA, d. 8 September 1991, Pacific Palisades, California, USA. An important composer for films, theatre, television, ballet and classical music, whose career stretched from the late 30s through to the 80s. After studying at Juilliard with the distinguished composer Aaron Copland, as well as at the Moscow Conservatory (1933-35), North composed for the Federal Theatre Project in the late 30s. During those years, through to 1950, he wrote the scores for government documentary and information films, and served in the US Army in World War II. In 1948 he composed the incidental score for Arthur Miller's landmark play *Death Of A Salesman*, on Broadway, and repeated the role for the film version in 1951. For that, and for his innovative jazz-tinged score to *A Streetcar Named Desire* (1951), he gained the first two of his 15 Academy Award nominations. Other early 50s film music included *The 13th Letter*, *Viva Zapata!* (considered an early milestone in his career), *Les Miserables*, the ballet music for **Fred Astaire** and **Leslie Caron** in ***Daddy Long Legs***, and *Unchained* (1955). The latter featured 'Unchained Melody' (lyric by **Hy Zaret**), a ballad of yearning that was nominated for an Academy Award, and became popular at the time for **Les Baxter** (US number 1), **Al Hibbler** and **Jimmy Young** (UK number 1), among others, and through the years was constantly remembered and revived. The **Righteous Brothers**' 1965 smash-hit version accompanied an erotic scene in the popular 1990 movie *Ghost*, and in 1995 the song topped the UK chart once again in a version by Robson Green and Jerome Flynn, two actors from the popular television series *Soldier, Soldier.* North's other 50s scores included *The Man With The Gun* (1955), *I'll Cry Tomorrow* (1955), *The Rose Tattoo* (1955), *The Bad Seed* (1956), *The Rainmaker* (1956), *Four Girls In Town* (1956), *The King And Four Queens* (1956), *The Bachelor Party* (1957), *The Long Hot Summer* (1958), *Stage Struck* (1958), *Hot Spell* (1958), *The Sound And The Fury* (1959) and *The Wonderful*

Country (1959). Early in the 60s North began an association with director John Huston that lasted until Huston's death in 1987. Together they worked on such films as *The Misfits* (1961), *Wise Blood* (1979), *Under The Volcano* (1984), *Prizzi's Honor* (1985) and *The Dead* (1987), Huston's swan-song. North's 60s film work began with the epic *Spartacus* ('magnificent score, staggering battle scenes'), followed, in complete contrast, by *The Children's Hour*. His other scores of the decade included another epic, *Cleopatra*, John Ford's *Cheyenne Autumn*, *The Agony And The Ecstasy*, *Who's Afraid Of Virginia Woolf?*, *The Shoes Of The Fisherman*, *Hard Contract* and *A Dream Of Kings*. In the 70s, as his style of spectacular, dramatic scores went out of fashion, North worked less for the big screen. However, in later years he composed the music for movies such as *Pocket Money*, *Once Upon A Scoundrel*, *Bite The Bullet* and *Somebody Killed Her Husband*. In the 80s, besides his collaborations with Huston, North was still being critically acclaimed for scores such as *Carny*, *Dragonslayer*, *Under The Volcano*, *Good Morning Vietnam*, and his final film, *The Penitent* (1988). In 1986 he became the first composer to receive an honorary Academy Award 'in recognition of his brilliant artistry in the creation of memorable music for a host of distinguished motion pictures'. He died, five years later, in 1991. As well as films, his occasional television work included the feature documentary *Africa* (1967), music for the mini-series *The Word*, which was nominated for an Emmy, and *Rich Man, Poor Man*, which won two, the telefeature *Death Of A Salesman* (again), and music for other programmes, such as *Your Show Of Shows*, *77 Sunset Strip*, *Playhouse 90* and *The F.D.R. Story*. Many of North's scores were made available on albums, and several individual items, such as the title themes from *I'll Cry Tomorrow* and *The Long Hot Summer*, and 'Unchained Melody', of course, endure.

North, Freddie

b. 28 May 1939, Nashville,Tennessee, USA. In the mid-50s the soulful singer formed the Rookies, who recorded 'Money, Money, Money' on Federal. North later became a demo singer (often singing country songs) for a Nashville publisher. In 1959, under the future hit producer **Billy Sherrill**, he recorded a single on **Sam Phillips**' Phillips label. North's record 'Okay, So What', on University in 1960, led to his appearing on *Bandstand*, but no hit resulted. In 1962 he moved to **Capitol** and two years later recorded on Ric Records. In the mid-60s he joined Nashboro working in their stockroom. This led to his recording on their A-Bet label in 1968 where he released his debut, *The Magnetic North*. In 1970 he moved to the Nashboro-distributed Mankind label and, produced by owner producer/songwriter Jerry Williams Jnr. (aka **Swamp Dogg** and Raw Spitt), had his first and biggest hit, 'She's All I Got', an R&B Top 10 hit that made the US Top 40 in 1971. A year later, while working as Nashboro's national director of promotion, he had his second and last chart hit with 'You And Me Together Forever'.

- ● ALBUMS: *The Magnetic North* (A-Bet 1968)★★★, *Friend* (Mankind 1972)★★★, *Cuss The Wind* (Nashboro 1974)★★★, *I'm Your Man* (Broadway Sounds 1977)★★★.
- ● COMPILATIONS: *I'm Your Man* (Charly R&B 1989)★★★.

Northcott, Tom

b. 1943, Vancouver, Canada. Northcott began his career as a folk-singer but embraced pop on hearing the **Beatles**. By 1964 he was starring on television's *Let's Go*, the house band of which, the Vancouver Playboys, supported the singer on his debut single, 'She Loves Me, She Loves Me Not'. The following year later he established his own record label, New Syndrome. This outlet not only featured his group the Tom Northcott Trio (Northcott (guitar, vocals), Rick Enns (bass) and Mike 'Kat' Hendrikse (drums), but also early releases by the CFUN Classics, later known as the **Collectors**. His trio completed three vibrant singles, including the dazzling 'Just Don't', before Northcott opted for a solo career, having aligned New Syndrome to **Warner Brothers Records**. His first release for the label, a haunting version of **Donovan**'s 'Sunny Goodge Street' was succeeded by **Nilsson**'s '1941'. **Leon Russell** arranged the latter single, and its follow-up, 'Girl From The North Country', before **Jack Nitszche** assumed control for 'The Rainmaker'. Its expansive production cost in excess of $60,000, yet the anticipated hit failed to materialize. *The Best Of Tom Northcott* ensued, which collected several of these tracks, fleshing them out with material Northcott recorded with Canadian group Spring. In 1970 the singer switched to the UNI label. Although his original composition, 'Crazy Jane', was issued as a single, Northcott continued to rely on other songwriters, including **Carole King**, **Leonard Cohen** and **Randy Newman**. He retired from music in 1973, phasing out New Syndrome and selling his home-based Studio 3. Occasional demos aside, Northcott has preferred to study marine law.

- ● ALBUMS: *The Best Of Tom Northcott* (Warners 1969)★★★, *Upside Down* (UNI 1971)★★.
- ● COMPILATIONS: *The Best Of Tom Northcott 1964 - 1971* (Neptoon 1987)★★★.

Northern Uproar

Arriving in 1995 with comparisons to fellow Manchester, England band **Oasis** ringing in their ears, Northern Uproar comprise Leon Mayer (vocals, bass), Paul 'PK' Kelly (guitar), Keith Chadwick (drums) and Jeff Fletcher (guitar). Signed to **Heavenly Records** after a well-received appearance at the 1994 In The City showcase, their debut single, 'Rollercoaster', was produced by James Bradfield of the **Manic Street Preachers**. Herein the Oasis connection was confirmed by the same sort of thuggish charm and belligerent pop tunes, written by Mayer, who had also recently appeared in a Levi jeans commercial. 'From A Window' brought them to the UK Top 40 and brokered their debut appearance on *Top Of The Pops*, before the release of the third single, 'Livin' It Up', and an attendant, self-titled debut album. The latter surprised many with its depth of sound and maturity (production was once again headed by Bradfield). It also argued against frequent media charges that Northern Uproar were too fresh from the playground to legitimately hold their current position of prominence - despite the fact that the band had been formed at the turn of the 90s. As Mayer confirmed to the music press: 'We're not just about being energetic. Our music's on a wide span; it's got massive variety. We want to go for everything. We get better and better, so by the time we're 25, we'll be writing 60, 70 million-selling albums'. The press were then pleasantly surprised by the musical progress shown on the follow-up album, although its poor sales did not bode well for the band's future.

● ALBUMS: *Northern Uproar* (Heavenly 1996)★★★, *Yesterday Tomorrow Today* (Heavenly 1997)★★★.

Northside

This UK independent label, dance music band was formed in mid-1989 in Manchester by Warren 'Dermo' Dermody (vocals), Cliff Ogier (bass), Timmy Walsh (guitar) and Paul Walsh (drums). After signing to the premier Manchester independent **Factory Records**, they released two singles in 1990, 'Shall We Take A Trip' and 'Rising Star', which benefited from the 'Madchester' explosion brought about by the success of labelmates the **Happy Mondays**. Pilloried in the press as being an opportunistic 'baggy' band, these releases and an attendant album did little to persuade critics of any real significance to their shambolic dance shuffles.

● ALBUMS: *Chicken Rhythms* (Factory 1991)★★★.

Norum, John

Norum was formerly guitarist for the Swedish band **Europe** but left just as the band were on the verge of worldwide recognition with 'The Final Countdown'. After completing the recording of the *Countdown* album, he decided to break ranks, unhappy with the pop-metal direction that vocalist Joey Tempest was intent on pursuing. Turning to a solo career, he enlisted the help of Marcel Jacob (bass, ex-**Yngwie Malmsteen**), Peter Hermansson (drums, ex-220 Volts) and Goran Edman (vocals, ex-Madison) to record *Total Control* in 1987. Musically, this followed a similar path to that of his former employers, but featured more prominent rock guitarwork and less polished vocals. Following the release of a live album and a collaboration with Don **Dokken**, he moved to Los Angeles to work on sessions with Glenn Hughes (ex-**Trapeze**, **Deep Purple**), which resulted in *Face The Truth.*

● ALBUMS: *Total Control* (CBS 1987)★★★, *Live In Stockholm* (CBS 1988)★★, *Face The Truth* (Epic 1992)★★★.

Norum, Tone

Tone is the younger sister of former **Europe** guitarist **John Norum**. She debuted in 1986 with *One Of A Kind*, an album written, arranged and played on by Joey Tempest (also of Europe) and her brother. Predictably, the musical direction was very close to that of her sibling's concern: melodic pop-metal, with the occasional power ballad. *This Time* followed a similar pattern, but used session musicians and the Billy Steinberg/Tom Kelly writing team who had previously penned hits for **Madonna** and **Whitney Houston**. The result was a highly polished melodic rock album in the style of **Heart** and **Starship**. *Red* saw Tone move away from AOR towards folk rock.

● ALBUMS: *One Of A Kind* (Epic 1986)★★★, *This Time* (Epic 1988)★★, *Red* (Epic 1989)★★★.

Norvo, Red

b. Kenneth Norville, 31 March 1908, Beardstown, Illinois, USA. After playing in a marimba band, Norvo was hired by **Paul Whiteman** in the late 20s. With this band he played xylophone and was called upon largely to deliver novelty effects. While with Whiteman he met and married one of the band's singers, **Mildred Bailey**; in 1933 they went to New York and embarked upon a career which culminated with them being billed as 'Mr and Mrs Swing'. During the 30s Norvo played and recorded with many leading jazz musicians of the day and remained in demand into the mid-40s, at which time he joined **Benny Goodman** and switched to vibraphone. During the 40s Norvo worked with leading bop musicians such as **Dizzy Gillespie** and **Charlie Parker**, and in 1945 became a member of **Woody Herman**'s First Herd. In the early 50s he was resident in California (his marriage to Bailey had ended in 1945), working in a trio he formed with **Tal Farlow** and **Charles Mingus**. He continued to play throughout the 60s and on into the mid-70s, when he decided to retire. This decision proved to be only temporary and the 80s saw him engaged in a series of worldwide tours as a solo artist, performing with **Benny Carter**, and in a reunion with Farlow. Norvo's vibraphone style retains the sound and feel of his earlier xylophone work, a fact which ensures a rhythmic urgency to much of his playing and which might well be the motive behind his long-standing preference for working in groups without a drummer. The assurance with which he incorporated bop phrasing into his work makes him unusual among musicians of his generation and brings an added quality to his work that ensures that it is always interesting.

● ALBUMS: *Time In His Hands* (1945)★★★, *Red Norvo's Nine* (1945),★★★★ *The Red Norvo Septet* i (1947)★★★, *The Red Norvo Trio* i (1950)★★★, *The Red Norvo Trio* ii (1950)★★★, *The Red Norvo Trio* iii (1953)★★★, *The Red Norvo Trio* iv (1953)★★★, *The Red Norvo Trio* v (1954)★★★, *The Red Norvo Septet* ii (1956)★★★, *The Red Norvo Quartet* (1956)★★★, *The Red Norvo Sextet* (1957)★★★, *Music To Listen To* (1957)★★★, *Norvo - Naturally!* (1957)★★, *The*

Forward Look (Reference Recordings 1957)★★★, *Red Norvo And His Orchestra* (1958)★★, *Sessions, Live* (1958)★★, *The Red Norvo Septet* iii (1958)★★★, *Command Performance* (1959)★★★, *The Red Norvo Quintet* (1969)★★★, *Swing That Music* (Affinity 1969)★★★★, *Vibes A La Red* (1975)★★★, *The Second Time Around* (1975)★★★, *Red In New York* (1977)★★★, *Live At Rick's Cafe Americain* (1978)★★, with Ross Tompkins *Red & Ross* (1979)★★, with Bucky Pizzarelli *Just Friends* (1983)★★★, with others *Swing Reunion* (1985)★★★, *Benny Carter All Stars* (1985)★★★.

- COMPILATIONS: *Red Norvo And His All Stars* (1933-38),★★★★ *The Band Goes To Town* (1935)★★★, *Small Band Jazz* (1936-44)★★★, *Small Band Jazz: Rare Broadcasts* (1943)★★.

Norworth, Jack

b. 5 January 1879, Philadelphia, Pennsylvania, USA, d. 1 September 1959, Laguna Beach, California, USA. A songwriter, producer, and all-round entertainer in the musical theatre, Norworth started out as a black-faced comedian, and spent several years in minstrel shows and vaudeville at the turn of the twentieth century. In 1906, he appeared in Lew Fields's elaborate vaudeville revue *About Town*, and two years later joined contralto **Nora Bayes** - his second wife - in **Florenz Ziegfeld**'s ***Follies Of 1908***. They introduced their most famous composition, 'Shine On Harvest Moon', in that show, and were together again in *Follies Of 1909*, *The Jolly Bachelors* (1910), *Little Miss Fix-It* (1911), and *Roly Poly* (1912). In the early years of World War I Norworth was in London, where he starred in productions such as *Hullo Tango* (taking over during the run in 1914), *Rosy Rapture-The Pride Of the Beauty Chorus* and *Looking Around* (both 1915), specializing in tongue-twisting numbers such as 'Sister Susie's Sewing Shirts For Soldiers' (R.P. Weston-Herman Darewski) and 'Which Switch Is The Switch, Miss, For Ipswich?' (Darewski-F.W. Mark). He made his final Broadway appearance in *Odds And Ends* (1917), which he also co-produced. Norworth's other compositions with Bayes included 'Turn Off Your Light, Mr. Moon-Man', 'Fancy You Fancying Me', 'I'm Sorry', and 'Young America'. He also wrote the lyrics for composer **Albert von Tilzer**'s immensely popular 'Take Me Out To The Ball Game', and other numbers such as 'Honey Boy', 'Smarty', and 'Good Evening, Caroline'. Norworth and Bayes's most famous song, 'Shine On Harvest Moon', was sung by **Ruth Etting** in the *Ziegfeld Follies Of 1931*, and it was the title of the Norworth-Bayes 1944 film biography, which starred Ann Sheridan and Dennis King. In 1948 Norworth was still reported to be active in benefit shows, as well as running a novelty shop in California.

Notations

An R&B vocal group from Chicago, Illinois, USA, the original group members were Clifford Curry, LaSalle Matthews, Bobby Thomas and Jimmy Stroud (replaced by Walter Jones in 1973). The Notations featured a delightful upbeat sound and made a modest impact during the 70s. The group was formed in the late 60s and recorded unsuccessfully for a few local labels before achieving a hit nationally on the Twinight label with 'I'm Still Here' (number 26 R&B). They were signed by **Curtom Records** in 1975 to the company's Gemigo subsidiary and had hits with 'It Only Hurts For A Little While' (number 27 R&B) and 'It's Alright (This Feeling)' (number 42 R&B). The Notations left Curtom in 1977, and three of the members - Curry, Matthews and Thomas - made one more single, 'Judy Blue Eyes', for Mercury, before breaking up in 1978.

- ALBUMS: *Notations* (Gemigo 1976)★★★.

Notes From The Underground

Based in Berkeley, California, USA, the NFTU were one of the region's first electric-folk bands. Fred Sokolow (b. 1945, Los Angeles, California, USA), an accomplished bluegrass musician, formed the group in 1965 with Mark Mandell (guitar), Joe Luke (drums) and David Gale. Mike O'Connor (bass) and Peter Ostwald (drums) replaced Gale and Luke while a pianist, Jim Work, also joined the unit prior to their recording debut, a privately pressed EP. Work then left the line-up and his place was ultimately filled by Skip Rose. The quintet released their only album in 1968. *Notes From The Underground* was a remarkably eclectic set, featuring good-time music, jazz and Bay Area-styled interplay, but its disparate nature robbed the NFTU of any cohesion. The subsequent loss of several key members undermined their progress. In 1970 Sokolow and Mandell disbanded the group and re-emerged the following year with a new ensemble, Prince Bakaradi.

- ALBUMS: *Notes From The Underground* (1968)★★★★.

Notes, Freddie, And The Rudies

(see **Greyhound**)

Nothing's Shocking - Jane's Addiction

The instrumental track that opens the album reminds the listener of Randy California and his **Spirit**. Everything changes from then on; the lightness of Spirit gives way to harder stuff, much closer to Blue Cheer. Musically, it is easy to understand why the band were strongly tipped for great things; lyrically, there are some strange ramblings. 'Standing In The Shower' is a nice concept, but tells us nothing, and it is hard to agree with the paradox of 'Ted, Just Admit It' and just why 'sex is violent'. Maybe the art of enjoyment is to let the music wash over you at a high volume, because these chaps could certainly play.

- Tracks: *Up The Beach; Ocean Size; Had A Dad; Ted, Just Admit It; Standing In The Shower, Thinking; Summertime Rolls; Mountain Song; Idiot's Rule; Jane Says; Thank You Boys; Pigs In Zen.*
- First released 1988
- UK peak chart position: did not chart
- USA peak chart position: 103

Noto, Sam

b. 17 April 1930, Buffalo, New York, USA. After playing trumpet in a number of leading 50s big bands, including that led by **Stan Kenton**, Noto worked in small groups until joining **Count Basie** for two spells in the mid- and late 60s. He then returned to small group format, co-leading a band with **Joe Romano**. After spending part of the 70s in show bands in Las Vegas, Noto moved to Canada where he worked with **Rob McConnell**, playing and arranging for the latter's big band. During the late 70s and throughout the 80s Noto played on the international festival circuit and also worked in clubs in his home town and in Canada. A fluent improviser, Noto's composing and arranging reveal an exceptional talent although his chosen locations for much of his best work has unwarrentedly kept him hidden from the attention of audiences.

● ALBUMS: *Entrance!* (Xanadu 1975)★★★, *Act One* (Xanadu 1975)★★★★, with Rob McConnell *The Jazz Album* (1976)★★★, *Notes To You* (Xanadu 1977)★★★, *Noto-riety* (Xanadu 1978)★★★, *2-4-5* (Unisson 1988)★★.

Notorious

This ill-fated pop-rock act seemed set to revive the careers of ex-**Diamond Head** singer Sean Harris and guitarist **Robin George**, but was aborted before it had a chance to get off the ground. With an expensively recorded debut for the relaunched Bronze label, with George contributing all instrumentation, the future seemed bright, but the duo were reluctant to recruit a touring band when pressed by the record company, as they viewed Notorious as a 'studio project'. The disagreement resulted in *Notorious* being deleted after only three weeks on release. The album itself was an underrated effort, with **Robert Plant**'s solo work an obvious influence, and produced an excellent single in 'The Swalk'. Denied any real chance of success, the duo parted company, with Harris returning to a revived Diamond Head.

● ALBUMS: *Notorious* (Bronze 1990)★★.

Notorious B.I.G.

b. Christopher Wallace, 21 May 1972, New York, USA, d. 8 March 1997, Los Angeles, California, USA. A large, imposing figure in contemporary rap before his murder in 1997, Wallace grew up in the tough district of Bedford-Stuyvesant, in Brooklyn, New York. He soon graduated to a life modelled on the activities of those around him, selling drugs and acting as a teenage lookout. He first rapped, under the name Biggie Smalls, as part of the neighbourhood group the Old Gold Brothers. He also experimented with his own demo recordings, a copy of which was eventually passed to Mister Cee, **Big Daddy Kane**'s DJ. Cee passed the demo on to *The Source*, America's bestselling rap periodical, which gave it a glowing review in its 'Unsigned Hype' column. This attracted the attention of **Sean 'Puffy' Combs** of Bad Boy Entertainment, who signed Wallace. Having now adopted the stage name Notorious B.I.G., Wallace made his recording debut in 1993 backing **Mary J. Blige** on 'Real Love'. He also made a guest appearance on **Supercat**'s 'Dolly My Baby'. His first solo effort was 'Party And Bullshit', included on the soundtrack to the film *Who's The Man*. His debut album followed in 1994. *Ready To Die* became a major hit thanks to the inclusion of singles such as 'Juicy', 'One More Chance' and 'Big Poppa', the latter voted ***Billboard***'s rap single of the year. He scooped a number of end-of-year awards in *The Source*, as the album achieved platinum sales. He went to the UK to support **R. Kelly** at Wembley Stadium in London, and also guested on **Michael Jackson**'s *HIStory - Past, Present And Future Book 1*. However, despite his elevation to such exalted company, Notorious B.I.G. never left the ghetto behind. He formed a group, M.A.F.I.A., with some of his former hustler colleagues, who released an album, *Conspiracy*, in 1995. He was also involved in sundry episodes involving violence, such as a fracas with a promoter in New Jersey and his attempt to take a baseball bat to autograph hunters (for which he received a 100 hours' community service sentence). There was also a running feud between B.I.G. and **Tupac** '2Pac' **Shakur** - who was convinced of B.I.G.'s involvement in a 1994 robbery in which he was injured. Their disagreement soon festered into a bitter feud between the east and west coast American rap scenes. When Shakur was murdered, B.I.G.'s non-attendance at a rap peace summit in Harlem was widely criticized. Instead he began work on a second album, entitled, prophetically, *Life After Death*. Its cover featured the rapper standing next to a hearse with the numberplate B.I.G. He never lived to see its official release. He was gunned down after leaving a party in California in March 1997. Subsequent conjecture indicated that his murder may have been in retaliation for Shakur's killing.

● ALBUMS: *Ready To Die* (Bad Boy/Arista 1994)★★★, *Life After Death* (Bad Boy/Arista 1997)★★★★.

Notting Hillbillies

On 31 May 1986, **Mark Knopfler** played a low-key gig at the Grove pub in Holbeck, Leeds, with old friends Steve Phillips and **Brendan Croker**. They were billed as the Notting Hillbillies and each received the princely sum of £22 for their performance. Phillips first met Knopfler in 1968 when both interviewed a local blues and country guitarist (also called Steve Phillips) for the *Yorkshire Post*. As both journalists played guitar they formed the Duolian String Pickers duo and played together during the late 60s. They split when Knopfler went to university in 1970. When he finished studying three years later he went to London and eventually formed **Dire Straits**. Meanwhile, Phillips formed the Steve Phillips Juke Band to play rockabilly. In 1976 Bradford-born Croker met Phillips and when the Juke Band split they toured as Nev And Norriss. In 1980, Phillips temporarily retired from music to concentrate on art, and Croker eventually formed the 5 O'Clock Shadows. In 1986 Knopfler, flushed with success through Dire Straits, decided the time was right to do something a little different and all three musicians came together. Dire Straits manager Ed Bicknell was recruited as drummer (he had previously played in Mogul Thrash) and with backing musicians such as Guy Fletcher (guitar), Paul Franklin (pedal steel) and Marcus Cliff (bass, of the 5 O'Clock Shadows), they set out on a tour. They made just one album before returning to concentrate on their main bands.

- ALBUMS: *Missing ... Presumed Having A Good Time* (Vertigo 1990)★★.
- VIDEOS: *Notting Hillbillies: Missing* (Channel 5 1990).

Nottingham, Jimmy

b. 15 December 1925, New York City, New York, USA. After a brief apprenticeship with **Cecil Payne**, trumpeter Nottingham served in the US Navy, where he was a member of a band directed by **Willie Smith**. After World War II, he joined **Lionel Hampton** and during the late 40s also worked in the big bands led by **Lucky Millinder** and **Charlie Barnet**. Then he joined **Count Basie**'s Orchestra, where he remained until 1950. In the 50s he played mostly in small groups and was also with bands specializing in Latin-American dance music. From the mid-50s until the mid-70s he was a staff musician with **CBS Records**, but continued to play jazz with artists such as **Dizzy Gillespie**, **Edgar Sampson**, **Quincy Jones** and **Benny Goodman**. From 1966 until the end of the decade, his Monday evenings were spent at the Village Vanguard as a member of the **Thad Jones-Mel Lewis** band. A powerful lead trumpeter with a searing high register, Nottingham's skill and versatility make him a notable member of any band in which he plays.

- ALBUMS: with Edgar Sampson *Swing Softly Sweet Sampson* (1956)★★★, with Thad Jones *Mel Lewis Live At The Village Vanguard* (1957)★★★★, with Lionel Hampton *Newport Uproar!* (1967)★★★★, with Jones-Lewis *Central Park North* (1969)★★★.

Notwist

A German hardcore punk band comprising Martin Messerschmidt (drums), Markus Acher (vocals, guitar), Martin Grteschmann and Michael Acher (bass), Notwist first came to prominence when, in 1989, they submitted a demo recording of their song, 'I Don't Want To Sell Myself', to a Bavarian radio contest. Following the breakthrough of compatriots **Blumfeld**, by the mid-90s Notwist had secured a domestic following sufficient to provoke overseas interest. *12*, their fourth album, was the first to be released in the USA by the Zero Hour label. An unconventional take on punk electronica, with discordant twists akin to early **Sonic Youth** and **Wire**, the record also featured other unusual elements including bluegrass guitar (on 'The Incredible Change Of Our Alien'). Such eclecticism and adventurism reflects the brothers' varied musical interests - they additionally play in the spin-off groups Potawatome and Village Of Sangoona and write soundtrack music for friends' films.

- ALBUMS: *12* (Zero Hour 1997)★★★.

Nouveau Flamenco - Ottmar Liebert

The flamenco old guard will tell you this is not really flamenco, much as the members of stodgy progressive combos such as **Barclay James Harvest** and **Camel** would have told you that punk was not rock. Essentially, Liebert reduces the flamenco format to its rhythmic and melodic basics, and pulls them into shape with a rhythm section that would not be out of place on one of **Santana**'s better albums. When it works, which is about half of the time, Liebert's tense, hard-plucked gipsy melodies are irresistible, and even when it does not work, they are still rich and vibrant. The Santa Fe-based 'nouveau-flamenco movement', of which Liebert was claimed to be a leading light, has failed to materialize, but the man himself has undeniably contributed something unique in the annals of new age. Olé!

- Tracks: *Barcelona Nights; Heart Still/Beating; 3 Women Walking; 2 The Night; Passing Storm; Sante Fe; Surrender 2 Love; Waiting 4 Stars 2 Fall; Road 2 Her/Home; After The Rain; Flowers Of Romance; Moon Over Trees; Shadows.*
- First released 1990
- UK peak chart position: did not chart
- USA peak chart position: 134

Nova Mob

(see **Hart, Grant**)

- ALBUMS: *The Last Days Of Pompeii* (Rough Trade 1991)★★★, *Nova Mob* (World Service 1994)★★★.

Nova, Aldo

b. Aldo Caparucio. Nova is a virtuoso guitarist of Italian descent. He arrived on the rock scene in 1982 with a self-titled debut of melodic AOR/pomp-rock that incorporated elements of **Boston** and **Styx**, with production offered by **Blue Öyster Cult**'s Sandy Pearlman. Momentum was lost, however, with *Subject*, a disjointed and ultimately disappointing concept album. *Twitch* made amends somewhat, with a return to smooth, sophisticated and melody-conscious symphonic rock. Disillusioned by the lack of media response and complex legal wrangles and contractual commitments, he left the music business in 1985. After a six-year break, he was persuaded to return to the studio by his good friend **Jon Bon Jovi** (having guested on the latter's *Blaze Of Glory* solo project). Together they wrote the material for *Blood On The Bricks*, a stunning collection of hard rock songs, saturated with infectious hooks and inspired guitar breaks. The album was well received in the music press and drew comparisons with **Bryan Adams**, **Europe** and, unsurprisingly, Bon Jovi.

- ALBUMS: *Aldo Nova* (Portrait 1982)★★★★, *Subject: Aldo Nova* (Portrait 1983)★★★, *Twitch* (Portrait 1985)★★★, *Blood On The Bricks* (Polygram 1991)★★★★.

Nova, Heather

b. 1968, Bermuda. Nova's early interest in music intensified when, aged 19, she moved to art school in Providence, Rhode Island. She did not join in with the local rock scene but wrote film music for her own films. Inspired by **Patti Smith** and **Lou Reed**, she soon started writing songs. A tape of her demos was sent to the indie Big Cat Records in London for whom she recorded a single, before supporting the **Violent Femmes** and **Bob Mould**. Basing herself in south London, she set up her own home studio, made further demos, and started working with Youth, who became her producer for the 5,000-limited-edition *Glowstars*, which attracted favourable reviews. A raw live album, *Blow*, was recorded at The Mean Fiddler in early 1993 and released in October 1993. A European tour followed, and October 1994 brought the first full studio album, *Oyster*, which included 'Island', a controversial track about domestic abuse.

- ALBUMS: *Glowstars* (Butterfly 1993)★★★, *Blow* (Big Life 1993)★★★, *Oyster* (Big Life 1994)★★★★.

Novamute

The dance/techno arm of **Mute Records**' independent empire, launched in January 1992 with Mick Paterson (promotions, subsequently departed), Pepe Jansz (A&R) and Seth Hodder (production). Unlike many other established record companies trawling the backwaters of club music angling for financial reward, Mute had established its own tradition in commercial dance with **Depeche Mode** and **Erasure**, or more particularly **Renegade Soundwave** and **Nitzer Ebb**. They had also supported the fledgling **Rhythm King** for several years, before that label branched out on its own in the 90s. The step to the burgeoning house/techno scenes was a natural one, particularly as the parent label had already released Exit 100's 1991 12-inch 'Liquid', the Underground Resistance mini-album *X101*, and licensed a Black Market compilation set. The original plan for Novamute then, was to license 12-inch white labels and imports and give them a proper release. In the US this was achieved via a distribution deal with independent rap label, **Tommy Boy**. Three compilations were crucial in establishing Novamute: *Tresor 1 (The Techno Sound Of Berlin* and *Tresor II (Berlin-Detroit: A Techno Alliance)* - from the Berlin-based Tresor label, and *Probe Mission USA* - drawn from Canada's **Plus 8 Records**. Their roster of artists has grown to include **Moby**, **Richie Hawtin**/Plastikman, **3Phase**, **Juno Reactor**, Spirit Feel ('Forbidden Chant'), 3MB ('Jazz Is The Teacher'), Compufonic (aka **Hyper Go-Go**: 'Make It Move') and Doof ('Disposable Hymns To The Infinite').

- ALBUMS: Various: *Version 1.1* (Novamute 1993)★★★.

Novello, Ivor

b. David Ivor Davies, 15 January 1893, Cardiff, Wales, d. 6 March 1951, London, England. A much-loved composer, lyricist, librettist and actor, Novello was born into a musical family, and was encouraged by his mother, a singing teacher. He soon became musically proficient, and quickly established a local reputation. That reputation spread throughout the UK with the publication of a song that encapsulated the feelings of many families torn apart by World War I. Setting to music a poem by the American Lena Guilbert-Ford, Novello's 'Keep The Home Fires Burning' (1915) was a huge popular success. He continued to write songs while serving in the Naval Air Service, but in 1919 turned mainly to acting and appeared in a number of silent films. With a classic profile that gained him matinee idol status amongst the film-going public, his screen career continued into the 30s, although he persisted in his desire to write for the stage. He contributed material to *Theodore & Co.* (1916) and *Arlette* (1917), before writing the music for *Tabs* (1918) and *Who's Hooper?* (1919). These were followed during the 20s by *The Golden Moth*, *Puppets*, *Our Nell*, and *The House That Jack Built* (1929), but real success eluded him until 1935 when he teamed up with lyricist Christopher Hassall for the hugely popular ***Glamorous Night*** ('Shine Through My Dreams', 'Fold Your Wings'), which was followed by equally lush and romantic productions such as ***Careless Rapture*** ('Love Made The Song', 'Why Is There Ever Goodbye?', 1936), *Crest Of The Wave* ('Rose Of England', 'The Haven Of Your Heart', 1937), ***The Dancing Years*** ('I Can Give You The Starlight', 'Primrose', 'Waltz Of My Heart', 'My Dearest Dear', 'My Life Belongs To You', 1939), ***Arc De Triomphe***, ('Man Of My Heart', 'Waking Or Sleeping', 1943), ***Perchance To Dream*** ('We'll Gather Lilacs', 'Love Is My Reason', 1945), and ***King's Rhapsody*** ('Someday My Heart Will Awake', 'Take Your Girl', 1949). His last show, ***Gay's The Word*** (lyrics by Alan Melville), in which **Cicely Courtneidge** introduced 'It's Bound To Be Right On The Night' and 'Vitality', opened in London in 1951, three weeks before Novello died. In a way, it lampooned the kind of lavish, brilliantly staged productions with which Novello had captured the imagination of London theatre audiences, and successfully challenged the ever-present American invasion. By customarily taking the non-singing romantic lead in several of his own productions, Novello also built an immense following with the female audience, despite the fact that in his private life he was homosexual. Apart from Hassall, who was the lyricist for six of his shows, Novello's other collaborators included **P.G. Wodehouse**, Clifford Grey, Harry Graham, Ronald Jeans, Howard Talbot, Dion Titheradge (especially for the song 'And Her Mother Came Too'), Adrian Ross, and Douglas Furber. In 1993, the centenary of his birth was marked by several celebratory shows around the UK, including one at the

Players Theatre in London, and the tribute album, *Marilyn Hill Smith Sings Ivor Novello*, which contained 20 of his loveliest melodies.

● FURTHER READING: *Perchance To Dream: The World Of Ivor Novello*, Richard Rose. *Ivor Novello*, Sandy Wilson. *Ivor Novello: Man Of The Theatre*, Peter Noble.

Now Generation

One of the great unsung bands (or session teams) in the history of Jamaican music. Led by **Geoffrey Chung** on keyboards, the band included **Mikey Chung** on lead guitar, Val Douglas on bass, Mikey 'Boo' Richards on drums, Robert Lynn on keyboards and Earl 'Wire' Lindo on organ. They worked on sessions for all the top producers in the early 70s, including **Derrick Harriott**, **Herman Chin-Loy**, Ken Khouri, **Sonia Pottinger**, **Joe Gibbs** and some of the late **Duke Reid**'s reggae recordings. Their music was 'uptown' and soul-influenced (they covered many soul classics), but they proved that they could provide raw roots records too - **Glen Brown**'s better work, or Herman's 'Aquarius Dub' being notable examples. Their tightness and all-round panache distinguished them from other session bands at the time, but they have never, sadly, been quite as celebrated as other less skilful outfits - perhaps due to a lack of show and stage work. They certainly deserve much wider recognition.

● ALBUMS: *For The Good Times* (Trojan 1974)★★★★.

Nowherefast

This Californian melodic rock quartet was formed in 1981 by Steve Bock (vocals, bass) and Jeff Naideau (guitar, keyboards). Enlisting the services of Bob Frederickson (guitar) and Jimmy Hansen (drums), they soon secured a contract with the **WEA/Scotti Brothers** label. Incorporating elements of blues and funk into **Kansas** and **Journey**-like AOR, they delivered a self-titled debut in 1982. The album was unsuccessful and the band's name unfortunately provided a fair description of the impact they had made.

● ALBUMS: *Nowherefast* (Scotti Bros 1982)★★.

NRBQ

Formed in Miami, Florida, USA, 1968, the origins of NRBQ (New Rhythm & Blues Quintet) were actually in Louisville, Kentucky a few years earlier. There, Terry Adams (keyboards) and Steve Ferguson (guitar) were members of a group called Merseybeats USA. Moving to Miami, the pair joined with New York musicians Frank Gadler (vocals) and Jody St. Nicholas (b. Joseph (Joey) Spampinato; bass, vocals), then working with a group named the Seven Of Us. Tom Staley (drums) completed the line-up and the group relocated to New Jersey. They were signed by **Columbia Records** in New York and released their self-titled debut album in 1969. From the start, NRBQ's music was an eclectic mix incorporating rockabilly, *avant garde* jazz, pop-rock, country, blues and novelty songs - their first album included songs by both early rocker **Eddie Cochran** and spacy-jazz musician **Sun Ra**. From the beginning and into the 90s, the group's live show included a large range of covers in addition to their own material - they claim a repertoire of thousands of songs. Humour marked both their recordings and concerts, where they would often grant audience requests to perform unlikely cover songs. Their second album, *Boppin' The Blues*, was a collaboration with rockabilly legend **Carl Perkins**. Like their debut, it was praised by critics but the group was dropped from Columbia. In the 70s they recorded for numerous labels, including Kama Sutra and **Mercury Records** before launching their own Red Rooster label in the late 70s.

Personnel changes during the 70s resulted in the group being trimmed to a quartet: Adams and Spampinato (reverting to his true name) remained from the original band, while guitarist Al Anderson, formerly of Connecticut's **Wildweeds**, joined in 1971; Tom Ardolino (drums) joined in 1974, since when the group has retained that line-up into the 90s. A goodtime spirit and down-to-earth attitude towards performing marked NRBQ's live show, which could be unpredictable. The band recorded an album backing country singer **Skeeter Davis** (who later married Spampinato) and also the ex-**Lovin' Spoonful** singer **John Sebastian** in concert a number of times. For a while they were managed by a wrestling star, Captain Lou Albano, with whom they recorded a single. Spampinato appeared as a member of the houseband in the **Chuck Berry** concert film *Hail! Hail! Rock 'N' Roll* and Adams recorded with jazz artist **Carla Bley**. Anderson has released two solo albums. In 1989 NRBQ signed to **Virgin Records** and released *Wild Weekend*, their first album to chart since the 1969 debut.

● ALBUMS: *NRBQ* (Columbia 1969)★★★, with Carl Perkins *Boppin' The Blues* (Columbia 1970)★★★, *Scraps* (Kama Sutra 1972)★★, *Workshop* (Kama Sutra 1973)★★, *All Hopped Up* (Red Rooster 1977)★★★, *At Yankee Stadium* (Red Rooster 1978)★★★★, *Kick Me Hard* (Red Rooster 1979)★★★, *Tiddlywinks* (Red Rooster 1980)★★★, *Tapdancin' Bats* (Red Rooster 1983)★★, *Grooves In Orbit* (Red Rooster 1983)★★, with Skeeter Davis *She Sings, They Play* (1985)★★, *God Bless Us All* (Rounder 1988)★★, *Diggin' Uncle Q* (1988)★★, *Wild Weekend* (Virgin 1989)★★, *Honest Dollar* (Ryko 1992), *Message For The Mess Age Forward* (Rhino 1994)★★★, *You're Nice People You Are* (Rounder 1997)★★★, *Tokyo* (Rounder 1997)★★★.

● COMPILATIONS: *Peek-a-Boo: The Best Of NRBQ* (Rhino 1990)★★★★, *Stay With Me: The Best Of* (Columbia 1993)★★★.

NSO Force

The NSO Force are a UK-based hip-hop crew featuring the vocal skills of Melodee and Ola the Soul Controla. While Melodee was London-born and bred, Ola came from Nigeria via Baltimore and Brooklyn. This influenced the band's international flavour, and their acknowledged influences include **Fela Kuti** And His African Beats, alongside **Eric B And Rakim**. The crew were one of the few bands to endure into the 90s from the early 80s' old-school hip-hop movement that emerged in Ladbroke Grove, London. NSO Force have been articulating their reality lyrics since 1984 and built a solid reputation at clubs and venues across London. In 1989 the NSO Force released their debut, 'Give It Up', for Vinyl Solution, which proved especially popular in dance venues. They followed the release through the Whole World Recording group in 1990, echoing **Peter Tosh** with '400 Years'. The song succeeded in gaining the band a hardcore following, while they were concurrently admired as prominent performers on the underground scene. In 1993 the band crossed over to the mainstream with their third release, 'Chains'/'In Too Deep'. The song featured on mainstream radio and held the number 1 position on the hip-hop chart for three weeks. The group followed the hit in 1995 with their fourth release, 'The Capital (Land Of The Lost)', a heavier track that led to their eventual signing with China Records. The NSO Force were not overtly militant, although they maintained that they could not be bought, divided or ruled - hence the band's initials, inspired by the Malcolm X stance: No Sell Out. In 1998 the band were asked to perform on **Supercharger**'s 'Tick Like A Bomb', which featured the classic line, 'Like a time bomb tickin' -Yo - the plot thickens - A tale of two cities - but it ain't Charles Dickens'. The NSO Force also shared a French-only release with the **Cash Crew**, contributing a reference to their west London roots, 'Notting Ill'. Their association with China led to the release of 'Money', a self-production that introduced the vocals of an up-and-coming Malaysian soul vocalist, Blue, who performed a variation on 'Love Come Down', while the NSO Force demonstrated their hip-hop skills to full effect.

● ALBUMS: *Friends In Low Place* (Indochina 1998)★★★.

Nu Colours

Widely regarded as one of the UK's premier R&B vocal groups, Nu Colours are led by Lawrence Johnson and were the first act signed to **Polydor Records**' rap/soul division Wild Card. They made a minor impact in 1992 with two singles, 'Tears' and 'Power', both gaining positions in the lower regions of the UK's Top 75. After a third single, 'What In The World', they gained their biggest success with a 1993 re-release of 'Power', which reached number 40. However, the attendant album was, by the group's own admission, rather disjointed and unconvincing, although their appearance as backing singers on **M People**'s *Elegant Slumming* confirmed their technical abilities. Having failed to make the transition to chart status that Wild Card anticipated, the group spent much of 1994 and 1995 working with a variety of different producers and collaborators in order to mould their obvious talents into a more cohesive direction. Original member Priscilla Mae-Jones was reunited with the band too, in an effort to consolidate the vocal power of lead singer Fazay Simpson. Working with producers such as Simon Law, Ian Green, Joel Kipnes and Dinky Bingham, the resulting suite of songs became the basis for the group's second album release in 1996.

● ALBUMS: *Unlimited* (Wild Card/Polydor 1993)★★, *Nu Colours* (Wild Card/Polydor 1996)★★★.

Nu Groove Records

Revered New York-based record label owned by Frank and Judy Russell but established in the public's mind and ears by house producers and twins Rheji and Ronnie Burrell, who had formerly recorded for **Virgin** subsidiary Ten as Burrell. It was originally created for them as 'an alternative outlet ... because we had a lot of material that we were doing and we couldn't put it all out on Virgin', but went on to become their priority operation. The first record on the label was Tech Trax Inc's 'Feel The Luv' in August 1988, created by Rhji. Further early material arrived from Ronnie's Bas Noir project and Rheji's 'You Can't Run From My Love'. The original plan was to release a record by each brother every two weeks, and they have not fallen far short of that blistering schedule. Among their more successful vinyl expeditions have been 1989's 'It's Power House Brooklyn Style' - created by Powerhouse, aka **Masters At Work**, 1990's 'The Poem' and 'Rydims' (**Bobby Konders**) and Transphonic's 'Tune In Light Up' and 'Bug Out'. Most featured the keyboard talents of Peter Daou (formerly, and incredibly, a member of the Beirut Jazz Trio, where he grew up). Together with wife Vanessa he released 'Law Of Chants' and 'Part Two' (as Vandal). Rheji was also behind the *New York House N Authority* album (SBK 1990), a softer, more reflective affair. Another significant record from this time was 'Major Problem', an anti-drugs parody from Lennie Dee and Ralphie, which utilized samples from **Yello** and others. 1991 brought the *Metro* EP, a weighty, bass-driven house cut from Rheji, and Lost Entity's 'Bring That Back On'/'The Verge', which boasted the label's familiar deep soul feel. Other examples were Howie How and Little Carlos's 'Cause I Need You' (as the Divine Masters), the Vision's 'Laidback And Groovy', created by Eddie 'Satin' Maduro, and Transphonic ('Club Tools (Professional Use Only)'). 1992 brought Ize 2's 'House Trix' (a Isaac Santiago production). This was also the label that housed **Joey Negro**'s Mr Maize scam, when his club hit 'Together' was licensed to the US. When the single topped the dance charts journalists tried to hunt down the entirely fictional Mr Maize. Other notable appearances included **Victor Simonelli** (under the guise of Groove Committee) with 'Dirty Games', and the Houz Negroz 'How Do You Love A Black Woman', produced once more by the Burrell brothers. Tracing the Nu Groove discography remains an arduous but rewarding task for fans of high-class house music.

● COMPILATIONS: *Nu Groove - Here Comes That Sound Again* (Passion 1998)★★★★.

Nua, Onipa

b. Amada Jebre, *c.*1945, Ghana. 'Hausa' singer Nua learned to play the kalimba, or Ghanaian thumb piano, as a child, after becoming blind at the age of two. His travels across the African continent brought him his stage name, translating as 'The People's Brother', while in Kumasi. He eventually settled in Accra in the mid-60s. There he worked as a street musician, occasionally appearing at social functions, where his three-octave vocal range proved adaptable to many tempos and styles. In 1980 he was discovered by promoter Faisal Helwani, who subsequently placed his career on a professional footing. Nua's first European performance in Paris, France, came in 1990, though his only releases so far have been on cassette, and exclusively for the domestic market.

Nubiles

The Nubiles, from Oxford, Oxfordshire, England, comprise Tara Milton (vocals, bass, ex-**Five Thirty**), Penny Schueller (guitar, keyboards), Georgio Curcetti (guitar) and Dan Goddard (drums). They moved to London in 1995 to further their career, and earned early press both for Milton's Five Thirty connections and their unusual song arrangements, prompting comparisons to the **Fall**, **Pixies**, **Fugazi** and **Jimi Hendrix**. Their debut single, 'Layabout', a compressed amalgamation of these influences released on Lime Street Records in February 1995, found critical favour and a Top 10 UK indie chart placing.

● ALBUMS: Mindbender (Lime Street 1998)★★.

Nuclear Assault

Formed in New York, USA, in 1985, this extreme and influential group consisted of John Conelly (guitar, vocals), Anthony Bramante (guitar), Dan Lilker (bass) and Glenn Evans (drums). Lilker formed Nuclear Assault while still a member of **Anthrax**, making them one of the earliest thrash metal outfits. The sound of Nuclear Assault proved much more aggressive, however, merging the styles of hardcore and thrash with socially aware lyrics. Becoming popular through constant touring and a refusal to compromise in their recorded work, their audience grew steadily throughout the 80s. Lilker, however, left the band in 1993 to concentrate on a new project, **Brutal Truth**. Bramante was expelled around the same time, with the pair being replaced by Scott Metaxas and Dave DiPietro, respectively, both formerly of **Prophet**. The transitional *Something Wicked* failed to provide any conclusive proof of artistic rejuvenation.

● ALBUMS: *Game Over* (Music For Nations 1986)★★★, *The Plague* (Music For Nations 1987)★★★, *Survive* (Music For Nations 1988)★★★, *Handle With Care* (Music For Nations 1989)★★★, *Out Of Order* (Music For Nations 1991)★★, *Live At Hammersmith* (Music For Nations 1993)★★, *Something Wicked* (Music For Nations 1993)★★.

● COMPILATIONS: *Assault & Battery* (Receiver 1997)★★★.

● VIDEOS: *Radiation Sickness* (1988), *Handle With Care* (Strand 1996).

Nuclear Valdez

This unconventional AOR act was based in Miami, Florida, but drew from the members' ethnic origins for both musical and lyrical inspiration. Vocalist/guitarist Froilan Sosa's family originated in the Dominican Republic, while Jorge Barcala (lead guitar), Juan Diaz (bass) and Robert Slade LeMont (drums) are all of Cuban descent. The band incorporated the Latin influences in their backgrounds to give an unusual and unique flavour to their sound. Lyrically, the band were not content with the AOR conventions of love and heartache, but explored themes closer to their collective heart, such as the Castro regime and the homesickness of Cuban exiles, while their choice of band name, with its clever ecological overtones, served to confirm their more cerebral approach. *I Am I* established their characteristic rhythmic sound with classy guitarwork from Barcala and passionate, smoky vocals from Sosa, and also produced a US hit in 'Summer'. *Dream Another Dream* confirmed their abilities with further strong material; nevertheless, Nuclear Valdez remain a cult act.

● ALBUMS: *I Am I* (Epic 1990)★★★★, *Dream Another Dream* (Epic 1992)★★★.

Nucleus

The doyen of British jazz-rock groups, Nucleus was formed in 1969 by trumpeter **Ian Carr.** He was joined by **Chris Spedding** (guitar, ex-**Battered Ornaments**), **John Marshall** (drums) and Karl Jenkins (keyboards). The quartet was signed to the distinctive progressive outlet, Vertigo, and their debut, *Elastic Rock*, is arguably their exemplary work. The same line-up completed *We'll Talk About It Later*, but Spedding's subsequent departure heralded a bewildering succession of changes which undermined the group's potential. Carr nonetheless remained its driving force, a factor reinforced when *Solar Plexus*, a collection the trumpeter had intended as a solo release, became the unit's third album. In 1972 both Jenkins and Marshall left the group to join fellow fusion act, **Soft Machine**, and Nucleus became an inadvertent nursery for this 'rival' ensemble. Later members **Roy Babbington** and **Alan Holdsworth** also defected, although Carr was able to maintain an individuality despite such damaging interruptions. Subsequent albums, however, lacked the innovatory purpose of those first releases and Nucleus was dissolved during the early 80s. Nucleus took the jazz/rock genre further into jazz territory with skill, melody and a tremendous standard of musicianship. Their first three albums are vital in any comprehensive rock or jazz collection.

● ALBUMS: *Elastic Rock* (Vertigo 1970)★★★★, *We'll Talk About It later* (Vertigo 1970)★★★, *Solar Plexus* (Vertigo 1971)★★★★, *Belladonna* (Vertigo 1972)★★★, *Labyrinth* (Vertigo 1973)★★★, *Roots* (Vertigo 1973)★★★, *Under The Sun* (Vertigo 1974)★★★, *Snake Hips Etcetera* (Vertigo 1975)★★★, *Direct Hits* (Vertigo 1976)★★★, *In Flagrante Delicto* (1978)★★★, *Out Of The Long Dark* (1979)★★, *Awakening* (1980)★★, *Live At The Theaterhaus* (1985)★★★.

Nudeswirl

This band from New Jersey, New York, USA, was formed by guitarist/vocalist Shane M. Greene and guitarist Diz Cortright with drummer Woody Newland and bassist Christopher Worgo, specializing in an indie guitar-driven, heavy-rock style that prompted comparisons with acts as diverse as **Soundgarden**, **Nirvana**, the **Pixies** and **Trouble**. This was rather different to Greene and Cortright's occasional **They Might Be Giants** tribute band, known as They Might Be Vaginas, which played locally with Greene on vocals and accordion and Cortright on bass. Nudeswirl signed to Megaforce on the strength of chaotic live shows around the underground club circuit. *Nudeswirl* was a varied debut, with the band driving their weighty sound in a multitude of directions, with their use of **Gretsch** guitars lending the delivery a warm, earthy feel. However, the nuances of the album were somewhat lost in the live arena as the band toured Europe with **Mindfunk** and the USA with **Flotsam And Jetsam**, in addition to their own dates, producing some visually lifeless performances. The band's future seemed in doubt following the departure of Greene in mid-1994.

● ALBUMS: *Nudeswirl* (Megaforce 1993)★★★.

Nudie

b. Nudie Cohen, 1902, Kiev, Russia, d. May 1984. The surname has also been given as Cohn but he is usually referred to as just 'Nudie'. His father was a bootmaker in the Russian army and as a boy he began to learn the trade of a tailor. Around 1911, because of anti-Jewish purges in Russia, he and an elder brother emigrated to the USA, where they initially settled in Brooklyn. Around 1920, he began travelling around the USA, struggling to make a living. He had a brief and financially unrewarding career as a flyweight boxer, appeared as a Hollywood film extra and did tailoring work in the costume department of Warner Brothers. In New York, he even worked on costumes for striptease acts. In the early 40s, in Los Angeles, he became friendly with country singer **Tex Williams**, and persuaded Williams that he could make stage costumes for him and his band that would attract attention. Williams was delighted with the result, ordered further costumes and widely advertised their designer. The popularity of his suits quickly spread and soon other West Coast artists, especially singing cowboys such as **Gene Autry**, **Roy Rogers** and **Rex Allen** were wearing brightly coloured, rhinestone-studded Nudie creations. Nudie designed a 'free' suit, whose pattern included wagon wheels and cacti, for **Porter Wagoner**, then a struggling young hopeful. It was a very shrewd investment on Nudie's part. Wagoner, who continued to wear Nudie suits on the *Grand Ole Opry* for a great many years, became Nudie's best and longest-running advert. The attraction soon passed on to other country singers and during the 40s and 50s, most of Nashville's major stars were dressed by Nudie. His first cowboy designs were mainly elaborately decorated western wear, but for the country stars, he designed the clothes for the individual, as he had done with the wagon wheels for Wagoner. **Hawkshaw Hawkins**' jacket had a large hawk on the back, **Ferlin Husky** had husky dogs and **Jimmy C. Newman** had alligators (after his hit 'Alligator Man'). **Hank Williams** regularly wore Nudie-designed drape suits and was actually buried in one. Nudie also designed the stage costumes of **Bill Anderson** and his band, and **Hank Snow**, another long-time flamboyant dresser, regularly wore his rhinestone-studded creations. It was Nudie who created the $10,000 gold lamé tuxedo worn by **Elvis Presley** and later the flashy suits worn by the **Flying Burrito Brothers**, which had marijuana leaves embroidered on them, and stage costumes for the **Rolling Stones**. However, not all of his creations were so brightly coloured, since it was Nudie who was responsible for **Johnny Cash**'s Man in Black image. Nudie inevitably became a wealthy man and his own suits usually attracted considerable interest, as did his penchant for jewellery, which often saw him wearing $25,000 worth of gold (he was once described as 'a caricature of an American cowboy drawn by an enraged Russian cartoonist'). He was also noted for his famous white Pontiac convertible. The hood had giant Texas longhorn horn ornaments, while the interior contained patterned hand tool leather, with a silver saddle between the rear seats. There were 14 guns mounted in varying positions, which included Colt revolvers that worked as arm rests and door handles, gear lever and direction indicators and three rifles on the rear boot lid. The interior was decorated with hundreds of silver dollars, the front bumper had chrome quarter horses and the tape player could blast out a recording of a cattle stampede, while the horn played **Dale Evans** singing 'Happy Trails'. It seems that when they were going out together, Nudie's wife, not surprisingly, used to suggest that they took her car. Naturally, the car was at one point stolen, but the police appear to have had little trouble finding it again. Later there were several other Nudie-designed cars, which over the years have had several owners, including **Webb Pierce** and **Hank Williams Jnr**. Nudie died from natural causes in May 1984 but his wife continued to operate their store. Nudie, who was once quoted as saying, 'If Tom Mix got out of his grave and saw my clothes, he'd get back in again', was always proud of his achievements but never forgot the early days of struggle. A reminder was the photograph sent to him by famous American strip artist Lili St. Cyr, and autographed with: 'If I ever wear clothes, they'll be yours', which he proudly displayed in his store. For many years, clothes bearing a label that said 'Nudie's Rodeo Tailors, North Hollywood, California', were very much a status symbol to country artists. Nudie also played mandolin and apparently recorded an album featuring himself on that instrument, but recording data is seemingly not readily available. (In 1974, Manual Cuevas, who had started to work for Nudie in the late 50s, formed his own Manual's Western Wear in North Hollywood, from which he carried on the traditions of dressing stars, including **Dolly Parton**, **Marty Stuart** and **Dwight Yoakam**, in styles he had learned while with Nudie.)

Nueva Manteca

Led by pianist Jan Laurenz Hartong (b. *c.*1941, The Netherlands), eight-piece band Nueva Manteca are a Dutch-based Latin jazz outfit who produce a highly authentic distillation of Latin music and also embraces traditions such as Arabic, classical, Dutch Antillean and salsa. As Hartong told the press in 1996, 'It's the same situation as hearing a Korean violinist playing a Beethoven concerto. It's already accepted in the jazz world. In the whole world music development, a lot of people are digging into all kinds of cultures.' Hartong began playing dixieland piano at the age of 12, before progressing to bebop by 15, at which time he began to work professionally. He played alongside **Jan Hammer** and Joachim Kühn in a 1966 international jazz festival judged by **Cannonball** and **Nat Adderley** where he won a medal. A fan of Latin music since his childhood, Hartong formed a 10-piece salsa band in Rotterdam in 1983. He also visited the music's home in Cuba in 1984 and 1987, which led to him switching to a Latin jazz style and changing his group's name from Manteca to Neuva Manteca. For the first three years of the group's existence he was joined by highly respected New York timbales player Nicky Marrero. The group won its live reputation playing festivals throughout Europe, also performing alongside guest artists including Giovanni Hidalgo, Juanito Torres, Orestes Vilato, Armando Peraza and Bobby Sanabria as part of the state-sponsored Nueva Manteca Meets The Legends series. The group also toured the USA in 1995, preparing for the release of *Let's Face The Music And Dance*. Dedicated to Vernon Boggs, the late New York professor who championed salsa in Scandinavia, it featured Latin-flavoured treatments of material by **Duke Ellington** ('Caravan'), **Miles Davis** ('All Blues') and an **Irving Berlin** medley. Previous albums included *Porgy & Bess*, a revision of the **George Gershwin** opera set to a Latin tempo.

● ALBUMS: *Porgy & Bess* (Lucho 1993)★★★, *Let's Face The Music And Dance* (Blue Note 1996)★★★★.

Nugent, Ted

b. 13 December 1949, Detroit, Michigan, USA. Inspired by 50s rock 'n' roll, Nugent taught himself the rudiments of guitar playing at the age of eight. As a teenager he played in the Royal Highboys and Lourds, but this formative period ended in 1964 upon his family's move to Chicago. Here, Nugent assembled the **Amboy Dukes**, which evolved from garage band status into a popular hard-rock attraction. He led the group throughout its various permutations, assuming increasing control as original members dropped out of the line-up. In 1974 a revitalized unit - dubbed Ted Nugent And The Amboy Dukes - completed the first of two albums for **Frank Zappa**'s DiscReet label, but in 1976 the guitarist embarked on a fully fledged solo career. Derek St. Holmes (guitar), Rob Grange (bass) and Cliff Davies (drums) joined him for *Ted Nugent* and *Free For All*, both of which maintained the high-energy rock of previous incarnations. However, it was as a live attraction that Nugent made his mark - he often claimed to have played more gigs per annum than any other artist or group. Ear-piercing guitarwork and vocals - 'If it's too loud you're too old' ran one tour motto - were accompanied by a cultivated 'wild man' image, where the artist appeared in loin-cloth and headband, brandishing the bow and arrow with which he claimed to hunt for food. Trapeze stunts, genuine guitar wizardry and a scarcely self-deprecating image ('If there had been blind people at the show they would have walked away seeing') all added to the formidable Nugent persona. The aggression of a Nugent concert was captured on the platinum-selling *Double Live Gonzo*, which featured many of his best-loved stage numbers, including 'Cat Scratch Fever', 'Motor City Madness' and the enduring 'Baby Please Don't Go'. Charlie Huhn (guitar) and John Sauter (bass) replaced St. Holmes and Grange for *Weekend Warriors*, and the same line-up remained intact for *State Of Shock* and *Scream Dream*. In 1981 Nugent undertook a worldwide tour fronting a new backing group, previously known as the D.C. Hawks, comprising Mike Gardner (bass), Mark Gerhardt (drums) and three guitarists - Kurt, Rick and Verne Wagoner. The following year Nugent left Epic for **Atlantic Records**, and in the process established a new unit that included erstwhile sidemen Derek St. Holmes (vocals) and **Carmine Appice** (drums, ex-**Vanilla Fudge**). Despite such changes, Nugent was either unwilling, or unable, to alter the formula that had served him so well in the 70s. Successive solo releases offered little innovation and the artist drew greater publicity for appearances on talk shows and celebrity events. In 1989 Nugent teamed up with **Tommy Shaw** (vocals, guitar, ex-**Styx**), Jack Blades (bass, ex-**Night Ranger**) and Michael Cartellone (drums) to form the successful 'supergroup', **Damn Yankees**. After the Damn Yankees were put on hold in 1994, Nugent resumed his solo career for his first studio album in seven years. Reunited with Derek St. Holmes, *Spirit Of The Wild* also saw Nugent return to his usual lyrical posturing, including the pro-firearms 'I Shoot Back' and 'Kiss My Ass', a hate list featuring

Courtney Love (of **Hole**) and the cartoon characters *Beavis and Butthead* among its targets.

- ALBUMS: *Ted Nugent* (Epic 1975)★★★, *Free For All* (Epic 1976)★★★, *Cat Scratch Fever* (Epic 1977)★★★★, *Double Live Gonzo* (Epic 1978)★★★, *Weekend Warriors* (Epic 1978)★★★, *State Of Shock* (Epic 1979)★★★, *Scream Dream* (Epic 1980)★★★, *Intensities In Ten Cities* (Epic 1981)★★★, *Nugent* (Atlantic 1982)★★, *Penetrator* (Atlantic 1984)★★, *Little Miss Dangerous* (Atlantic 1986)★★, *If You Can't Lick 'Em ... Lick 'Em* (Atlantic 1988)★★, *Spirit Of The Wild* (Atlantic 1995)★★.
- COMPILATIONS: *Great Gonzos: The Best Of Ted Nugent* (Epic 1981)★★★★, *Anthology: Ted Nugent* (Raw Power 1986)★★★.
- VIDEOS: *Whiplash Bash* (Hendring 1990).
- FURTHER READING: *The Legendary Ted Nugent*, Robert Holland.

Nugg Original Artyfacts From The First Psychedelic Era - Various Artists

A compilation that actually *defined* a genre, this sent out musical ripples that influenced innumerable bands, from the **Damned** to **R.E.M.** Compiler Lenny Kaye even gave the genre a name: punk. Although the music was later better known as 'garage', Kaye — himself about to pioneer 70s punk as **Patti Smith**'s guitarist — was onto something when he asserted that America's aggressive teen bands of the mid-60s were the original punks. To prove that this was not an isolated, parochial movement, Kaye included not only Top 40 hits such as the Castaways' 'Liar, Liar' and the Count Five's 'Psychotic Reaction', but also buried treasures like the Remains' classic 'Don't Look Back' and the Chocolate Watch Band's 'Let's Talk About Girls'.

- Tracks: *I Had Too Much To Dream (Last Night); Dirty Water; Night Time; Lies; Respect; A Public Execution; No Time Like The Right Time; Oh Yeah; Pushin' Too Hard; Moulty; Don't Look Back; Invitation To Cry; Liar, Liar; You're Gonna Miss Me; Psychotic Reaction; Hey Joe; Just Like Romeo And Juliet; Sugar And Spice; Baby Please Don't Go; Tobacco Road; Let's Talk About Girls; Sit Down I Think I Love You; Run Run Run; My World Fell Down; Open My Eyes; Farmer John; It's-A-Happening.*
- First released: 1972
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Null, Cecil

b. 26 April 1927, East War, McDowell County, West Virginia, USA. He played guitar and wrote songs as a boy but actually began his entertaining career in the US Navy in World War II. After discharge, he played as a member of the Pioneer Pals on WOPI Bristol, Tennessee, gave guitar tuition and turned his attention to the autoharp. He moved to WCYB Bristol in 1948, as a member of Cousin Zeke's Band, with whom he recorded. He began to teach autoharp, so effectively that the manufacturers contracted him to work as a consultant and demonstrate the instrument at shows. He also published an instruction book, *Pickin' Style Auto-Harp*. Between 1950 and 1958, he was a member of the Tennessee Serenaders and from 1952, he made recordings. In 1958, he and Semie Moseley created an electrified autoharp that gained Null considerable television exposure as a folk-country crossover. In 1964, he began appearing as a duo with his wife Annette (b. 30 September 1939), who sang, yodelled, played autoharp and also guitar. They subsequently made recordings for Briar, Epic and a gospel instrumental album for **Decca Records**. They were very popular and worked on various major television shows including ***Bobby Lord** TV Show* (1965), ***Ralph Emery*** (1966-68) and from 1967, they appeared regularly on the ***Grand Ole Opry***. They never achieved a chart hit, perhaps because, while the country fans liked their music, they were possibly unsure whether they were exactly country or folk. Null wrote numerous songs but his best-known is 'I Forgot More Than You'll Ever Know' (a US country number 1 and pop number 18 for the Davis Sisters in 1953 and since recorded by countless artists, including **Jeanne Pruett** who charted it again in 1972). In 1964, he penned 'Mother Maybelle', a tribute to his autoharp inspiration, **Maybelle Carter**.

- ALBUMS: *New Sounds In Folk Music* (Briar 1964)★★★, *Folk Instrumentals* (Jed 1967)★★★, *Instrumental Country Hymns* (Decca 1968)★★.

Numan, Gary

b. Gary Anthony James Webb, 8 March 1958, Hammersmith, London, England. Originally appearing under the group name Tubeway Army, Numan enjoyed enormous success in the UK at the close of the 70s. His **Kraftwerk**/**David Bowie**-influenced electronic music saw Tubeway Army top the UK charts in May 1979 with 'Are Friends Electric?' By September 1979 Numan abandoned the group pseudonym for the follow-up single 'Cars' which also topped the UK charts and reached the US Top 10. At his peak, Numan was one of the bestselling artists in Britain and his albums *The Pleasure Principle* and *Telekon* both entered the charts at number 1. His science fiction-orientated lyrics and synthesizer-based rhythms brought further Top 10 successes with 'We Are Glass', 'I Die: You Die', 'She's Got Claws' and 'We Take Mystery (To Bed)'. As the decade progressed his record sales steadily declined and his glum-robotic persona was replaced by that debonair man-about-town who also enjoyed aviation. In March 1982 he attempted to fly around the world in his light aircraft and was arrested in India on suspicion of spying. The charge was later dropped. While his reputation among music critics atrophied amid accusations of anachronism, his fan base remained solid and his recordings continue to reach the lower placings in the UK charts. His career took an upturn in 1996 following the use of 'Cars' in a television advertisement. Numan promoted the greatest hits album with gusto. Nothing had changed except his hair, which had become much thicker and darker.

● ALBUMS: as Tubeway Army *Tubeway Army* (Beggars Banquet 1979)★★, as Tubeway Army *Replicas* (Beggars Banquet 1979)★★, *The Pleasure Principle* (Beggars Banquet 1979)★★★, *Telekon* (Beggars Banquet 1980)★★★, *Living Ornmanments 1979-80* (Beggars Banquet 1981)★★, *Dance* (Beggars Banquet 1981)★★, *I Assassin* (Beggars Banquet 1982)★★, *Warriors* (Beggars Banquet 1983)★★, *The Plan* (Beggars Banquet 1984)★★, *Berserker* (Numa 1984)★★, *White Noise - Live* (Numa 1985)★★, *The Fury* (Numa 1985)★★, *Strange Charm* (Numa 1986)★★, *Exhibition* (Beggars Banquet 1987)★★, *Metal Rhythm* (Illegal 1988)★★, *The Skin Mechanic* (IRS 1989)★★, *Outland* (IRS 1991)★★, *Machine And Soul* (Numa 1992)★★, *Dream Corrosion* (Numa 1994)★★.

● COMPILATIONS: *New Man Numan - The Best Of Gary Numan* (TV 1982)★★★, *Document Series Presents* (Document 1992)★★, *The Best Of...* (Beggars Banquet 1993)★★★★, *The Premier Hits* (Polygram 1996)★★★★, *The Best Of ...* (Emporio 1997)★★★, *Archive* (Rialto 1997)★★, tribute album *Random* various artists (Beggars Banquet 1997)★★★.

● VIDEOS: *Dream Corrosion* (Numa 1994).

● FURTHER READING: *Gary Numan By Computer*, Fred and Judy Vermorel. *Gary Numan: The Authorized Biography*, Ray Coleman, *Praying To The Aliens*, Gary Numan with Steve Malins.

Number One Cup

Comprising Michael Lenzi (guitar), Pat O'Connel (drums) and Seth Cohen (guitar, vocals), indie band Number One Cup formed in Chicago, Illinois, USA, in 1993. Though unable to find a permanent bass player, the group have prospered with their blend of college pop/rock, which has brought several comparisons with **Pavement**. Much of the attraction lay in Cohen's lyrics and the group's relaxed, irreverent presentation of them. In common with other 'lo-fi' acts such as Pavement and **Sebadoh**, Number One Cup were not driven by ambition as much as the desire to please themselves musically. As Cohen told *Raw* magazine in 1996: 'We haven't laid down any plans to become gigantic. Not that we're morally opposed to it.' The group recorded its debut album, *Possum Trot Plan*, in 1995. Taken from it, 'Divebomb' secured extensive mainstream and alternative radio play. Following the bizarrely titled EP 'Kim Chee Is Cabbage', the band released their follow-up album, which was felt by many critics to be too derivative to qualify as a success.

● ALBUMS: *Possum Trot Plan* (1995)★★★, *Wrecked By Lions* (Blue Rose 1997)★★.

Nunez, Alcide 'Yellow'

b. 17 March 1884, New Orleans, Louisiana, USA, d. 2 September 1934. One of his home-town's most noted musicians, Nunez's career was dogged by bad luck and poor timing. After playing clarinet with several famous marching and brass bands, including Papa Laine's, Nunez visited Chicago, where he teamed up with **Nick La Rocca** and others to form a band. He fell out with La Rocca, however, and quit to work in vaudeville with a music and comedy act. Meanwhile, La Rocca and the band, calling themselves the **Original Dixieland Jazz Band**, went on to international fame and fortune. After working with obscure bands in Chicago, Nunez returned to New Orleans in 1927 and remained there for the rest of his life. Although an enormously skilled musician, Nunez displayed a penchant for the shrill, jokey, barnyard effects popular with audiences in the early years of this century. As a result, his few records have received attention more for their curiosity value than for their musical content.

Nunn, Gary P.

b. Austin, Texas, USA. A singer-songwriter and guitarist who lived and worked around Austin. Nunn and some other musicians started working with the 70s progressive musician **Jerry Jeff Walker**, and they eventually coalesced in the progressive country group, the Lost Gonzo Band. The high spot of *Viva Terlingua!* in 1973 was when Walker generously allowed Nunn to take the lead vocals on his song about life on the road, 'London Homesick Blues'. It was also recorded by **David Allan Coe** and became the theme song for the long-running television series *Austin City Limits*. The Lost Gonzo Band worked on four more albums with Jerry Jeff Walker and also recorded under their own name. Nunn himself was married to singer-songwriter **Karen Brooks**, and their songs 'Couldn't Do Nothin' Right' (Karen) and 'Kara Lee' (Gary) comment on their relationship. **Willie Nelson** recorded his song 'The Last Thing I Needed The First Thing This Morning'. He works with the Sons Of The Bunkhouse Band and he was reunited with Walker as part of the Gonzo Compadres on *Viva Luckenbach!*, which included his lead vocal on 'What I Like About Texas'.

● ALBUMS: *Nobody But Me* (Turnrow 1980)★★★, *Home With The Armadillo* (Guacamole 1985)★★★, *Border States* (Dixie Frog 1988)★★★, *For Old Times Sake* (AO 1989)★★★, *Under My Hat* (Campfire 1997)★★★.

Nunn, Trevor

b. 14 January 1940, Ipswich, Suffolk, England. Nunn was educated at Downing College, Cambridge, and in 1962 won an ABC Director's Scholarship to the Belgrade Theatre in Coventry where he produced a musical version of *Around The World In 80 Days*. In 1964 he joined the Royal Shakespeare Company, was made an associate director in 1965, and became the company's youngest-ever artistic director in 1968. He was responsible for the running of the RSC until he retired from the post in 1986. As well as his numerous productions for the RSC, he co-directed *Nicholas Nickleby* (winner of five **Tony Awards**), ***Peter Pan***, and ***Les Misérables***, which became one of the most-performed musicals in the world. Outside of the RSC he has directed the Tony Award-winning ***Cats***, along with other musicals including ***Starlight Express***, ***Chess***, and ***The Baker's Wife***, and operas such as *Cosi Fan Tutte* and *Peter Grimes*. His 'magnificent' 1986 Glyndebourne Festival Opera production of **Porgy And Bess**, which later transferred to the London Royal Opera House, became the first television version of **George Gershwin**'s masterpiece in 1993. He has also worked in television and directed several films including *Hedda* and *Lady Jane*. Nunn is credited, along with **Andrew Lloyd Webber** and the late poet T.S. Eliot, with the writing of 'Memory', the hit song from *Cats* which has been recorded by hundreds of artists. In 1992 he directed the RSC's highly acclaimed production of Pam Gems' musical play *The Blue Angel*, and a year later became the ninth recipient of the 'Mr. Abbott Award' given by the US Stage Directors and Choreographers Foundation. In the early 90s he was back with Lloyd Webber again, staging the London, Los Angeles and Broadway productions of ***Sunset Boulevard***. It was also reported that Nunn had decided to take a break from the theatre, and had signed a two-year deal to produce films for the New Line Cinema studio. However, in 1995, he did co-direct and supervise a one-night only all-star 10th anniversary concert performance of *Les Misérables* at London's Royal Albert Hall. A year later the movie *Twelfth Night*, which he scripted and directed, was released. In September 1997, Nunn took over from Richard Eyre as the artistic director of the Royal National Theatre.

Nuns

Formed in San Francisco, California, USA, in 1977, the Nuns were one of the city's leading punk/new wave attractions, forerunning the rock and outrage antics of the **Dead Kennedys**. Their insubstantial progress was further limited by continual line-up problems, but such frustrations coalesced to astonishing effect in their 'Savage'/'Suicide Child' single. Their work appeared on several compilations, including *Rodney On The Roq* and *Experiments In Destiny*, but having split up in 1979, they re-formed the following year to complete *The Nuns*, only to disband once more. Ritchie Detrick (vocals), Jeff Olener (vocals), Alejandro Escovado (guitar), Jennifer Miro (keyboards), Mike Varney (bass) and Jeff Raphael (drums) were among those passing through the Nuns' ranks, of whom Escavado subsequently joined **Rank And File**. The Nuns re-formed again in 1986 to record a completely different record, the icy, dance-fixated *Rumania*.

● ALBUMS: *The Nuns* (Posh Boy 1980)★★★, *Rumania* (PVC 1986)★★★.

Nunsense

Originally presented at the Duplex nightspot in Greenwich Village in 1984, this spoof on the Catholic sisterhood - 'The Habit Forming Musical Comedy' - transferred to the Off Broadway Cherry Lane Theatre on 12 December 1985. It was the brainchild of Dan Goggin, who wrote the book (from an original libretto by Steve Hayes), music, and lyrics, and also staged it. The story concerns the efforts of the convent's five surviving nuns to raise money so that they can bury the last few of their 52 companions who died of botulism after having eaten a meal of vichyssoise prepared by the convent chef, Sister Julia. The quintet are still around because they went out to bingo that night. Sister Julia is preparing a cook book containing some of her best recipes (including barbecued spare-ribs), while the rest of the nuns decide to put on a musical so as to raise enough money to get rid of the bodies, thereby leaving more space in the deep-freeze. The energetic Mother Superior was played by comedienne Marilyn Farina, and the rest of a highly talented cast included Suzi Winston, Christine Anderson, Semina De Laurentis, and Vicki Belmonte. Among the lively and extremely relevant songs were 'Nunsense Is Habit-Forming', 'So You Want To Be A Nun', 'Tackle That Temptation', 'Growing Up A Catholic', 'I Want To Be A Star', 'Just A Coupl'a Sisters', 'I Could've Gone To Nashville', and 'Holier Than Thou'. The show ran and ran, and, in 1992, when it entered its eighth 'everlasting' year, was advertising itself as 'The longest-running show in Off-Broadway history'. But what about ***The Fantasticks***, which opened in 1960? An explanatory rider was attached which stated: '*The Fantasticks* is more than a show, it is an institution!'. In the early 90s, *Nunsense II: The Second Coming* was out of town on its way to New York, with the Mother Superior demanding more audience participation on numbers such 'Oh Dear, What Can The Matter Be', in which Franciscan nuns get locked in the lavatory. Meanwhile, the off-Broadway production of *Nunsense* closed in October 1994, ending a phenomenal run of 3,672 performances. It had also toured extensively. London audiences first saw a version in 1987, and sampled the show again in 1996. In that same year, the Chanhassen Theatre, Minneapolis, was Goggin's chosen launching pad for *Sister Amnesia's Country And Western Nunsense Jamboree*, the third lively and engaging chapter in the Nunsense saga. An original member of the convent from way back, Sister Amnesia does not remember her real name ever since a crucifix fell on her head.

Nussbaum, Adam

b. 29 November 1955, New York, USA. Nussbaum had initially learnt to play the piano and alto saxophone, then switched to studying drums with **Charlie Persip** and majoring in music at the Davis Centre, City College of New York. After freelancing in New York he played through the late 70s and 80s with the bands of **John Scofield**, **Dave Liebman**, **Stan Getz**, **Gil Evans**, **Randy Brecker**, **George Gruntz** and **Gary Burton**. Nussbaum has attained a wide knowledge of the history of jazz drumming. He has a bright, swinging style which he has been able to adapt to all these differing contexts.

● ALBUMS: with Dave Liebman *If Only They Knew* (1980)★★★★, with John Scofield *Shinola* (1981)★★★, *Out Like A Light* (1981)★★★, with Bill Evans *Living On The Crest Of A Wave* (1983)★★★, with Gil Evans *Live At Sweet Basil* (1984)★★★★, with John Abercrombie, Dan Wall *Tactics* (ECM 1997)★★★.

Nut

b. 1972. Named after an Egyptian goddess and brought up by a decidedly hippyish mother in a remote Northumbrian village, Nut left school at 14 and went through a series of dead-end jobs before three years of jazz singing engagements in various wine bars and hotels around London. Influenced musically by **Ella Fitzgerald** and lyrically by authors such as Graham Greene and Peter Carey, she started creating moody, angst-ridden songs with hints of **Sinead O'Connor** but debts to no-one. Most of 1995 was occupied recording demos in her home studio in Hammersmith, London; these formed the basis for her debut album, with musicians including her co-writer/producer Pete Evans on drums and **Morrissey** bassist Jonny Bridgewood. Nut's mysterious, urchin-like image helped to gain press attention, but her husky voice and intriguing, acoustic soundscapes also enabled her to stand apart from the rest of the mid-90s female singer-songwriter revival.

● ALBUMS: *Fantanicity* (Epic 1996)★★★, *Nut* (Epic 1996)★★★.

Nutmegs

The Nutmegs comprised lead Leroy Griffin, first tenor James 'Sonny' Griffin, second tenor James Tyson, baritone Billy Emery and bass Leroy McNeil. The group was formed in New Haven, Connecticut, USA, in 1954. The Nutmegs are famed for just two records, 'Story Untold' (number 2 R&B) and the follow-up, 'Ship Of Love' (number 13 R&B), both from 1955. The songs, with their exotic warbling, are a working definition of 'rockaballad', a valuable term of the era that anticipated the rock 'n' roll revolution. Most notable among the lesser songs are 'Whispering Sorrows', 'My Story', and the west coast-sounding 'My Sweet Dream'. Surviving less well in the Nutmegs' canon were the rock 'n' roll jumps, which were mostly routine. After several years of declining fortunes and many personnel changes, the group broke up in 1962. The Nutmegs were one of the cult groups of the east coast collecting scene, and during the early 60s, **a cappella** practice versions of their songs launched a craze for a cappella doo-wop recordings. The group, without lead Leroy Griffin (who died years earlier), worked the doo-wop revival circuit on the east coast during the 70s.

● COMPILATIONS: *The Nutmegs Featuring Leroy Griffin* (Relic 1971)★★★, *Story Untold* (Relic 1993)★★★.

Nutz

This UK hard rock quintet was formed in 1973 by Dave Lloyd (vocals) and Mick Devonport (guitar). With the addition of Keith Mulholland (bass), Kenny Newton (keyboards) and John Mylett (drums), they gained a reputation as the ubiquitous support act. Playing competent, blues-based rock and boogie, their exuberant and high-energy live shows always overshadowed the drab and lifeless studio recordings. Their sexist album covers were typical of the genre, though less likely was Lloyd's contribution of a vocal to a *Crunchie* chocolate bar advertisement. Newton left to join **Nightwing** in 1978 while the band changed their name to **Rage** in a deliberate attempt to jump on the **N.W.O.B.H.M.** bandwagon.

● ALBUMS: *Nutz* (A&M 1974)★★★, *Nutz Two* (A&M 1975)★★, *Hard Nutz* (A&M 1976)★★★, *Live Cutz* (A&M 1977)★.

NWA

The initials stand for Niggers With Attitude, which was the perfect embodiment of this Los Angeles group's outlook. They comprised **Dr. Dre** (b. Andre Young), DJ Yella (b. Antoine Carraby), **MC Ren** (b. Lorenzo Patterson) and **Eazy E** (b. Eric Wright, 7 September 1973, Compton, California, USA, d. 26 March 1995, Los Angeles, California, USA). Founder-member **Ice Cube** (b. Oshea Jackson, *c.*1970, South Central, Los Angeles, California, USA), arguably the most inspiring of the rapping crew, departed for a solo career after financial differences with the band's manager (which would later be recorded in a highly provocative song that attacked him for, amongst other things, being Jewish). However, all the band's members had long CVs: Dr. Dre had DJed for World Class Wreckin' Crew, and had produced Ice Cube's first band, CIA. Both Eazy E and DJ Yella had recorded and produced several rap discs under their own names, the former funding his **Ruthless Records** label, allegedly, through illegal activities. Other early members of the posse included **Arabian Prince** and **D.O.C.** NWA's first single was 'Boyz N' The Hood', marking out their lyrical territory as guns, violence and 'bitches'. Though *N.W.A. And The Posse* was their debut album, they only performed four of the raps on it, and to all intents and purposes, *Straight Outta Compton* counts as their first major release. For those attracted to the gangsta rappers first time round, this was more of the same, only sharper and more succinct. A landmark release, in its aftermath rap became polarized into two distinct factions; traditional liberal (reflecting the ideas of Martin Luther King) and a black militancy redolent of Malcolm X, albeit much less focused and reasoned. In 1989 the FBI investigated *Straight Outta Compton*'s infamous 'Fuck Tha Police', after which Cube left the group. It set a precedent for numerous actions against NWA, including the first time anyone in the music industry had received a threatening letter from the FBI. *Efil4zaggin* (Niggaz4life spelt backwards) which made US number 1, also surpassed the outrage factor of its predecessor by addressing gang rape and paedophilia, in addition to the established agenda of oral sex, cop killing and prostitution. Musically, it contained furious blasts of raggamuffin and 70s funk, but that was somehow secondary. It did reveal some humour in the band, i.e., on 'Don't Drink That Wine' (which jokingly encourages drug abuse instead), or lines like, 'Why do I call meself a nigger, you ask me? Because my mouth is so muthafuckin' nasty, Bitch this bitch that nigger this nigger that, In the meanwhile my pockets are getting fat.' However, such wit was stretched paper-thin over a clutch of expletives and obscenities. The UK government used the Obscene Publications Act to seize copies but were forced to return them following legal action. Ultimately the BPI withdrew their support from **Island** Marketing's successful action. Counsel for the defence was Geoffrey Robertson QC, who had played a similar role in the infamous *Oz* trial of 1971. Expert testimony from Wendy K of **Talkin' Loud Records**, rap author **David Toop** and psychologist Guy Cumberbatch of Aston University swung the case. This prompted a variety of statements from British MPs outlining their intention to toughen up the law. However, even the anti-censorship lobby must concede that NWA's by turns ludicrous ('Find 'Em Fuck 'Em And Flee') and dangerous ('To Kill A Hooker') songs have blurred the generally positive influence of the rap movement. As the decade progressed it became obvious that the remaining members of NWA were spending more time on their solo projects, Dr. Dre, in particular, going on to enjoy huge success both as an influential artist and producer with **Death Row Records**, the phenomenally successful label he co-founded with Marion 'Suge' Knight. His acrimonious parting from Eazy-E over monies owed through Ruthless Records was celebrated in records by both artists. Yella has been quiet, co-production credits on Ruthlesss aside, while Ren released a disappointing solo ablum and EP.

● ALBUMS: *NWA And The Posse* (Ruthless 1987)★★★, *Straight Outta Compton* (Ruthless 1989)★★★★, *Efil4zaggin* (Ruthless 1991)★.

● COMPILATIONS: *Greatest Hits* (Virgin 1996)★★★.

NY Loose

Redolent of 70s New York cool, in sound as well as image, NY Loose are led by singer Brijitte West (b. New York City, New York, USA). The group's first single, 'Bitch', offered an attitudinal retort to male street aggression: 'Pigs call me from their truck/They say "hey Miss America we'll give you a ride"/I just walk on by/Wish I was carrying a 45'. The original 7-inch sold out of its initial 500-copy pressing on the group's own Loose Records almost immediately, before being licensed to Holy Plastic Records. Both 'Bitch', and the follow-up, 'Green Little Semaphore', were recorded with an original line-up that West jettisoned soon after release. While piecing together a new outfit she was invited to take on the singer's role in **Garbage**, but turned down the offer because of its lack of creative freedom. NY Loose's third single, 'Pretty Suicide', was released in the UK on Non-Fiction, a subsidiary of **Fiction Records**. It was written after seeing a *Time Life* magazine photograph of an Empire State Building suicide, the image of which haunted West for some time.

● ALBUMS: *Year Of The Rat* (Hollywood 1996)★★★.

Nyame, E.K.

b. December 1927, Kwahu, Ghana, d. 19 January, 1977, Accra, Ghana. Along with **E.T. Mensah**, Nyame was one of the godfathers of modern Ghanaian highlife music. His particular contribution was the bringing together of rural 'palm wine' music typically performed by a vocalist accompanying himself on acoustic guitar, and played on street corners and in bars, and 'concert parties' - a peculiarly Ghanaian mixture of drama and music performed by touring troupes in villages across the country. Nyame's fusion of the two arts would be updated by bands like the **African Brothers** in the 60s and 70s. The music of the early concert parties was essentially western ballroom music: foxtrots, quicksteps and ragtimes learnt from British Army marching bands and records played by European settlers. Nyame africanized the concert party by using palm wine-based music and rejecting English language lyrics and speech in favour of indigenous Ghanaian languages. A self-taught guitarist, Nyame joined his first band, Appiah Adjekum's Band, in 1948. In 1951 he left to form his own group, the Akan Trio, where he first combined palm wine music and the concert party. The innovation was an almost immediate success, and was adopted by countless other highlife bands. During the 50s Nyame recorded over 400 78 rpm discs for West African **Decca,** Queenaphone and **HMV Records** and through them built up a reputation throughout west Africa. He became President Nkrumah's favourite musician and accompanied him on many state visits (many of Nyame's songs and plays had supported Nkrumah and the independence movement during the final years of British colonial rule). When he died in 1977 Nyame's body was laid out on a golden bed and he was given a state funeral attended by an estimated 10,000 people. Sadly, none of his many records have to date been issued outside of Africa.

● ALBUMS: *E.K.'s Favourites* (1963)★★★, *Famous E.K.* (STK 1970)★★★, *Sankofa* (RAL 1974)★★★, *In Memory Of E.K.* (1981)★★★.

Nylons

Formed in Toronto, Canada, in 1979, the Nylons' line-up comprised three erstwhile actors: Paul Cooper, Marc Connors and Claude Morrison, with Arnold Robinson (b. Wilmington, North Carolina, USA), who had spent several years in Sonny Turner's Platters (aka Sounds Unlimited). Originally harmonizing **a cappella**, their material was one third original, one third classic doo-wop and one third contemporary pop covers. Their debut album featured bare rhythmic accompaniment underpinning the group's elegant harmonies. *One Size Fits All* housed the single 'Silhouettes', which gained a number of plays on mainstream US radio. The **Tokens**' 'The Lion Sleeps Tonight' and **Steam**'s 'Na Na Hey Hey (Kiss Him Goodbye)' were reprised on *Seamless* and *Happy Together*, respectively, and again sold well in their domestic market, while the latter single also breached the US charts at number 12 in 1987. The same year they collaborated on their expansive *Rockapella* project, while their version of the **Turtles**' 'Happy Together' (which gave their fourth album its title), peaked at number 75 in the US charts. Paul Cooper departed in 1990 to be replaced by Micah Barner, but by the following year Marc Connors had died, prompting a further line-up shuffle, with Billy Newton-Davis stepping into the breach.

● ALBUMS: *The Nylons* (Attic 1982)★★, *One Size Fits All* (Attic 1984)★★, *Seamless* (Attic 1986)★★★, *Happy Together* (Attic 1987)★★, *Rockapella* (Attic 1987)★★, *Four On The Floor* (Attic 1991)★★.

Nyman, Michael

b. 23 March 1944, London, England. A composer, pianist, orchestra leader, and author, Nyman studied at the London Academy of Music (of which he is a Fellow) and at King's College, London. To the public at large, he is probably best known for his music to Jane Campion's award-winning 1993 film, *The Piano*, and for the 18 'propulsively pounding' film scores he composed for the idiosyncratic director and screenwriter, Peter Greenaway. Most notable amongst these are *The Draughtsman's Contract* (1982), *A Zed And Two Noughts* (1985), *Drowning By Numbers* (1988), *The Cook, The Thief, His Wife And Her Lover* (1989), and *Prospero's Books* (1991). The two men parted after Nyman discovered that his original score for *Prospero's Books* had been overlayed with what he called 'awful phoney electronic music'. Nyman's film music is just a part of a prolific and extremely varied output that has consisted of several operas (including *The Man Who Mistook His Wife For A Hat*), string quartets, a saxophone concerto ('Where The Bee Dances'), the libretto for Harrison Birtwhistle's dramatic pastoral, *Down By The Greenwoodside*, other classical works, and numerous commissions. He also collaborated on the Channel 4 film, *The Final Score*, in which he paid tribute to the game of football, and in particular to his own favourite club, Queen's Park Rangers. Nyman's score for *The Piano* received the Australian Film Institute Award for Best Original Music, was nominated for a Golden Globe Award, and won the first-ever Chicago Film Critics Award for Best Musical Score. Although the film was nominated for eight Oscars, Nyman's brilliant score was ignored. In 1995, London's South Bank Centre presented a celebratory festival, *Nyman On The South Bank*, which opened with an all-night showing of a number of films associated with him. It continued with performances by his various ensembles, which 'showed off the grandeur of Nyman's orchestral writing, the amplified power of the Michael Nyman Big Band, and the intimate delights of his chamber music'. Among the works performed at the festival were premieres of 'The Upside-Down Violin', with the Orquesta Andalusi de Tetuan from Morocco, Nyman's score for the film *Carrington*, as well as his 'Harpsichord Concerto' with Elisabeth Chojnacka, and 'Six Celan Songs', sung by Hilary Summers. His music, which effortlessly spans the pop/classical divide, has attracted great attention from concert-goers and critics alike, making him a unique figure in UK contemporary music.

● ALBUMS: *Decay Music* (Obscure 1978)★★★, *Michael Nyman* (Sheet 1982)★★★★, *The Kiss And Other Movements* (Editions EG 1987)★★★, *Michael Nyman: Box Set* (Venture 1989)★★★★, *And They Do/Zoo Caprices* (TER 1988)★★★, *The Essential Michael Nyman* (Argo/Decca 1992)★★★★, *Time Will Pronounce* (Argo/Decca 1993)★★★, *The Piano* (Virgin 1993)★★★★, *Michael Nyman Live* (Virgin 1995)★★★, *Carrington* (Argo 1995)★★★, *AET (After Extra Time)* (Virgin 1996)★★★, Harpsicord, *Bassoon And Horn Concertos* (EMI Classics 1997)★★, *Gattaca OST* (Virgin 1998)★★★, *The Suit & The Photograph* (EMI 1998)★★★.

● FURTHER READING: *Experimental Music: Cage And Beyond*, Michael Nyman.

Nymph Errant

A vehicle for the talented and glamorous **Gertrude Lawrence**, this show was unusual in that it was written specifically for the London stage by the celebrated American composer **Cole Porter**. It opened at the Adelphi Theatre on 6 October 1933, with book by Romney Brent which was based on James Laver's somewhat risqué novel. The story told of Evangeline Edwards (Gertrude Lawrence), who, after graduating from a Lausanne finishing school, travels around Europe in a fruitless, but amusing search for a man who will love her. Unsuitable candidates include a Russian violinist, a Greek slave trader and a Count of the Holy Roman Empire. The Adelphi's revolving stage was used to excellent effect by costume and set designer Doris Zinkeisen to conjure up stylish locations such as the Carnival at Venice, Athens by moonlight, and the stage of the Folies de Paris. **Elisabeth Welch** as Haidee Robinson, Austin Trevor as the French impresario André de Croissant, and Morton Selton in the role of a devilish rake, were all outstanding, but the evening belonged to Gertrude Lawrence. As usual, Porter's songs were both tuneful and witty, especially 'The Physician', in which Lawrence complained: 'He said my maxillaries were marvels/And found my sternum stunning to see/He did a double hurdle/When I shook my pelvic girdle/But he never said he loved me.' The rest of the songs, including 'It's Bad For Me', 'How Could We Be Wrong?, 'Nymph Errant', 'Solomon', and 'If You Like Les Belles Poitrines' were all of similarly high quality. The show was presented by impresario **Charles B. Cochran**, so it was inevitable that his 'Young Ladies' should turn up from time to time. Considering the quality of performers and the production, he must have been disappointed with a run of only 154 performances.

Nymphs

This band originated in the Los Angeles club scene around volatile vocalist Inger Lorre (b. Laurie Wenning), a former model from New Jersey, with a line-up that eventually stabilized with drummer Alex Kirst, guitarists jet freedom (who prefers to have his initials expressed in lower case) and Sam Merrick, and bassist Cliff D. The Nymphs signed to **Geffen** in 1989, bolstered by a wave of hype that suggested that the band were a female-fronted **Guns N'Roses** (in truth their sound owed more to **Lou Reed**, the **Stooges** and **Patti Smith**). A period of limbo ensued as the band fought to record a debut on their own terms. Tales of drug abuse, rehabilitation and mental hospitals escalated as the tension of being contractually prohibited from playing live took its toll. These problems were exacerbated when producer Bill Price was commandeered by Guns N'Roses to mix their *Use Your Illusion* albums. Lorre expressed the feelings of the Nymphs by crushing five poppies (to represent the band members) and urinating on them, all on top of the desk of her label's A&R chief. *Nymphs* eventually emerged in February 1992 to a fanfare of critical praise; it was a darkly enthralling set that mixed punk and grunge with Lorre's lyrical images of death, drugs and sex (often drawn from personal experience). Subsequent live shows were of variable quality, with internal tensions abounding due to Lorre's eccentric behaviour, and following *A Practical Guide To Astral Projection*, it was no surprise when the Nymphs disintegrated spectacularly on stage in Miami in September of that same year. Lorre has reportedly since focused her attention on writing children's stories.

● ALBUMS: *Nymphs* (Geffen 1992)★★★, *A Practical Guide To Astral Projection* mini-album (Geffen 1992)★★★.

Nyro, Laura

b. Laura Nigro, 18 October 1947, The Bronx, New York City, New York, USA, d. 8 April 1997, Danbury, Connecticut, USA. The daughter of an accomplished jazz trumpeter, Nyro was introduced to music at an early age, reputedly completing her first composition when she was only eight years old. Her main influences ranged from **Bob Dylan** to **John Coltrane**, but the artist's debut *More Than A New Discovery* (aka *The First Songs*) revealed a talent akin to **Brill Building** songwriters **Carole King** and **Ellie Greenwich**. Nyro's empathy for soul and R&B enhanced her individuality, although she later disowned the set, claiming its stilted arrangements were completed against her wishes. The set nonetheless contained several songs adapted by other artists, notably 'Stoney End' (**Barbra Streisand**), 'And When I Die' (**Blood, Sweat And Tears**) and 'Wedding Bell Blues' (**Fifth Dimension**). *Eli And The Thirteenth Confession* complied more closely to Nyro's wishes; while containing the highly popular 'Stone Souled Picnic', it revealed the growing sense of introspection that flourished on the following year's *New York Tendaberry*. Here the singer's dramatic intonation, capable of sweeping from a whisper to anguished vibrato within a phrase, emphasized a bare emotional nerve exposed on 'You Don't Love Me When I Cry' and 'Sweet Lovin' Baby'. Her frequent jumps in tempo irked certain critics, but the majority applauded its audacious ambition and peerless fusion of gospel and white soul. The extraordinary *Christmas And The Beads Of Sweat*, which included the startling 'Christmas Is My Soul', offered a similar passion while *Gonna Take A Miracle*, a collaboration with producers **Kenny Gamble** and **Leon Huff**, acknowledged the music that provided much of the artist's inspiration. Backed by the Sigma Sound Studio house band and singing trio **Labelle**, Nyro completed enthralling versions of uptown R&B and **Motown** favourites. She then retired from music altogether, but re-emerged in 1975 upon the disintegration of her marriage. *Smile* showed the singer's talent had remained intact and included the powerful 'I Am The Blues', while an attendant promotional tour spawned *Season Of Lights*. *Nested* was, however, less impressive and a further domestically inspired hiatus followed. *Mother's Spiritual* reflected Nyro's reactions to both parenthood and ageing; her comeback was confirmed in 1988 when she embarked on her first concert tour in over a decade. *Walk The Dog And Light The Light* was her only new release of the 90s. *Stoned Soul Picnic* was a fitting 34-song retrospective, but only weeks after its release Nyro succumbed to cancer. Laura Nyro will be remembered as a mature songwriter and a singularly impressive performer, her intonation proving influential on several other female singers, notably **Rickie Lee Jones**.

● ALBUMS: *More Than A New Discovery* aka *The First Songs* (Verve/Forecast 1967)★★★, *Eli And The Thirteenth Confession* (Columbia 1968)★★★★, *New York Tendaberry* (Columbia 1969)★★★★, *Christmas And The Beads Of Sweat* (Columbia 1970)★★★, *Gonna Take A Miracle* (Columbia 1971)★★★, *Smile* (Columbia 1976)★★★, *Season Of Lights* (Columbia 1977)★★★, *Nested* (Columbia 1979)★★, *Mother's Spiritual* (Columbia 1985)★★, *Live At The Bottom Line* (Columbia 1990)★★, *Walk The Dog And Light The Light* (Columbia 1993)★★.

● COMPILATIONS: *Impressions* (Columbia 1980)★★★★, *Stoned Soul Picnic: The Best Of ...* (Columbia/Legacy 1997)★★★★, tribute album *Time And Love: The Music Of Laura Nyro* (Astor Place 1997)★★★.

O

O Lucky Man

Noted British film director Lindsay Anderson (*This Sporting Life*, *If*) cast Malcolm McDowell in the leading role of this enthralling 1973 feature. Arthur Lowe, Ralph Richardson, Rachel Roberts and Helen Mirren were among the first-class supporting players. Screened at the Cannes Film Festival in its original three-hour form, *O Lucky Man* was later trimmed for US audiences. The plot revolved around the antics of a self-serving young man, initially intent on gratification, who later attempts to make amends for his perceived wrong-doings. The proceedings were suitably enhanced by a taut score from former **Animals** pianist/vocalist **Alan Price**. Aided by guitarist Colin Green, formerly of **Georgie Fame**'s Blue Flames, Dave Markee (bass) and ex-**Jethro Tull** drummer Clive Thacker, Price committed some of his finest songs and performances to the project, notably 'Poor People', 'My Home Town' and the ironic title song. One of the finest British films of the early 70s, *O Lucky Man* demonstrates Price's maturity as a songwriter as well as Anderson's considerable cinematic gifts.

O'Brien, Floyd

b. 7 May 1904, Chicago, Illinois, USA, d. 26 November 1968. Throughout the 20s and early 30s trombonist O'Brien worked regularly, playing in numerous bands mostly in Chicago. In the mid-30s he also played in New York, appearing on record with the **Chocolate Dandies**, **Fats Waller**, **Eddie Condon**, **George Wettling** and other leading jazz groups. He spent the second half of the 30s in the orchestra led by popular singer-comedian Phil Harris, then joined successively **Gene Krupa** and **Bob Crosby**. During the 40s he played mostly in dixieland and New Orleans-style bands, some of which he led. This pattern continued into the 50s, when he recorded with **Albert Nicholas** and also established a reputation as a brass teacher. Although not as well-known as some of his contemporaries, O'Brien was a gifted trombonist and an often vital and exciting exponent of Chicago-style.

● ALBUMS: with Albert Nicholas *All Star Stompers* (1959)★★★.

● COMPILATIONS: with George Wettling *Chicago Jazz* (1939-40)★★★, with Bob Crosby *South Rampart Street Parade* (1935-42)★★★.

O'Brien, Tim

b. Wheeling, West Virginia, USA. While he was growing up, the country singer Tim O'Brien became proficient on guitar, mandolin, fiddle and a guitar-shaped bouzouki and used to sing with his sister Mollie. In 1979 he and the banjo player Pete Wernick formed a bluegrass band, Hot Rize, with O'Brien on lead vocals, mandolin and fiddle. They also performed as their own opening act, as Red Knuckles And The Trailblazers, a western swing band. Hot Rize had run its course by 1984 and O'Brien, after making a solo album, teamed up with his sister again. **Kathy Mattea** had a US country hit with O'Brien's song 'Walk The Way The Wind Blows' and O'Brien also sang on her version of 'The Battle Hymn Of Love'. In 1988 they made their first album together, which included **John Prine**'s 'Unwed Fathers'. Because of a change in record company management, a solo album for **RCA** was never released and he returned to **Sugar Hill Records** for a traditional album, *Odd Man In*. He has said of his music: 'I go by own my own rules and I've made a place for myself that I'm comfortable with. There are lots more of us out there that don't fit in.' In 1996 he released an album of **Bob Dylan** cover versions.

● ALBUMS: *Guess Who's In Town* (Biscuit City 1979)★★★, *Hard Year Blues* (Flying Fish 1984)★★★, *Odd Man In* (Sugar Hill 1993)★★★, *Oh Boy! Oh Boy!* (Sugar Hill 1994)★★★; as Hot Rize *Hot Rize* (Flying Fish 1979)★★★, *Radio Boogie* (1981)★★, *In Concert* (Flying Fish 1984)★★★, *Traditional Ties* (Sugar Hill 1985)★★★, *Untold Stories* (Sugar Hill 1987)★★★, *Take It Home* (Sugar Hill 1990)★★★; as Red Knuckles And The Trailblazers *Red Knuckles And The Trailblazers* (Flying Fish 1982)★★★, *Shades Of The Past* (Sugar Hill 1988)★★; as Tim And Mollie O'Brien *Take Me Back* (Sugar Hill 1988)★★★, *Remember Me* (Sugar Hill 1992)★★★, *Away Out On The Mountain* (Sugar Hill 1994)★★★; with the O'Boys *Rock In My Shoes* (Sugar Hill 1995)★★★, *Red On Blonde* (Sugar Hill 1996)★★★.

O'Connell, Helen

(see **Dorsey, Jimmy**)

O'Connell, Maura

b. County Clare, Eire. Folk singer Maura O'Connell began her career working with Mike Hanrahan before becoming a full-time member of **Stockton's Wing** then **De Dannan**. However, after that band had enjoyed substantial success with *Star Spangled Molly*, O'Connell relocated to Nashville in 1985 to launch her solo career. She went there because of its reputation for songwriters, and the fact that all the major publishing houses were represented there - increasing the types and styles of songs available to her many times over. On arrival she quickly formed a musical partnership with dobro player **Jerry Douglas**, who has been a constant companion throughout her solo work. A succession of albums followed, before she joined **Rykodisc Records** in 1996 for the release of *Stories*. This included material drawn from established and disparate sources such as **Shawn Colvin** ('Shotgun Down The Avalanche'), **Paul Brady** (the title track), **Hal Ketchum** ('Ordinary Day') and **Mary-Chapin Carpenter** ('Wall Around Your Heart'). There was also a **Beatles** song, 'If I Fell', to further demonstrate O'Connell's diversity and her move away from a straightforward country or folk heritage. *Wandering Home* marked a return to her Irish folk roots, and saw O'Connell covering a diverse range of standards including 'West Coast Of Clare' and 'Down By The Sally Gardens'.

● ALBUMS: *Just In Time* (Philo 1988)★★★, *Helpless Heart* (Warners 1989)★★★, *A Real Life Story* (Warners 1991)★★★, *Blue Is The Colour Of Hope* (Warners 1992)★★★, *Stories* (Rykodisc 1996)★★★, *Wandering Home* (Rykodisc 1997)★★★★.

O'Connor, Cavan

b. Clarence Patrick O'Connor, 1 July 1899, Eire, d. 11 January 1997, London, England. An immensely popular singer in the UK from the 30s through to the 60s, with a fine, lilting tenor voice. O'Connor's family moved to Nottingham, England shortly after he was born and his Irish father died when Cavan was two years old. After leaving school, the youngster worked as a pit boy in the local colliery and a lather boy in a barber's shop. Eager to play a part in World War I, he was turned down for the Navy because he was too young, so he joined the Army instead, and sailed for France at the end of 1915. After he was demobilized in 1919, he worked in a music showroom, selling instruments and delivering pianos. The shop's owner heard him singing, and booked him for a concert at a Masonic lodge. The fee was seven shillings and sixpence, but, far more importantly, some of the lodge members took a collection which raised £200, enabling O'Connor to travel to London and audition for Sir Hugh Allan at the Royal College of Music. He was awarded a four-year operatic scholarship, and became what used to be known as 'a dedicated singer'. While appearing as a member of the chorus in Gilbert and Sullivan's *The Mikado* at the Old Vic, he was noticed by a recording executive, and subsequently made tests of 'Take A Pair Of Sparkling Eyes' and 'The Wandering Minstrel' with a full orchestral accompaniment. He was later told that he had the perfect 'cutting voice' to suit the wax system used in those days for making records. In the early 20s, O'Connor collaborated with John Logie Baird in a television experiment, and joined Sir Nigel Playfair's management at the Lyric Theatre, Hammersmith, playing small parts and understudying in productions such as *The Beggar's Opera*, *The Duenna*, and A.P. Herbert and Playfair's revue, *Riverside Nights* (1926). Immensely versatile, O'Connor subsequently appeared in a season of opera under Lillian Baylis at the Old Vic, and at the famous Gaiety Theatre, sang with pianist Fred Hartley's ensembles, and successfully auditioned for the BBC in 1925 at Savoy Hill. Although he worked constantly, real fame did not arrive until 1935, when songwriter and producer **Eric Maschwitz**, head of Variety at BBC radio, had an idea for a weekly spot called 'The Vagabond Lover'. Rather along the lines of **Arthur Tracy**, who sheltered under the title of The Street Singer on American radio, it was to feature an anonymous vocalist, and listeners were invited to speculate as to his identity. One national newspaper offered the prize of a guinea for the best description of the mystery man. The programme was an overnight success, and catapulted the singer into the big time. By the time his identity was revealed, he had become one of Britain's highest paid radio personalities - second only to **Gracie Fields** - and he was booked by the Stoll Moss circuit as a star attraction at all the top music halls, where audiences loved his relaxed manner when he strolled on stage singing his theme song, 'Goodnight (I'm Only A Strolling Vagabond)', dressed simply in a slouch hat, corduroy trousers and open necked shirt, with a sports jacket slung over his right shoulder. In the late 30s, he was welcomed in the USA and Europe, and during World War II broadcast regularly from Bristol, until the studio was bombed, when he switched to Bangor. He also made numerous appearances on popular radio shows, such as *Monday Night At Eight* and *Jimmy O'Dea's Irish Half Hour*. In 1939, Eric Maschwitz and George Posford wrote 'The World Is Mine Tonight' especially for O'Connor. It became one of his specialities, along with 'I'll Take You Home Again Kathleen', a song whose tune he first heard on a music box in Bangor, 'Daybreak', 'When I Leave The World Behind', 'In The Still Of The Night', 'Danny Boy', 'The Rose Of Tralee', 'The Mountains Of Mourne', and 'Hear My Song, Violetta'. He brought the latter number back from Berlin, claiming that 'it had been pinched' from the opera, *La Traviata*. Over the years he made more than 800 recordings for numerous labels, with studio orchestras, and various dancebands led by artists such as Bertini, Alfredo, Harry Bidgood, Herman Dareweski, and **Geraldo**. He used his own name for what he called the standard ballads, and a number of pseudonyms, including Cliff Connelly, Pat O'Brian, Terence O'Neill, Alan O'Sullivan, and Harry Carlton, amongst several others, for the more 'commercial' releases. He also appeared in two films *Ourselves Alone* (1936) and *Honeymoon Hotel* (1946).

After the war, O'Connor visited South Africa and the Antipodes, but still continued to tour at home until television finally killed off the music halls, and the radical changes in popular music sounded the death knell for most balladeers. He also formed Avonmore Trio, with his wife, Rita Tate, who had been a fellow student at the Royal College of Music, on piano, and son Michael on guitar, His career enjoyed a brief Indian summer when producer Don Ross included him in a series of small nostalgia package shows which played the UK provinces, and his last stage appearance is said to have been in 1985 at the re-opened Hackney Empire in London, where he topped the bill and received a thrilling reception.

O'Connor, Des

b. January 1932. O'Connor served an apprenticeship on UK pop package tours - including that headlined by **Buddy Holly** - in the 50s before elevation to television as a smooth comedian-interlocutor. In the wake of **Ken Dodd**'s mid-60s record success as a balladeer, **EMI Records** decided to try O'Connor's light baritone on a few exploratory singles in the same vein. He struck gold in 1967 when 'Careless Hands' reached the Top 10. The next year had him at the top with 'I Pretend' composed by **Les Reed** and **Barry Mason**. Further success followed with the excellent '1-2-3 O'Leary'. An uptempo approach with 'Dick-A-Dum-Dum' (a paeon to London's fashionable King's Road) precipitated a gradual slip from the hit parade - though he retained a strong following in the UK. He was also the good-natured victim of derogatory *bon mots* from showbusiness peers about his singing but he enjoyed a measure of revenge in 1980 when his hosting of an ITV chat-show hoisted *Just For You* to number 17 - his highest position in the album chart since *I Pretend*. O'Connor has been at the sharp end of the critics' pens for many years, especially with regard to his musical ablity. He seems to have taken the sniping with very good nature.

● ALBUMS: *I Pretend* (Columbia 1968)★★★★, *With Love* (Columbia 1970)★★★, *Sing A Favourite Song* (Pye 1972)★★★, *Des O'Connor Collection* (Pickwick 1978)★★★, *With Feelings* (Hallmark 1979)★★★, *Christmas With...* (Pickwick 1979)★★, *Careless Hands* (Ideal 1980)★★★, *Des O'Connor Remembers* (Warwick 1980)★★★, *This Is Des O'Connor* (EMI 1980)★★★★, *Just For You* (Warwick 1980)★★★, *Golden Hits Des O'Connor* (MFP 1983)★★★★, *Des O'Connor Now* (Telstar 1984)★★★, *The Great Songs* (Telstar 1985)★★★, *Anytime* (Hour Of Pleasure 1986)★★★, *True Love Ways* (Arista 1987)★★★, *Portrait* (1992)★★★.

O'Connor, Donald

b. Donald David Dixon Ronald O'Connor, 30 August 1925, Chicago, Illinois, USA. One of the most likeable and nimble of all Hollywood's song-and-dance-men, who seems to have retained his youthful looks and casual charm throughout a career spanning well over 50 years. O'Connor was the seventh child of parents who were circus and vaudeville performers. After his father died, Donald (aged three) joined his mother and two of his brothers in the family act until he made his film debut in the minor musical *Melody For Two* in 1937. A year later, at the age of only 13, he made a big impact in ***Sing You Sinners*** in which he completely captivated cinema audiences in his role as the younger brother of Fred MacMurray and **Bing Crosby**. The trio's version of 'Small Fry' was the highlight of the picture. After a few straight parts and one other musical, ***On Your Toes***, O'Connor went back to vaudeville until 1941 when he signed a contract with Universal which resulted in supporting roles in musicals such as *What's Cookin?*, *Private Buckaroo*, *Get Hep To Love*, and *Give Out Sisters*. These led to better parts in *It Comes Up Love*, *When Johnny Comes Marching Home*, *Strictly In The Groove*, and especially *Mister Big*. He was top-billed for the first time in *Top Man* (1943) with soprano Susanna Foster. Funny-girl Peggy Ryan was also in *Top Man*, and she joined O'Connor in several other films around this time, including *Chip Off The Old Block*, *This Is The Life*, *Follow The Boys*, *Bowery To Broadway*, *The Merry Monahans* (all 1944) and *Patrick The Great* (1945). After service in the US Army, O'Connor 'stole' *Something In The Wind* from Universal's premiere female star, **Deanna Durbin**, and further re-established himself in *Are You With It?*, *Feudin' Fussin' And A-Fightin'*, and *Yes Sir, That's My Baby* for which he was teamed with **Gloria DeHaven**. He was paired with a rather more unusual partner next - a 'talking mule' named Francis. The popular series, which began with *Francis* (1950), continued until O'Connor called a halt, saying: 'When you've made six pictures and the mule still gets more mail than you do . . .' In 1950 O'Connor starred at the London Palladium, and, on his return to the USA, joined **Gene Kelly** and **Debbie Reynolds** for what is probably his best-remembered film - ***Singin' In The Rain***. All the routines are classics, but O'Connor's marvellous solo moment, 'Make 'Em Laugh', a series of pratfalls and back-flips performed in the company of a headless dummy, was improvised by O'Connor himself, and remains one of the all-time great sequences from any movie musical. Ironically, he revealed recently that the first take was ruined by 'foggy film' in the camera, and he had to do the whole thing over again three days later. The early 50s were good times for O'Connor. He featured on television's *The Colgate Comedy Hour* for three years, and continued to sing, dance and clown his way through ***Call Me Madam***, *I Love Melvin*, *Walking My Baby Back Home*, ***There's No Business Like Show Business***, and ***Anything Goes*** (1956). After that, with the glossy big screen musical in a state of terminal decline, he returned to television, and played the big cabaret rooms and clubs throughout the USA. He continued to appear in the occasional straight roles in films such as *The Buster Keaton Story* (1957), *Ragtime* (with **James Cagney** in 1981), and *Toys* (1992). In the 80s he toured in revivals of immortal stage musicals such as ***Show Boat***, and, later in the decade, was attracting enthusiastic reviews in Las Vegas for his shows with fellow movie legends Debbie Reynolds and **Mickey Rooney**. In June 1994 he brought his classy cabaret act to London for the opening of the capital's latest (ill-fated) cabaret space, the Connaught Room.

O'Connor, Hazel

b. 16 May 1955, Coventry, England. O'Connor's introduction to showbusiness involved working as an dancer and started with a minor movie role in *Girls Come First*.

At the close of the 70s, she signed to the Albion label and issued the single 'Ee-I-Adio', which failed to sell. Her profile increased when she appeared in the film *Breaking Glass*, a melodramatic portrayal of a fictional rock star. O'Connor's aggressive singing style and confrontational appearance was used to good effect on the **Tony Visconti**-produced 'Eighth Day' (complete with 'robotic' intonation) which reached the UK Top 5. The following year, she registered two further Top 10 singles, 'D-Days' and the uncharacteristic ballad 'Will You'. Various disputes with her record company and management slowed down her career. In 1984, she recorded *Smile* for **RCA Records** but the record sold poorly and the label declined to renew her option. O'Connor subsequently appeared in the musical *Girlfriends* in 1987.

● ALBUMS: *Breaking Glass* film soundtrack (A&M 1980)★★, *Sons And Lovers* (A&M 1980)★★, *Glass Houses* (A&M 1980)★★, *Cover Plus* (Albion 1981)★★, *Smile* (RCA 1984)★★, *Live In Berlin* (Start 1997)★.

● FURTHER READING: *Hazel O'Connor: Uncovered Plus*, Hazel O'Connor.

● FILMS: *Breaking Glass* (1980).

O'Connor, Mark

b. 4 August 1962, Seattle, Washington, USA. O'Connor is a naturally gifted instrumentalist, who first began to play the guitar at the age of six and won a University of Washington classical/flamenco guitar contest when he was aged 10. A year later, tiring of just playing the guitar, he turned to the fiddle and within weeks was playing it at square dances. Influenced by noted Texas fiddler Benny Thomasson, he played at festivals and contests. By the age of 14, he had already won two National Fiddle Championships, a Grand Masters Fiddle Championship, the National Guitar Flatpicking Championship and had also produced two albums. After graduation in 1979, he toured extensively on the festival circuits, where he worked with several noted bluegrass musicians. After touring Japan with Dan Crary, he became the guitarist with **David Grisman**'s quintet, where he also worked on a tour with the jazz violinist **Stéphane Grappelli**. In 1981, while O'Connor was recovering from a broken arm sustained in a skiing accident, Grisman reduced to a quartet and O'Connor became the fiddle player with the **Dixie Dregs**. He left in 1983 and began to work with many artists including John McKuen, **Peter Rowan**, **Chris Hillman** and the legendary **Doc Watson**. His multi-instrumental ability has seen him much in demand and he has played on countless recordings as a session musician. By the late 80s, his music mixed various genres including bluegrass, rock, jazz and classical. In 1990, he began to follow a more independent career and, writing much of his own material, he began to concentrate more on his own recordings. His collaboration with the cream of country sessionmen on *New Nashville Cats* won him much critical acclaim, and his revival of **Carl Perkins**' 'Restless', with vocals by **Ricky Skaggs**, **Steve Wariner** and **Vince Gill**, won several CMA Awards. O'Connor then began work on a record of duets with famous violinists from the classical as well as country field. His flatpicking guitarwork has been compared to that of Doc Watson and many now rate him as Nashville's top fiddle player. He is also an accomplished banjoist, and in 1983, he won the World Mandolin Championship.

● ALBUMS: *Mark O'Connor Four-Time National Junior Fiddle Champion* (1975)★★★, *Pickin' In The Wind* (1976)★★★, *Texas Jam Session* (1977)★★★, *In Concert* (1977)★★★, *Markology* (Rounder 1980)★★★, *On The Rampage* (Rounder 1980)★★★, with Fred Carpenter *Cuttin' Loose* (1980)★★★, with David Grisman Quintet *Quintet: '80* (Warners 1980)★★★, *Soppin' The Gravy* (Rounder 1981)★★★, *False Dawn* (Rounder 1982)★★★, with Doc and Merle Watson *Doc & Merle Watson Guitar Album* (Flying Fish 1983)★★★, *Meanings Of* (Warners 1986)★★★, *Stones From Which The Arch Was Made* (Warners 1988)★★★, *Elysian Forest* (Warners 1988)★★★, *On The Mark* (Warners 1989)★★★, *The New Nashville Cats* (Warners 1991)★★★★, *Heroes* (Warners 1993)★★★★, *The Fiddle Concerto* (Warners 1995)★★★.

● COMPILATIONS: *The Championship Years* (Country Music Foundation 1990)★★★★.

● VIDEOS: *The Devil Came Back To Georgia* (1993).

O'Connor, Sinead

b. 12 December 1966, Glenageary, Eire. This Irish vocalist has combined her highly distinctive vocal range with striking post-feminist imagery to great commercial effect on both sides of the Atlantic. She endured a turbulent youth and diagnoses of 'behavioural problems', which included shoplifting. O'Connor signed her first record deal with Ensign Records in 1985. Her previous experience was limited to sessions with Dublin pop band Ton Ton Macoute. Nigel Grainge, the label's co-manager, allowed her a full year to develop her knowledge of music and the industry by helping around the office, before the sessions for her debut album began. Through connections on the Dublin music scene, O'Connor provided the vocals to **U2** guitarist The Edge's film soundtrack for *The Captive*. The track 'Heroine' was released by **Virgin Records** and stirred some interest when aired on BBC Television's *Old Grey Whistle Test* in 1986.

O'Connor's debut solo single, the disappointing 'Troy', emerged in late 1987, failing to capitalize on column inches seemingly generated only by the singer's shaven head. Early 1988 saw 'Mandinka' reach the UK Top 20, and proved a more suitable showcase for O'Connor's banshee-like attack. Although two subsequent singles failed to chart, *The Lion And The Cobra* sold well on the strength of 'Mandinka', and her media profile was bolstered by a series of highly opinionated interviews. 1989 saw a lull in her solo output as she worked on a variety of collaborative projects. She also appeared in her first film role as a 15-year-old Catholic schoolgirl in *Hush-A-Bye Baby*, a project developed by the Derry Film Workshop. It explored the moral dilemmas forced upon unmarried pregnant women in the province, and motherhood as a theme would become central in her work thereafter. To promote her second solo album, O'Connor chose the **Prince**-written 'Nothing Compares 2 U', originally recorded by Family for the Paisley Park label. A remarkable ballad that demonstrated the strength and vulnerability which are pivotal elements in the singer's delivery, it transfixed audiences worldwide. The second album, *I Do Not Want What I Haven't Got*, saw similar global success. Her 1990 tour of the USA prompted the first stirrings of a backlash. At the Garden State Arts Centre in New Jersey she refused to go on stage after 'The Star Spangled Banner' was played. It was her protest at the censorship which was sweeping the USA, but this fact was obscured under a wave of nationalistic vitriol from **Frank Sinatra** amongst others. It emerged in interviews that the artist was as troubled privately as her public persona may have suggested. Although the mother of a son, Jake, a series of miscarriages had been emotionally draining, catalogued in the tender singles 'Three Babies' and 'My Special Child'. O'Connor is now established as one of the most potent forces in the left field of popular music. Further controversy ensued in late 1992 when O'Connor tore up a photograph of the Pope on US television. Her appearance at the **Bob Dylan** celebration concert shortly after was highly charged as she defied numerous hecklers by staring them out. She became too overcome, however, and was led from the stage by a reassuring **Kris Kristofferson**. In 1993 she appeared as a guest on **Willie Nelson**'s *Across The Borderline*, duetting as a substitute **Kate Bush** on **Peter Gabriel**'s 'Don't Give Up'. *Universal Mother* found only marginal success compared to her previous efforts, leading to the suspicion that perhaps her sermonizing had begun to cloud the music. In 1997/8 she once again turned her hand to acting, ironically, as an Irish Virgin Mary in Neil Jordan's *The Butcher Boy*.

● ALBUMS: *The Lion And The Cobra* (Chrysalis 1988)★★★, *I Do Not Want What I Haven't Got* (Ensign 1990)★★★★, *Am I Not Your Girl?* (Ensign 1993)★★★, *Universal Mother* (Ensign 1994)★★.

● COMPILATIONS: *So Far . . . The Best Of Sinead O'Connor* (Chrysalis 1997)★★★.

● FURTHER READING: *Sinead O'Connor: So Different*, Dermott Hayes. *Sinead: Her Life And Music*, Jimmy Guterman.

O'Daniel, Wilbert Lee

b. 1890, Malta, Ohio, USA, d. 1969. The family relocated to Kansas, where he grew up and worked for several milling companies. In 1925, he moved to Fort Worth, Texas, to become the sales manager of the Burrus Mill And Elevator Company. A very competent salesman, he soon made the sales of the company's Light Crust Flour increase enormously, an achievement that saw him promoted to general manager of Burrus Mill. In 1930, he believed he could boost sales further by means of a radio programme, although he initially professed that he did not like hillbilly music. Early in 1931, the Light Crust Doughboys, which included both **Milton Brown** and **Bob Wills**, began broadcasting, first on KFJZ before moving to the more powerful WBAP. O'Daniel, determined to make the advertising exactly as he wanted it, began to carry out all the announcing duties himself. He wrote promotional ditties and songs, arranged tours for the band and in 1932, the band recorded for **RCA-Victor**. Eventually, differences of opinion with O'Daniel saw both Brown and Wills leave to pursue their own careers. In 1935, when O'Daniel was fired by Burrus Mill (probably for promoting himself more than his employers), he formed his own company and began to market Hillbilly Flour. He also had political aspirations and to assist in these and to advertise his product, he formed his band, the Hillbilly Boys, which included his sons Pat and Mike, singer/yodeller Leon Huff and Kitty Williamson (aka Texas Rose). The band proved very popular and made several recordings, which included material that O'Daniel wrote. It also proved a useful and popular attraction during his successful 1938 campaign for the office of state governor. He was re-elected in 1940 and in 1941, on the death of the state senator, in a campaign that was far from pleasant, he was elected to the Senate (the person he beat for the office was Lyndon Baines Johnson, who later served as President from 1963 to 1969). At the end of his term, O'Daniel retired and an attempted comeback in 1956 failed miserably. During his career, he composed several songs that have remained popular in country music, including 'Beautiful Texas' and 'Put Me In Your Pocket'.

O'Day, Alan

b. 3 October 1940, Hollywood, Los Angeles, California, USA. After leaving school, O'Day began writing music for Hollywood b-movies before being signed to **Warner Brothers** Music as a staff writer. O'Day composed a number of hits including **Bobby Sherman**'s 'The Drum' and the **Righteous Brothers**' 'Rock 'n' Roll Heaven' before finally hitting number 1 with 'Angie Baby', recorded by **Helen Reddy**. In an inspired move, Warners decided to launch a subsidiary, Pacific Records, whose purpose was to exploit the work of promising songwriters. O'Day was invited to record the first single for the new company and came up with 'Undercover Angel'. Surprisingly, the song was banned on some US radio stations due to its alleged sexual connotations, but O'Day surmounted the controversy and went all the way to number 1 in July 1977. Unwilling to pursue his singing career to excessive lengths, O'Day continued his main job as a writer and accepted the mantle of a chart-topping one-hit-wonder.

O'Day, Anita

b. Anita Colton, 18 October 1919, Kansas City, Missouri, USA. As Anita Colton, in her early teens she scraped a living as a professional Walkathon contestant (marathon dancer). During this period she changed her surname to O'Day. Along with other contestants she was encouraged to sing and during one Walkathon was accompanied by Erskine Tate's orchestra, an event which made her think that singing might be a better route to showbiz fame than dancing. By her late teens she had switched to singing and was told by **Gene Krupa**, who heard her at a Chicago club, that if he ever had a slot for her he would call. In the meantime she failed an audition with **Benny Goodman**, who complained that she did not stick to the melody, and upset **Raymond Scott**, who disliked her scatting - actually, she had momentarily forgotten the words of the song. Eventually Krupa called and O'Day joined the band early in 1941, just a few weeks before **Roy Eldridge** was also hired. The combination of Krupa, Eldridge and O'Day was potent and the band, already popular, quickly became one of the best of the later swing era. O'Day helped to give the band some of its hit records, notably 'Let Me Off Uptown', (also a feature for Eldridge), 'Alreet', 'Kick It' and 'Bolero At The Savoy'. After Krupa folded in 1943, O'Day went with **Stan Kenton**, recording hits with 'And Her Tears Flowed Like Wine' and 'The Lady In Red'. In 1945 she was back with the re-formed Krupa band for more hit records including, 'Opus No. 1'. In 1946 she went solo and thereafter remained a headliner. She made a number of fine albums in the 50s, including a set with **Ralph Burns** in 1952, and made a memorable appearance at the 1958 **Newport Jazz Festival**. This performance, at which she sang 'Tea For Two' and 'Sweet Georgia Brown', resplendent in cartwheel hat, gloves, and stoned out of her mind, was captured on film in *Jazz On A Summer's Day* (1958). Drug addiction severely damaged O'Day's life for many years, although she continued to turn out excellent albums, including *Cool Heat* with **Jimmy Giuffre**, *Trav'lin' Light* with **Johnny Mandel** and **Barney Kessel** and *Time For Two* with **Cal Tjader**. Extensive touring, high living and a punishing life style (not to mention a dozen years of heroin addiction) eventually brought collapse, and she almost died in 1966. Eventually clear of drugs, O'Day continued to tour, playing clubs, concerts and festivals around the world. She recorded less frequently, but thanks to forming her own record company, Emily, in the early 70s many of the albums that she did make were entirely under her control. In 1985 she played Carnegie Hall in celebration of 50 years in the business, and towards the end of the decade appeared in the UK at **Ronnie Scott**'s club and at the Leeds Castle Jazz Festival in Kent. O'Day's singing voice is throaty and she sings with great rhythmic drive. Her scat singing and the liberties she takes on songs, especially when singing up-tempo, result in some remarkable vocal creations. In her hey-days her diction was exceptional and even at the fastest tempos she articulated clearly and precisely. On ballads she is assured and distinctive, and although very much her own woman, her phrasing suggests the influence of **Billie Holiday**. On stage she displays enormous rapport with musicians and audience, factors that make some of her studio recordings rather less rewarding than those made in concert. Late in her career some of her performances were marred by problems of pitch but, live at least, she compensated for wuch difficulties through the sheer force of her personality. O'Day's autobiography makes for compulsive reading.

● ALBUMS: *Specials* (1951)★★★, *Singing And Swinging* (1953)★★★★, *Collate* (1953)★★, *Anita O'Day* (1954)★★★★, *Anita O'Day Sings Jazz* (1955)★★★★, *An Evening With Anita O'Day* (1956)★★★, *Anita* (1956)★★★, *Pick Yourself Up* (1956)★★★, *The Lady Is A Tramp* (1956)★★★★, *Anita Sings The Most* (1957)★★★, *Anita Sings The Winners* (1958)★★★, *Anita O'Day At Mr Kelly's* (1958)★★★, *Cool Heat* (1959)★★★, *Anita O'Day Swings Cole Porter With Billy May* (1959)★★★★, *Waiter, Make Mine Blues* (1960)★★★, *Incomparable!* (1960)★★★★, *Anita O'Day And Billy May Swing Rodgers And Hart* (1960)★★★★, *Trav'lin' Light* (1961)★★★, *All The Sad Young Men* (1961)★★★, *Time For Two* (1962)★★★, *Anita O'Day And The Three Sounds* (1962)★★★, *Anita O'Day In Tokyo 1963* (1963)★★, *Once Upon A Summertime* (1969)★★★, *Live At The Berlin Jazz Festival* (1970)★★, *Anita '75* (1975)★★, *My Ship* (1975)★★★, *Live In Tokyo* (1975)★★, *Live At Mingo's* (1976)★★★, *Skylark* (1978)★★★, *Angel Eyes* (1978)★★★, *Mello' Day* (GNP 1979)★★★, *Live At The City, Vols 1 & 2* (1979)★★★, *Misty* (1981)★★★★, *A Song For You* (1984)★★★, *Wave* (Essential 1986)★★★, *In A Mellow Tone* (1989)★★★, *At Vine St Live* (Disque Swing 1992)★★, *Rules Of The Road* (Pablo 1994)★★★.

● COMPILATIONS: *Anita O'Day Sings With Gene Krupa* (1941-42)★★★, *Singin' And Swingin' With Anita O'Day* (1947)★★★, *Hi Ho Trailus Boot Whip* (1947)★★★, *Anita O'Day 1949-1950* (1949-50)★★★★, *Tea For Two* (1958-66)★★★★, *The Big Band Sessions* (1959-61)★★★, *1956-62* (1993)★★★★, *Anita O'Day* (Verve Jazz Masters 1995)★★★★.

● FURTHER READING: *High Times, Hard Times*, Anita O'Day with George Eells.

O'Day, Molly

b. LaVerne Lois Williamson, 9 July 1923, McVeigh, Pike County, Kentucky, USA, d. 5 December 1987. O'Day learned several instruments and first sang with her brother Cecil 'Skeets' Williamson on WCHS Charleston in 1939, initially using the name Mountain Fern but soon changing to Dixie Lee. In 1940, she joined the Forty Niners, a group led by singer/guitarist Leonard (Lynn) Davis (b. 15 December 1914, Paintsville, Kentucky, USA), whom she married in April 1941. In 1942, she changed her stage name to Molly O'Day and together with Davis, worked on a variety of radio stations, including WHAS Louisville and WNOX Knoxville. Between 1946 and 1951, with their band the Cumberland Mountain Folks, they recorded almost 40 sides for **Columbia**. These included such heart-rending numbers as 'The Drunken Driver' and 'Don't Sell Daddy Any More Whiskey'. She was the first artist to record **Hank Williams**' songs ('When God Comes To Gather His Jewels' and 'Six More Miles') after hearing Williams in 1942 singing 'Tramp On The Street', which also became one her most requested numbers. In the early 50s, she and her husband turned to religious work (Davis later becoming an evangelist), but her singing was slowed by tuberculosis, which led to the removal of part of a lung, although they later recorded some religious material for Rem and GRS. Throughout the 60s and 70s, they did limited radio work centred around their home in Huntington, West Virginia. O'Day's individual emotional style prompted some to dub her 'the female Hank Williams or Roy **Acuff**'; she died of cancer in 1987.

● ALBUMS: *Hymns For The Country Folks* (Audio Lab 1960)★★★, *Molly O'Day Sings Again* (1961)★★★, *The Unforgettable Molly O'Day* (Harmony1963)★★★, *The Living Legend Of Country Music* (Starday 1966)★★★★, *A Sacred Selection* (1975)★★★, *Skeets Williamson & Molly O'Day* (1975)★★★.

● COMPILATIONS: *Molly O'Day Radio Favorites* (1981)★★★, *The Soul Of Molly O'Day Volume 1* (Old Homestead 1983)★★★, *The Soul Of Molly O'Day Volume 2* (Old Homestead 1984)★★★, *In Memory* (Old Homestead 1990)★★★, *Molly O'Day And The Cumberland Mountain Folks* (Bear Family 1992)★★★★.

O'Dell, Kenny

b. Kenneth Gist, Jnr., *c.*early 40s, Oklahoma, USA. O'Dell began writing songs in his early teens and after completing his education, he formed his own Mar-Kay record label in California. In the early 60s, he recorded his own 'Old Time Love' but it failed to chart. After working for a time with **Duane Eddy**, he formed a group, Guys And Dolls, with which he toured for some five years. In 1966, he wrote and recorded 'Beautiful People', which became a smash hit in Atlanta. **Liberty Records** told **Bobby Vee** he could record a better version and have a national hit; Vee later said he should never have listened to them, but in spite of split sales, both versions made the US Top 40. After further unsuccessful attempts at chart success, he moved to Nashville in 1969, where he managed **Bobby Goldsboro**'s publishing company. He continued with his songwriting, sometimes with Larry Henley and in 1972, after producer **Billy Sherrill** had heard O'Dell's own recording, **Sandy Posey** charted with their song 'Why Don't We Go Somewhere And Love'. Sherrill became interested in O'Dell's songs and had **Charlie Rich** record 'I Take It On Home'. In 1973, Rich had a smash country and pop hit with 'Behind Closed Doors', which won O'Dell the CMA's *Song Of The Year* award (he actually played guitar on Rich's recording). In the latter half of the 70s, he tried to relaunch his singing career with Capricorn. He had a Top 10 country hit with 'Let's Shake Hands And Come Out Lovin'' in 1978 but 'Medicine Woman' in 1979 has so far proved to be his last country hit. He will always be remembered for, and was infinitely more successful with, his writing rather than his singing. Many artists have benefited by recording his songs, including Anthony Armstrong Jones ('I've Got Mine'), **Tanya Tucker** ('Lizzie And The Rainman'), both **Billie Jo Spears** (1977) and the **Bellamy Brothers** & Forrester Sisters (1986) ('Too Much Is Not Enough'), **Dottie West** ('When It's Just You And Me'), the **Judds** ('Mama He's Crazy') and many others.

● ALBUMS: *Beautiful People* (Vegas 1968)★★★, *Kenny O'Dell* (Capricorn 1973)★★★, *Let's Shake Hands And Come Out Lovin'* (Capricorn 1978)★★.

O'Donnell, Daniel

b. 12 December, 1961, Kincasslagh, Co. Donegal, Eire. O'Donnell is without doubt the biggest-selling act in history in the musical genre known as 'Country 'n' Irish'. He is a clean-cut and gimmick-free vocalist with leanings towards sentimental MOR material. He first emerged in Britain in 1985, although he was already popular in Ireland. His first attempts at singing came when he worked as a backing vocalist in the band that backed his sister, folk/country singer Margo O'Donnell (see **Margo**), during the early 80s, and his popularity among the female audiences increased at high speed. After a handful of early recordings (later released after he came to fame as 'The Boy From Donegal'), he signed to Michael Clerkin's Ritz Records, an Irish label based in London, and *Two Sides Of Daniel O'Donnell* was released in 1985. It was promoted by the first in a continuing series of nationwide UK tours that attracted capacity audiences (largely composed of fans of artists such as the late **Jim Reeves** - O'Donnell usually features in his stage show a medley of songs connected with Reeves). In 1986 came a second O'Donnell release, *I Need You*, which in March 1987 was his first to reach the UK country album charts. That year's album *Don't Forget To Remember* (featuring a cover version of the hit by the **Bee Gees** as its title track) was O'Donnell's first to enter the UK country chart at number 1, a feat he has repeated with his five subsequent original albums, although the next one to be released in chronological terms, *The Boy From Donegal*, consisted mainly of material recorded in 1984 before he signed to Ritz, and was released in the UK by Prism Leisure. In 1988, Ritz licensed O'Donnell's next release, *From The Heart*, to Telstar Records, a television marketing company, and as well as entering the UK country chart at number 1, the album also reached the UK pop album chart in the autumn of that year, while a video, *Daniel O'Donnell Live In Concert*, was released. 1989 brought *Thoughts Of Home*, an album and video that were both heavily advertised on television by Telstar - the album made the Top 40 of the pop chart and the video became O'Donnell's first to reach the UK Music Video chart; once again, all his subsequent video releases have featured in the latter chart, which the original *Live In Concert* also entered in the wake of *Thoughts From Home*. By 1990, O'Donnell was back with an album, *Favourites*, and a companion video, *TV Show Favourites*, which was composed of material filmed for a hugely successful Irish television series. However, of far greater interest in 1990 was the news that he was making an album in Nashville with noted producer Allen Reynolds (who had enjoyed major success with Don **Williams**, **Crystal Gayle**, **Kathy Mattea** and latterly, **Garth Brooks**) - the first since O'Donnell's breakthrough that he had recorded with his original producer John Ryan. Released in late 1990, *The Last Waltz* was somewhat closer to genuine country music than its predecessors, and once again entered the UK country album charts at the top and charted strongly in the UK pop equivalent. During 1991, it was decided that nearly all of O'Donnell's album catalogue was MOR rather than country, and at a stroke, the UK country album chart - in which O'Donnell usually occupied the majority of the Top 10 places - hardly featured his albums at all. This produced an avalanche of complaints (including one from a nun) and public demonstrations urging that the decision be reversed and his albums be reinstated in the country list, which eventually occurred in late 1991. Another release, *The Very Best Of Daniel O'Donnell*, a compilation composed partly of previously released items along with some newly recorded material, continued O'Donnell's remarkable success story. In musical terms, what O'Donnell records is unadventurous, yet his immense popularity in the UK and Eire makes it clear that his output has been brilliantly targeted. As yet, he has not released an album in the USA, although imported albums have sold prodigiously in areas with populations of Irish extraction, and several concert appearances, including one at New York's Carnegie Hall in 1991, have been commercial triumphs. *Songs Of Inspiration* and *I Believe*, his most recent albums, were lacklustre gospel collections.

● ALBUMS: *Two Sides Of Daniel O'Donnell* (Ritz 1985)★★★, *I Need You* (Ritz 1986)★★★, *Don't Forget To Remember* (Ritz 1987)★★★, *The Boy From Donegal* 1984 recording (Ritz 1987)★★★, *From The Heart* (Telstar 1988)★★★, *Thoughts From Home* (Telstar 1989)★★★, *Favourites* (Ritz 1990)★★★, *The Last Waltz* (Ritz 1990)★★★, *Follow Your Dream* (Ritz 1992)★★★, *Especially For You* (Ritz 1994)★★★, with Mary Duff *Timeless* (Ritz 1996)★★★, *Songs Of Inspiration* (Ritz 1996)★★, *I Believe* (Ritz 1997)★★★.

● COMPILATIONS: *The Very Best Of Daniel O'Donnell* (Ritz 1991)★★★★, *Irish Collection* (Ritz 1996)★★★.

● VIDEOS: *Live In Concert* (Ritz 1988), *Thoughts Of Home* (Telstar Video 1989), *TV Show Favourites* (Ritz 1990), *An Evening With Daniel O'Donnell* (Ritz 1990), *Follow Your Dream* (Ritz 1992), *And Friends Live* (Ritz 1993), *Just For You* (Ritz 1994), *Christmas With Daniel O'Donnell* (Ritz 1996).

O'Farrill, Chico

b. Arturo O'Farrill, 28 October 1921, Havana, Cuba. After playing trumpet in several Cuban-based bands throughout the 40s, O'Farrill moved to the USA where he concentrated on arranging. During the 50s his work was played and recorded by **Benny Goodman**, **Stan Kenton**, **Dizzy Gillespie** among others and he also collaborated with **Machito** on albums featuring such leading American jazzmen as **Charlie Parker** and **Joe 'Flip' Phillips**. O'Farrill also toured and recorded with his own band. He spent the early 60s in Mexico, then returned to the USA taking up a staff post with **CBS** but retained his jazz links by arranging for **Count Basie**. In the 70s and 80s O'Farrill continued to be active but his jazz work gradually diminished. An outstanding exponent of Latin-American music, O'Farrill's arrangements consistently demonstrate his comprehensive grasp of the music's potential and are often far more imaginative than others who work in this field.

● ALBUMS: by Machito *Afro-Cuban Jazz Suite* (1950)★★★★, *Chico O'Farrill And His Orchestra* i (1951)★★★, *Chico O'Farrill And His Orchestra* ii (1952)★★★, *Chico O'Farrill And His Orchestra* iii (1952)★★★, *Mambo Latin Dances* (1953)★★★, *Tropical Fever* (1955)★★★, *Torrid Zone* (1955)★★★, *Chico O'Farrill And His Orchestra* iv (1966)★★★, *Chico O'Farrill And His Orchestra* v (1966)★★★, with Dizzy Gillespie, Machito *Afro-Cuban Jazz Moods* (1975)★★★★, *Latin Roots* (1976)★★★, *Pure Emotion* (Milestone 1995)★★★.

O'Flynn, Bridget

b. 1923, Berkely, California, USA. O'Flynn taught herself to play drums as a small child, eventually taking lessons while attending school. Fighting against the automatic resistance towards women in jazz, especially as a drummer, she eventually joined an all-female band, led by Sally Banning. This was in 1939 and she later played in an otherwise all-male band co-led by Sally and George Banning. O'Flynn then formed her own all-male big band, which she led until the USA's entry into World War II. After the war, and by that time based in New York, she played in various clubs, eventually becoming a member of a trio led by **Mary Lou Williams** that also included **June Rotenberg**. In the mid-50s O'Flynn became progressively more discouraged with the entrenched attitudes that militated against her as a woman in jazz, and also when racism affected the mixed-race bands with whom she sometimes worked. Early in the following decade, she quit the business. In the early 80s, however, she reportedly told Sally Placksin that she was tempted to return. A fine, supportive drummer with a fine ear for those she is accompanying, O'Flynn always preferred brushes, providing a discreet and subtle rhythmic underpinning to the bands in which she worked.

● COMPILATIONS: included on *Café Society* (Onyx 1948)★★★.

O'Flynn, Liam

b. Kill, County Kildare, Eire. O'Flynn, a uillean piper, is acclaimed as being one of the most influential pipers on the Irish music scene. His father, like Liam a schoolteacher, had also been a fiddle player, and Liam was brought up into a world rich in folk tradition. He first came into contact with the uillean pipes through family friend Sergeant Tom Armstrong of the Garda in Co. Kildare. During the 60s, O'Flynn won prizes at the

Orieachtas Festival and the Fleadh Ceoil, but it was not until helping to found the influential Irish group **Planxty** in 1972 that his name came to wider prominence. His recordings with the group became definitive documents in the evolution of contemporary Irish music without breaking with its heritage, a lineage to which O'Flynn's eloquent musicianship was central. Later O'Flynn and classical guitarist **John Williams** performed the *Brendan Voyage Suite* at the Royal Festival Hall in London, as part of the South Bank Festival. The piece was written, with specific parts for the uillean pipes, by Shaun Davey after being jointly impressed by Tim Severin's travelogue of the same title and O'Flynn's work with Planxty. It led to other similar orchestral commissions from Davey including *Granuaille* and the *Siege Of Derry*. O'Flynn has subsequently worked with other well-known names, such as **John Cage**, **Gary Moore** and **Kate Bush**. The film *Cal* featured his piping on the soundtrack score by **Mark Knopfler**, and he also featured on another modern Irish film classic, *The Field*. In the 90s O'Flynn released his first solo album, increasing his profile with a series of concerts and television and radio appearances. In 1993 he reunited with former touring partners **Sean Keane** and Matt Molloy for *The Fire Aflame*, a formidable collaboration covering solo as well as ensemble pieces and even poetry. 1995's *The Given Note*, another exemplary piping collection using sources such as **Paul Brady** and **Andy Irvine**, featured a sleeve note from Nobel prizewinner Seamus Heaney, from whose poem the title was taken.

● ALBUMS: *David Balfour* film soundtrack (1978)★★, with Sean Davey *The Brendan Voyage* (Tara 1980)★★★, *Liam O'Flynn* (Tara 1989)★★★, *The Fine Art Of Piping* (Tara 1992)★★★, with Sean Keane, Matt Molloy *The Fire Aflame* (Claddagh 1993)★★★, *The Given Note* (Tara 1995)★★★★.

O'Gwynn, James

b. James Leroy O'Gwynn, 26 January 1928, Winchester, Mississippi, USA. He grew up on a farm in Hattiesburg, Mississippi, and was taught to play guitar by his mother. After completing his education, he spent four years in the US Marines, during which time, greatly influenced by the music of **Hank Williams** and **Jimmie Rodgers**, he decided to seek a singing career. In 1954, he became a cast member of **Bif Collie**'s *Houston Jamboree*, which at the time also included **George Jones**. In 1956, he made his first recordings for Starday and also relocated to Shreveport to join the ***Louisiana Hayride***. He gained his first chart entries in 1958, with two self-penned numbers on the D label, 'Talk To Me Lonesome Heart' (a number 16) and 'Blue Memories' (a number 28). In 1959, he moved to **Mercury Records** and, working under producer **Shelby Singleton**, he achieved further hits in 1959 with two co-written numbers, 'How Can I Think Of Tomorrow' and 'Easy Money'. He left the *Hayride*, moved to Nashville in 1961, and regularly played on the ***Grand Ole Opry*** until 1963. In 1961, he charted with 'House Of Blue Lovers' and in 1962, he gained his final chart entry 'My Name Is Mud', which peaked at number 7. During the 60s, he made further recordings for **United Artists Records**, Hickory and Stop and, in 1971, for Plantation, where he renewed his association with Singleton but achieved no major successes. O'Gwynn, known affectionately as the Smiling Irishman Of Country Music, finally retired to Dardanelle, Arkansas, where, apart from some casual appearances locally, he tended to withdraw from the music scene. In the 80s, his fan club was still active and Cattle Records of Germany issued three albums of recordings - some made for various labels and some live *Hayride* appearances.

● ALBUMS: *Heartaches And Memories* (Mercury/Wing 1964)★★★, *Country Dance Time* (Plantation 1978)★★★.

● COMPILATIONS: *The Best Of James O'Gwynn* (Mercury 1962)★★★★, *James O'Gwynn's Greatest Hits* (Plantation 1971)★★★★, *Star Of The Louisiana Hayride Volumes 1 & 2* German release, 50s recordings (Cattle 1982)★★★, *The Louisiana Hayride Presents James O'Gwynn* (Cattle 1985)★★★.

O'Hara, Jamie

b. 8 August 1950, Toledo, Ohio, USA. The 90s country singer Jamie O'Hara had already enjoyed a certain amount of success with the O'Kanes with **Kieran Kane** when the duo split up in 1989. Prior to that he had been a halfback footballer, but had to retire following a knee injury. He went to Nashville and became a writer for Tree Publishing. O'Hara wrote 'Wandering Eyes' and 'Older Women' for **Ronnie McDowell** and 'For Reasons I've Forgotten' for **Trisha Yearwood**. His own version is included on *Rise Above It*, which was produced by **Garth Fundis**. It also includes '50,000 Names', a song about the wall in Washington listing those who died in Vietnam. O'Hara wrote five songs on **Shelby Lynne**'s *Temptation*.

● ALBUMS: *Rise Above It* (RCA 1994)★★★.

O'Hare, Husk

Formed in Chicago, Illinois, USA, in the mid-20s, Husk O'Hare's Orchestra included sidemen **Jimmy McPartland**, **Bud Freeman**, Jimmy Lannigan, **Frank Teschemacher**, **Floyd O'Brien**, Dave North, Arnold Sweatman, Harry O'Connor, Franklyn Marsh and, at one time, **Bix Beiderbecke**. Unlike other dance bands of the period, O'Hare rarely played engagements at hotels or ballrooms, preferring instead to exist as a studio band, recording for Gennett and **Decca Records**, and performing extensively on radio. His first band was a small combo entitled the Blue Friars. He renamed them O'Hare's Red Dragons then Husk O'Hare's Wolverines. Occasional dates were played in Cleveland, Pittsburgh, Philadelphia, Baltimore and Atlantic City, where O'Hare's radio profile ensured strong box office trade. The orchestra remained a staple of radio schedules throughout the late 20s and 30s, before their leader retired to run a manufacturing business in Chicago.

O'Jays

The core of this long-standing soul group, **Eddie Levert** (b. 16 June 1942) and Walter Williams (b. 25 August 1942) sang together as a gospel duo prior to forming the Triumphs in 1958. This doo-wop-influenced quintet was completed by William Powell, Bill Isles and Bobby Massey and quickly grew popular around its home-town of Canton, Ohio, USA. The same line-up then recorded as the Mascots before taking the name the O'Jays after Cleveland disc jockey Eddie O'Jay, who had given them considerable help and advice. Having signed to **Imperial Records** in 1963, the O'Jays secured their first hit with 'Lonely Drifter', which was followed by an imaginative reworking of **Benny Spellman**'s 'Lipstick Traces' (1965) and 'Stand In For Love' (1966). Despite gaining their first R&B Top 10 entry with 'I'll Be Sweeter Tomorrow (Than I Was Today)' (1967), the group found it difficult to maintain a consistent profile, and were reduced to a four-piece following Isles' departure. However, they were in demand as session singers, backing artists including **Nat 'King' Cole** and the **Ronettes**. In 1968 the group met producers (Kenny) **Gamble And** (Leon) **Huff** with whom they recorded, unsuccessfully, on the duo's short-lived Neptune label. The line-up was reduced further in 1972 when Bobby Massey left. Paradoxically, the O'Jays then began their most fertile period when Gamble And Huff signed them to **Philadelphia International Records**. The vibrant 'Back Stabbers', a US Top 3 hit, established the group's style, but the preachy 'Love Train', with its plea for world harmony, introduced the protest lyrics that would be a feature of their later releases 'Put Your Hands Together' (1973) and 'For The Love Of Money' (1974). *Back Stabbers*, meanwhile, rapidly achieved classic status and is regarded by many as Gamble And Huff's outstanding work. In 1975 Sammy Strain joined the line-up from **Little Anthony And The Imperials** when ill health forced William Powell to retire from live performances. This founder-member continued to record with the group until his death on 25 April 1976. 'Message In Our Music' (1976) and 'Use Ta Be My Girl' (1977) confirmed the O'Jays' continued popularity as they survived Philly soul's changing fortunes, with *So Full Of Love* (1978) achieving platinum sales. However, as the genre felt the ravages of fashion so the group also suffered. The early 80s were commercially fallow, until *Love Fever* (1985) restated their direction with its blend of funk and rap. Two years later, the O'Jays were unexpectedly back at the top of the soul chart with 'Lovin' You', confirming their status as one of soul music's most durable groups. The commercial resurrection was due in no small part to their renewed relationship with Gamble And Huff. Their output in the 90s has failed to equal the success of their 70s releases, although Eddie's son, **Gerald Levert**, both as a member of **Levert** and solo, has kept the family name alive. In 1995 Eddie, who had previously appeared alongside his son on several occasions, recorded an album of duets with Gerald for release as *Father And Son*. He is also the spokesperson for the social/business collective 100 Black Men, reaffirming the O'Jays' long-standing commitment to social change. *Love You To Tears* was their best album in many years, probably because it echoed the lush romantic sound of their heyday with Gamble And Huff in the early 70s.

● ALBUMS: *Comin' Through* (Imperial 1965)★★★, *Soul Sounds* (Imperial 1967)★★★, *O'Jays* (Minit 1967)★★★, *Full Of Soul* (Minit 1968)★★★, *Back On Top* (Bell 1968)★★★, *The O'Jays In Philadelphia* (Neptune 1969)★★★, *Back Stabbers* (Philadelphia International 1972)★★★★, *Ship Ahoy* (Philadelphia International 1973)★★★★, *The O'Jays Live In London* (Philadelphia International 1974)★★, *Survival* (Philadelphia International 1975)★★★, *Family Reunion* (Philadelphia International 1975)★★, with the Moments *The O'Jays Meet The Moments* (Philadelphia International 1975)★★★, *Message In The Music* (Philadelphia International 1976)★★★, *Travelin' At The Speed Of Thought* (Philadelphia International 1977)★★, *So Full Of Love* (Philadelphia International 1978)★★★, *Identify Yourself* (Philadelphia International 1979)★★★, *The Year 2000* (TSOP 1980)★★, *Peace* (Phoenix 1981)★★, *My Favourite Person* (Philadelphia International 1982)★★, *When Will I See You Again* (Epic 1983)★★, *Love And More* (Philadelphia International 1984)★★★, *Love Fever* (Philadelphia International 1985)★★★, *Close Company* (Philadelphia International 1985)★★★, *Let Me Touch You* (EMI Manhattan 1987)★★★, *Serious* (EMI 1989)★★, *Emotionally Yours* (EMI 1991)★★, *Heartbreaker* (EMI 1993)★★, *Love You To Tears* (Global Soul/BMG 1997)★★★★.

● COMPILATIONS: *Collectors' Items: Greatest Hits* (Philadelphia International 1977)★★★, *Greatest Hits* (Philadelphia International 1984)★★★★, *From The Beginning* (Chess 1984)★★★, *Working On Your Case* (Stateside 1985)★★★, *Reflections In Gold 1973-1982* (Charly 1988)★★★, *Love Train: The Best Of ...* (Columbia/Legacy 1995)★★★★, *The Classic Philadelphia Years* (Music Club 1998)★★★.

O'Kanes

Jamie O'Hara (b. 8 August 1950, Toledo, Ohio, USA) planned to be a professional American footballer until knee injuries forced him to change his mind. He says, 'My father gave me a guitar as a gift. Two years later, I was in Nashville. That either shows a lot of confidence, a lot of arrogance or a lot of stupidity.' He wrote 'Grandpa (Tell Me 'Bout The Good Old Days)' for the **Judds** and befriended another songwriter, **Kieran Kane**. Kane (b. 7 October 1949, Queens, New York, USA) had worked with rock acts in Los Angeles in the early 70s and then moved to Nashville. He wrote 'Gonna Have A Party' for **Alabama**. O'Hara and Kane became friends, sharing their frustration at not having songs recorded, and they began collaborating on material. They recorded demos in Kane's attic studio, which **Columbia Records** considered good enough to release on their own account. The acoustic recordings (two guitars, bass, fiddle, mandolin, accordion, drums) made a stunning album debut in 1987. Their harmonies were reminiscent of a mellow version of the **Louvin Brothers**. They made the US country Top 10 with their first single, 'Oh Darlin' (Why Don't You Care For Me No More)', and then topped the chart with 'Can't Stop My Heart From Loving You'. Although their album was quiet and low-key, their rousing shows won them further acclaim. They were among the 'new traditionalists' in country music, but they stopped performing when Columbia failed to renew their recording contract. Their final chart entry was 'Rocky Road' from *Tired Of The Runnin'*. Following the recording of a third album, Kane and O'Hara split up and concentrated on solo careers.

● ALBUMS: *The O'Kanes* (Columbia 1987)★★★, *Tired Of The Runnin'* (Columbia 1988)★★★, *Imagine That* (Columbia 1990)★★.

O'Keefe, Danny

b. 1943, Wenatchee, Washington, USA. O'Keefe developed his blues-influenced songwriting in Minnesota and New York before recording 'That Old Sweet Song' for the Seattle-based Jerden label. An album of O'Keefe's demos were also released by the Panorama label in 1966. He next performed with the band Calliope, making one album for Buddah before a tape of his best-known song, 'Good Time Charlie's Got the Blues' (subsequently covered by **Elvis Presley** and many other artists), persuaded **Ahmet Ertegun** to sign him to **Atlantic**'s Cotillion subsidiary. His second album was produced by Arif Mardin and included the reflective 'The Road', which was later taken up by **Jackson Browne**, while 'Magdalena' and 'Angel Spread Your Wings' from *Breezy Stories* were covered by **Leo Sayer** and **Judy Collins**, respectively. During the mid-70s, O'Keefe played benefit concerts for conservation causes and in 1977 changed labels to **Warner Brothers Records**. Although critically acclaimed, his two albums for the company failed to sell and he performed only occasionally in the early 80s. O'Keefe set up his own label, Coldwater, to issue *The Day To Day* in 1985. He has since concentrated on songwriting.

● ALBUMS: *Introducing Danny O'Keefe* (Panorama 1966), *Danny O'Keefe* (Cotillion 1970)★★★, *O'Keefe* (Signpost 1972)★★★, *Breezy Stories* (Atlantic 1973)★★★, *So Long Harry Truman* (Atlantic 1975)★★★, *American Roulette* (Warners 1977)★★, *Global Blues* (Warners 1979)★★★, *The Day To Day* (Coldwater 1985)★★.

O'Keefe, Johnny

b. 19 January 1935, Sydney, New South Wales, Australia, d. 6 October 1978. If one person were to claim the title 'Australian Legend' Johnny O'Keefe would be the one to assume the mantle; his personal success and contribution to the fledgling Australian rock industry can never be overstated. He single-handedly persuaded promoters to stage rock concerts, pioneered rock on television and toured the length and breadth of the country. Prior to his efforts, rock was virtually unknown in Australia. After the film *Rock Around The Clock* was shown in Australia, Johnny O'Keefe took up the cause and organized a rock band, the Dee Jays, in early 1957, recruiting jazz players. Once he had demonstrated that teenagers were prepared to attend his dances, other promoters followed suit. Johnny O'Keefe, with his precociousness, bluffed his way onto national television and once he had achieved notoriety, was asked to host his own show, *Six O'Clock Rock*, on national television in 1959. O'Keefe used this show to foster the talent and careers of many other Australian acts. His recording career is easily the most extensive of any Australian rock/pop performer with 63 singles, 53 EPs and 66 albums released, since the first single of mid-1957. His career was initially based on covers of international hits, but eventually he wrote and co-wrote his own songs or recorded other local writers' material, thus promoting fellow artists. His career established in Australia, O'Keefe went to the USA in 1959 where he was known as the 'Kangaroo Kid', but despite a contract with **Liberty Records** he was unable to make any impact.

His career faltered in mid-1960 after a car accident. He now suffered bouts of ill health and several nervous breakdowns, but his records continued to chart, until the arrival of Beatlemania. O'Keefe publicly denounced the 'long-haired' acts and lost most of his teenage following to the new trend. He then concentrated on the club and dance circuit, but seemed to fade almost into obscurity. A re-release of an earlier song in 1969 saw him in the charts for the first time in three years but another three-year hiatus followed before another re-release of an earlier song entered the charts. O'Keefe now concentrated on occasional tours as part of a rock 'n' roll revival show and devoted time to his management company. Following his death in 1978, his record sales noticeably increased.

● ALBUMS: *Shout* (1959)★★★, *Lee Gordon Presents The Big Show* (1960)★★★, *I'm Still Alive* (1961)★★★★, *Oldies, But Goodies* (1962)★★★★, *Twist* (1963)★★★, *Come On* (1963)★★★★, *About Love* (1963)★★★★, *Shake Baby Shake* (1964)★★★, *J. O'K Sound* (1964)★★★, *The J. O'K Story* (1964)★★★, *The Sun's Gonna Shine Tomorrow* (1965)★★★★, *J. O'K's Ballads* (1966)★★★, *Where The Action Is* (1966)★★★, *My Heart Belongs To You* (1967)★★★, *She's My Baby* (1969)★★★, *Johnny B Goode* (1973)★★★, *The Wild One Rocks Again* (1973)★★, *J. O'Keefe Live* (1974)★★, *King Of Rock* (1975)★★★, *The Last Concert* (1988)★★.

● COMPILATIONS: *The Wild One's King Size Hits* (1962)★★★★, *The Best Of Johnny O'Keefe* (1964)★★★★, *Collector's Items From The 50s* (1969)★★★★, *The Great J. O'K* (1970)★★★★, *The Legend Of J. O'K* (1978)★★★, *A Tribute To J. O'Keefe* (1978)★★★.

● FURTHER READING: *The A To Z Of J. O'K: A Pictorial Discography Of Johnny O'Keefe*, D. Hudson and B. Ross.

O'Neal, Alexander

b. 14 November 1953, Natchez, Mississippi, USA. O'Neal was one of the best-known soul crooners of the late 80s. In 1978, he joined Flyte Tyme with future producers **Jimmy Jam And Terry Lewis**. The group became the backing band for **Prince**, although O'Neal was soon dismissed for insubordination. During the early 80s he began a solo career as a vocalist, making his first recordings with Jam and Lewis producing in 1984. The resulting album was issued by the local Tabu label, and contained R&B hits with 'A Broken Heart Could Mend', 'Innocent' (a duet with **Cherrelle**) and 'If You Were Here Tonight'. The latter reached the UK Top 20 in 1986, after Cherrelle's 'Saturday Love' (which featured O'Neal) had been an even bigger success there. His career was interrupted by treatment for drug and alcohol addiction, but O'Neal broke through to the mainstream US audience in 1987-88 with his second album and the singles 'Fake' and 'Never Knew Love Like This', another collaboration with Cherrelle. He remained very popular in the UK with live performances (including a Prince's Trust concert) and a BBC Television special. When, in 1991, he released his first album of new material for three years, it went straight into the UK Top 10. Jam and Lewis were again the producers.

● ALBUMS: *Alexander O'Neal* (Tabu 1985)★★★, *Hearsay* (Tabu 1987)★★★★, *My Gift To You* (Tabu 1988)★★★, *All Mixed Up* (Tabu 1989)★★★, *All True Man* (Tabu 1991)★★★★, *Love Makes No Sense* (Tabu 1993)★★★, *Lovers Again* (One World/EMI Premier 1996)★★★.

● COMPILATIONS: *This Thing Called Love, The Greatest Hits* (Tabu 1992)★★★★.

O'Neal, Shaquille

b. *c.*1971, Newark, New Jersey, USA. O'Neal is the star of the previously obscure Orlando Magic basketball team ('Rookie Of The Year' in 1992). After the media picked up on his demonstrative play, notably his cult slam-dunk action, he emerged as a major multi-media star of the early 90s - so much so that a record contract was just around the corner, and the format was hip-hop. His generally sport-related raps such as '(I Know I Got) Skillz' and 'Shoot Pass Slam' kept the cash-tills rattling, the latter song being the soundtrack to the Reebok commercials of which he was the high-profile star. He did possess some history in the hip-hop idiom, having previously been a breakdancer in Newark until his size made the activity impossible/ludicrous. Later he moved to Germany where his father, Sgt Phillip Harrison, took a post. He relocated to San Francisco to attend high school, playing for 68-1, who won the state championship. From there he was picked up by Louisiana State University coach Dale Brown, from where he joined Orlando. Basketball and music are by no means his only interests. In February 1994 he appeared in his first film, *Blue Chips*, with Nick Nolte. Incredibly, he had already penned his own autobiography, at the age of 21. His recording career was recovering from critical reaction to his long-playing debut, which featured over-familiar **Gap Band** breakbeats funnelled through maestros like Erick Sermon (**EPMD**), **Def Jef**, Ali Shaheed (**A Tribe Called Quest**) and **Fu-Schnickens**. The final set was delivered for the approval of no lesser men than **Scarface**, Big **Daddy Kane** and **Ice Cube**.

● ALBUMS: *Shaq Diesel* (Jive 1993)★★★, *You Can't Stop The Reign* (MCA 1996)★★★.

O'Neill, Sharon

b. 23 November 1952, New Zealand. O'Neill was an established singer-songwriter in New Zealand where she won several 'Queen of Pop' awards, before relocating to Australia in 1980. Unlike other singer-songwriters her material was piano-based rather than guitar, but her music always involved a band. Her early albums quickly became popular with the public, culminating in platinum awards for *Maybe* and *Foreign Affairs*, plus several hit singles. Subsequent albums were not so successful and a dispute with her record company, CBS, kept her unrecorded between 1984 and 1986. A new contract with Polygram saw the release of *Dance In The Fire* in 1987. This album garnered good reviews and radio support but generated poor sales.

● ALBUMS: *This Heart, This Song* (1977)★★★★, *Smash Palace Soundtrack* (1980)★★, *Words* (1980)★★, *Maybe* (1981)★★★★, *Foreign Affairs* (1983)★★★★, *Danced In The Fire* (1987)★★★.

O'Rahilly, Ronan

The inspirational figure behind UK pirate radio's classic era, O'Rahilly initially worked as a song plugger for the renowned Rik Gunnell Agency. When the BBC refused to entertain a **Georgie Fame** release he was touting, Ronan looked to Radio Veronica, a **pirate radio** ship anchored off the Dutch coast, and hatched plans for his own similar operation. He secured the requisite backing to purchase and refit the *Frederica*, a Danish passenger ferry, which began broadcasting as Radio Caroline on 28 March 1964. The station's name was taken from the daughter of the late US President, John F. Kennedy. Within four months O'Rahilly had absorbed an early rival, Radio Atlanta, into his organization. The original ship was relocated off the Isle of Man while the new acquisition, the *Mi Amigo*, was anchored off the east coast of England as Caroline South. Several more stations followed in the wake of Ronan's vision, including Radio London and Radio City. Much of station's freewheeling style was curbed when the idealistic O'Rahilly went into partnership with the businessman **Phil Solomon**. Although beloved by loyal audiences, the 1967 Marine Offenses Bill came into effect on 15 August 1967, effectively closing the pirates' heyday. O'Rahilly was the only proprietor to defy the law and the *Mi Amigo* continued broadcasting, albeit intermittently, until 1973, when the entrepreneur leased the ship to the Radio Veronica consortium. Ronan's pursuit of alternative careers also included a role as executive producer on the **Marianne Faithfull** film, *Girl On A Motor Cycle*, and an unfulfilled plan to operate a pirate television service.

O'Shea, Tessie

b. 13 March 1914, Cardiff, Wales, d. 21 April 1995, Leesburg, Florida, USA. A warm, ebullient, and immensely endearing entertainer, 'Two Ton Tessie', as she was billed, was taken to watch variety acts perform at Cardiff Empire when she was only four years old. She later won talent contests for her singing and dancing, and when she was 12, made her solo stage debut at the Bristol Hippodrome. This was followed by an engagement at the Chiswick Empire, and further variety circuit bookings. Always conscious of her more than ample girth - she eventually reached 17 stones in weight - Tessie dressed initially in comic clothes - elastic-sided boots, striped stockings and over-large hats. In the early days she based her act on the legendary Lily Morris, and belted out numbers such as 'Josh-u-ah', 'Don't Have Any More, Missus Moore', 'Hold Your Hand Out, Naughty Boy', and 'Why Am I Always The Bridesmaid, Never The Blushing Bride'. By the late 30s she was a star, regularly playing summer seasons in Blackpool, and topping bills throughout the land, accompanying herself on the banjulele while singing songs such as 'I Met Him By The Withered Weeping Willows', 'Nobody Loves A (Fat) Fairy When She's Forty', and, as war broke out, 'I Fell In Love With An Airman Who Had Big Blue Eyes, But I'm Nobody's Sweetheart Now'. During World War II she toured with ENSA, and in 1942 appeared with Leslie Hutchinson, Cecil Frederick, Robby Vincent, and Harry Korris in Robert Nesbitt's revue, *Happidrome*, at the Prince of Wales theatre. In 1944 she topped the bill at the London Palladium with Max Miller, and, two years later, was back at the Palladium starring with Nat Jackley, Jimmy Jewel and Ben Warriss in another Nesbitt production, *High Time*. In this show, Tessie made her entrance atop an elephant which became pregnant during the run and threw the star off, necessitating a three-month period of recuperation. However, she was fit enough by November 1946 to take part in the Royal Variety Performance of that year. In 1949, she toured with another of Britain's favourite 'characters', bandleader **Billy Cotton**, and their lively musical revue *Tess And Bill* was also resident at London's Victoria Palace for a season. During the 50s, as the advent of television gradually closed most of the variety theatres, Tessie continued to work in summer shows and cabaret, and on radio, as well as appearing in provincial productions of plays such as *Sailor Beware*, and Peter Ustinov's *Romanoff And Juliet*. On 8 December 1963, she opened on Broadway in **Noël Coward**'s *The Girl Who Came To Supper*, a musical adaptation of Terence Rattigan's play *The Sleeping Prince*. She was an enormous success as the splendid cockney fish-and-chips seller, Ada Cockle, and stopped the show every night with her exuberant rendition of 'London' ('is a little bit of all-right/nobody can deny that's true'). She won the **Tony Award** for Supporting/Featured Actress, and returned to New York in 1966 (complete with Welsh accent) with another musical, *A Time For Singing*, based on Richard Llewellyn's *How Green Was My Valley*. She became the toast of Broadway, guested on all the US television chat shows, and played the Nurse in a New Orleans Repertory Theatre presentation of Shakespeare's *Romeo And Juliet*. She also won an Emmy for her part in a television version of *Dr. Jekyll And Mr. Hyde*. She was back in Britain in 1970 at the Blackpool Opera House with comedian **Ken Dodd**, and also shone in the television comedy *As Good Cooks Go*. In later years, domiciled in the USA, she had a cameo role in the **Walt Disney** movie *Bedknobs And Broomsticks* and starred in a Las Vegas revue. She still continued to return to Britain occasionally, reminding audiences there of her position as a unique entertainer.

● ALBUMS: *Cheers* (60s)★★.

● FILMS: *The Way Ahead* (1944), *London Town* (1946), *Holidays With Pay* (1948), *Somewhere In Politics* (1949), *The Blue Lamp* (1950), *The Shiralee* (1957), *The Russians Are Coming, The Russians Are Coming* (1966), *The Best House In London* (1968), *Bedknobs And Broomsticks* (1971).

O'Sullivan, Gilbert

b. Raymond O'Sullivan, 1 December 1946, Waterford, Eire. O'Sullivan's family moved to Swindon, England, during his childhood and after attending art college there, the singer was signed to **CBS Records**. Under the name Gilbert he issued the unsuccessful 'What Can I Do?' and soon moved on to **Phil Solomon**'s Major Minor label, where 'Mr Moody's Garden' also failed. Seeking a new manager, Gilbert wrote to the starmaking **Gordon Mills**, who had already launched **Tom Jones** and **Engelbert Humperdinck** to international success. Mills was impressed by the demo tape enclosed and relaunched the artist on his new MAM label under the name Gilbert O'Sullivan. The debut 'Nothing Rhymed' had some clever lyrics and a strong melody. It reached the UK Top 10 in late 1970 and television audiences were amused or puzzled by the sight of O'Sullivan with his pudding-basin haircut, short trousers and flat cap. The 'Bisto Kid' image was retained for the first few releases and the singer initially acted the part of an anti-star. At one point, he was living in the grounds of Mills' Weybridge house on a meagre £10-a-week allowance. His hit-making potential was undeniable and his ability to pen a memorable melody recalled the urbane charm of **Paul McCartney**. Early UK successes included 'We Will', 'No Matter How I Try' and 'Alone Again (Naturally)'. Any suspicions that O'Sullivan's charm was largely parochial were dashed when the latter single broke through in America, peaking at number 1 and selling over a million copies. The debut album, *Himself*, was also highly accomplished and included the radio favourite 'Matrimony', which would have provided a sizeable hit if released as a single. O'Sullivan went on to become one of the biggest-selling artists of 1972. That year he enjoyed two consecutive UK number 1s with 'Clair' (written in honour of Mills's daughter) and 'Get Down'. These singles also reached the US Top 10. By this time, O'Sullivan's image had radically changed and he began to appreciate the superstar trappings enjoyed by Mills' other acts.

O'Sullivan's second album, *Back To Front*, reached number 1 in the UK and his appeal stretched across the board, embracing teen and adult audiences. For a time, he seemed likely to rival and even surpass **Elton John** as Britain's most successful singer-songwriter export. Although further hits were forthcoming with 'Ooh Baby', 'Happiness Is Me And You' and 'Christmas Song', it was evident that his appeal had declined by the mid-70s. Following the UK Top 20 hit 'I Don't Love You But I Think I Like You' in the summer of 1975, his chart career ceased. After a spectacular quarrel with Mills, he left MAM and returned to CBS, the label that had launched his career. Five years on, only one hit, 'What's In A Kiss?', emerged from the association. Minus Mills, it seemed that the superstar of the mid-70s was incapable of rekindling his once illustrious career. His disillusionment culminated in a High Court battle against his former manager and record company which came before Justice Mars Jones in the spring of 1982. The judge not only awarded O'Sullivan substantial damages and had all agreements with MAM set aside, but decreed that all the singer's master tapes and copyrights should be returned. The case made legal history and had enormous repercussions for the British music publishing world. Despite his court victory over the starmaking Mills, however, O'Sullivan has so far failed to re-establish his career as a major artist. A series of albums have appeared on the Park label and Sullivan now caters for a small but loyal following.

● ALBUMS: *Himself* (MAM 1971)★★★, *Back To Front* (MAM 1973)★★★★, *I'm A Writer Not A Fighter* (MAM 1973)★★★, *Stranger In My Own Backyard* (MAM 1974)★★, *Southpaw* (1977)★★, *Off Centre* (Columbia 1980)★★, *Life And Rhymes* (Columbia 1982)★★, *Frobisher Drive* (1988)★★, *In The Key Of G* (Chrysalis 1989)★★, *Sounds Of The Loop* (Park 1992)★★, *Live In Japan 1993* (Park 1993)★★, *By Larry* (Park 1994)★★, *Every Song Has Its Play* (Park 1995)★★.

● COMPILATIONS: *Greatest Hits* (MAM 1976)★★★, *20 Golden Greats* (K-Tel 1981)★★, *20 Of The Very Best* (Hallmark 1981)★★, *20 Golden Pieces Of Gilbert O' Sullivan* (Bulldog 1985)★★, *16 Golden Classics* (1986)★★, *Greatest Hits* (Big Time 1988)★★★.

Oak Ridge Boys

Originally called the Country Cut-Ups, the Oak Ridge Boys were formed in 1942 in Knoxville, Tennessee. They often performed at the atomic energy plant in Oak Ridge, where, in the midst of a war, their optimistic gospel songs were welcomed, and hence they were renamed the Oak Ridge Quartet. They recorded their first records in 1947 and there were many changes in personnel, although Wally Fowler (b. *c.*1916, d. 3 June 1994, Tennessee, USA) remained its leader. The group disbanded in 1956, only to emerge as the New Oak Ridge Quartet with a new leader, Smitty Gatlin. Handled by Fowler, they recorded their first records in 1947, moving their base to Nashville, but disbanded in 1956. A year later, they re-formed in a revised line-up organized by an original member, Smitty Gatlin. They became full-time professionals in 1961 and the album on which they changed from the Oak Ridge Quartet to the Oak Ridge Boys included strings and horns, an unusual move for a gospel group. William Lee Golden (b. 12 January 1939, near Brewton, Alabama, USA), who had admired the group since he saw them as an adolescent, became their baritone in 1964. When Gatlin decided to become a full-time minister, Golden recommended Duane David Allen (b. 29 April 1943, Taylortown, USA), who became the group's lead vocalist in 1966. They established themselves as the best-loved white gospel group in the USA and won numerous awards and Grammys. Further changes came in 1972 with bass singer Richard Anthony Sterban (b. 24 April 1943, Camden, New Jersey, USA) and in 1973 with tenor Joseph Sloan Bonsall (b. 18 May 1948, Philadelphia, Pennsylvania, USA) becoming part of the group. Although most gospel fans enjoyed their high-energy, criss-crossing performances, they were criticized for adding a rock 'n' roll drummer to their band. They recorded a single, 'Praise The Lord And Pass The Soup', with **Johnny Cash** and the **Carter Family** in 1973. In 1975, they switched to country music, but their first secular single, 'Family Reunion', only reached number 83 in the US country charts. Their total income fell to $75,000 in 1975 and they made a loss in 1976. **Columbia Records** dropped them, ironically at the same time as they were accompanying their labelmate, **Paul Simon**, on 'Slip Slidin' Away', which featured sentiments diametrically opposite to gospel music. They opened for Johnny Cash in Las Vegas, played the USSR with **Roy Clark**, and had a major country hit with 'Y'All Come Back Saloon'. They topped the US country charts with 'I'll Be True To You' (a death disc), the classic 'Leavin' Louisiana In The Broad Daylight' and 'Trying To Love Two Women'. In 1981 they made number 5 on the US pop charts with 'Elvira' and followed it with 'Bobbie Sue' (number 12). Ronald Reagan, in a presidential address, said: 'If the Oak Ridge Boys win any more gold, they'll have more gold in their records than we have in Fort Knox.' Further country hits followed with 'American Made', 'Love Song', 'I Guess It Never Hurts To Hurt Sometime' (written by **Randy Vanwarmer**), 'Make My Life With You' and 'Come On In (You Did The Best You Could)'. In award ceremonies, they ousted the **Statler Brothers** as the top country vocal group, and their band has won awards in its own right. Golden, who stopped cutting his hair in 1979, became a mountain man, going bear hunting and sleeping in a teepee. When he was dismissed in 1986 for 'continuing musical and personal differences', he filed a $40 million suit, which was settled out of court. He released a solo album, *American Vagabond*, also in 1986, and has since formed a family group called the Goldens. His replacement was their rhythm guitarist, Steve Sanders (b. 17 September 1941, Richmond, Georgia, USA; d. 10 June 1998, Florida, USA), formerly a child gospel performer and Faye Dunaway's son in the film *Hurry Sundown*. The Oak Ridge Boys continue with their philosophy to 'Keep it happy, keep it exciting', and do nothing that might tarnish their image. They turn down beer commercials and only sing positive songs. To quote Joe Bonsall, 'We're just an old gospel group with a rock 'n' roll band playing country music.' In 1996 Golden returned to the band when they signed to **A&M Records**. Sanders shot himself in June 1998.

- ALBUMS: *The Oak Ridge Boys Quartet* (Cadence 1959)★★★, *Wally Fowler's All Nite Singing Gospel Concert Featuring The Oak Ridge Quartet* (1960)★★, *The Oak Ridge Boys With The Sounds Of Nashville* (Warners 1962)★★★, *Folk Minded Spirituals For Spiritual Minded Folk* (Warners 1962)★★★, *The Oak Ridge Quartet In Concert* (Cumberland 1963)★★, *The Oak Ridge Boys Sing For You* (Skylite 1964)★★★, *The Oak Ridge Quartet Sing And Shout* (Skylite 1964)★★★, *I Wouldn't Take Nothing For My Journey Now* (Skylite 1965)★★★, *At Their Best* (United Artists 1966)★★★★, *Solid Gospel Sound Of The Oak Ridge Quartet* (Skylite 1966)★★★, with the Harvesters *Together* (Canaan 1966)★★★, *The Oak Ridge Quartet Sings River Of Love* (Skylite 1967)★★★, *International* (Heartwarming 1971)★★★, *The Light* (Heartwarming 1972)★★★, *Hymns* (1973)★★★, *Street Gospel* (1973)★★★, *The Oak Ridge Boys* (Columbia 1974)★★★, *Super Gospel - Four Sides Of Gospel Excitement Heartwarming* (1974)★★, *Sky High* (Columbia 1975)★★★, *Old Fashioned, Down Home, Handclappin' Footstompin', Southern Style, Gospel Quartet Music* (Columbia 1976)★★★, *Y'All Come Back Saloon* (ABC 1977)★★★, *Live* (ABC 1977)★★, *Room Service* (ABC 1978)★★★, *The Oak Ridge Boys Have Arrived* (1979)★★★, *Together* (MCA 1980)★★★, *Fancy Free* (MCA 1981)★★★, *Bobbie Sue* (MCA 1982)★★★, *Christmas* (MCA 1982)★★, *American Made* (MCA 1983)★★★, *The Oak Ridge Boys Deliver* (MCA 1983)★★★, *Friendship* (MCA 1983)★★★, *Seasons* (MCA 1985)★★★, *Step On Out* (MCA 1985)★★★, *Where The Fast Lane Ends* (MCA 1986)★★, *Christmas Again* (MCA 1986)★★, *Monongahela* (MCA 1987)★★, *New Horizons* (MCA 1988)★★★, *American Dreams* (MCA 1989)★★★, *Unstoppable* (MCA 1991)★★★, *The Long Haul* (MCA 1992)★★★.
- COMPILATIONS: *The Sensational Oak Ridge Boys From Nashville, Tennessee* (Starday 1965)★★★, *Greatest Hits, Vol. 1* (MCA 1980)★★★★, *Greatest Hits, Vol. 2* (MCA 1984)★★★, *Greatest Hits, Vol. 3* (MCA 1989)★★★, *The Collection* (MCA 1992)★★★.
- FURTHER READING: *The Oak Ridge Boys - Our Story*, with Ellis Winder and Walter Carter.

Oakenfold, Paul

Oakenfold was active in club promotions from the early 80s and became one of the most successful DJs and remixers of the 90s. Having trained as a chef he decided to pursue a career in music after he had been introduced to the decks by his friend Trevor Fung in 1981. He later moved to New York where he worked for a number of record companies and regularly visited the Paradise Garage. When he returned to the UK he worked for **Champion Records**, promoting **Jazzy Jeff** and **Salt-N-Pepa** among others, and later **Profile** and **Def Jam Records**. He also DJed at the Project Club in Streatham, London, and wrote a hip-hop column in *Blues And Soul* magazine under the name Wotupski. In 1987, along with **Danny Rampling** and a few others, he visited Fung and Ian St. Paul (who later helped to set up **TIP Records**) in Ibiza where he went to clubs such as Amnesia, which were playing a mixture of Chicago house, pop and indie. On his return Oakenfold recreated the Balearic feeling at a few after-hours parties at the Project Club and towards the end of the year, with St. Paul, he organized a similar club at the Sanctuary in London's West End called Future - it became Spectrum when it moved to Heaven in 1988. Spectrum, along with Rampling's Shoom, helped to establish the underground acid house movement. Later, Oakenfold played at a number of the huge Sunrise and Biology parties, opened shows for the **Stone Roses** and the **Happy Mondays** and toured the world with **U2**. In 1989 he set up the label **Perfecto Records** and remixed the Happy Mondays' 'Wrote For Luck' with his musical collaborator Steve Osborne. The pair have subsequently remixed for a variety of artists including **Arrested Development, Massive Attack, M People, New Order,** the **Shamen,** the Stone Roses and U2, and have recorded under a number of names including Grace, Virus, the Perfecto Allstarz and Wild Colour. Oakenfold has compiled a number of compilation albums for the **Ministry Of Sound** and in 1994 was employed by East West Records as an A&R consultant. During the 90s he helped to popularize the trance sound and has become one of the best-known DJs in the UK, graduating from house towards a melodic, commercial style of trance.

Oaktown's 3-5-7

Half-hearted female rap troupe from the USA whose strings were pulled by an indulgent **Hammer**. Following the latter's defection from **Capitol** the group appear to have been washed up in the blood-letting. The group comprised local Oakland, Calfornia-rappers Sweet LD (b. Djuana Johnican), Terrible T (b. Tabatha King), Vicious C and Sweat P. The latter was formerly a cheerleader with the Oakland Raiders. By 1991 only Johnican and King remained.

- ALBUMS: *Wild And Loose* (Capitol 1989)★★★, *Fully Loaded* (Capitol 1991)★★★.

Oar - Alexander 'Skip' Spence

This is the product of a mad, tortured genius who took too many chemicals and lost it. **Moby Grape** had so much potential and Spence was a major figure in the band. This stark, disjointed collection is a classic 'cult' album, and will remain so as long as **Syd Barrett, Roky Erickson, Peter Green** and Spence continue to be written about. This is a challenging, brilliant, odd, lovable album that comes highly recommended. The Sony reissue in 1991 contains five bonus tracks. When Spence delivered this to Columbia Records, imagine the record executive listening to it, sitting back in his chair and saying, 'gee . . . I don't hear a hit single'.

- Tracks: *Little Hands; Cripple Creek; Diana; Margaret-Tiger Rug; Weighted Down (The Prison Song); War In Peace; Broken Heart; All Come To Meet Her; Book Of Moses; Dixie Peach Promenade; Lawrence Of Euphoria; Grey/Afro; This Time He Has Come; It's The Best Thing For You; Keep Everything Under Your Hat; Halo Of Gold; Doodle.*
- First released 1969
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Oasis

From Manchester, England, Oasis became overnight sensations in 1994 on the back of sublime singles and exponentially increasing press interest, culminating in the fastest-selling debut album of the 90s. Widely regarded in the press as natural successors to the **Happy Mondays**, Oasis proffered a similar working-class, roughneck chic. The group's creative axis is the Gallagher brothers, Liam John (b. 21 September 1972, Longsight, Cheshire, England; vocals) and Noel Thomas (b. 29 May 1967, Longsight, Cheshire, England; guitar, vocals). They were brought up by Irish Roman Catholic parents in the south Manchester suburb of Burnage. While his younger brother was still in school, Noel, whose country-and-western DJ father had purchased a guitar for him at age 11, discovered punk, and like many of his peers happily engaged in truancy, burglary and glue-sniffing. After six months' probation for robbing a corner shop he began to take the instrument seriously at the age of 13, later finding his role model in Johnny Marr of the **Smiths**. Liam was not weaned on music until 1989 when his elder brother took him to see the **Inspiral Carpets**. Afterwards, Noel befriended the Inspiral's Clint Boon, subsequently becoming a guitar technician and travelling the world with them. When he telephoned home in 1991 he was informed by his mother that Liam had joined a band. Paul 'Bonehead' Arthurs (guitar), Tony McCarroll (drums) and Paul 'Guigsy' McGuigan had been playing together as Rain (not the Liverpool group of similar moniker) before meeting with Liam, who became their singer, as they changed their name to Oasis. When Noel returned to watch them play at Manchester's Boardwalk in 1992, he recognized their promise, but insisted that they install him as lead guitarist and only perform his songs if he were to help them. Noel continued as roadie to the Inspiral Carpets to help purchase equipment, as the band set about establishing a local reputation. The incident that led to them being signed to **Creation Records** quickly passed into rock mythology. In May 1993 they drove to Glasgow with fellow denizens of the Boardwalk rehearsal studios, Sister Lovers, to support **18 Wheeler** at King Tut's Wah Wah Club. Strong-arming their way onto the bill, they played five songs early in the evening, but these were enough to hypnotize Creation boss Alan McGee who offered them a contract there and then. However, they did not sign until several months later, during which time a copy of the band's demo had been passed to Johnny Marr, who became an early convert to the cause and put the band in touch with **Electronic**'s management company, Ignition. With news spreading of the group's rise it seemed likely that the band would join any number of labels apart from Creation, with **U2**'s Mother label rumoured to guarantee double any other offer. However, loyalty to the kindred spirits at Creation won through by October 1993, and two months later the label issued the group's 'debut', a one-sided 12-inch promo of 'Columbia' taken straight from the original demo. BBC Radio 1 immediately playlisted it (an almost unheralded event for such a 'non-release'). 1994 began with a torrent of press, much of it focusing on the group's errant behaviour. Punch-ups and the ingestion of large quantities of drink and drugs led to gig cancellations, while frequent, often violent, bickering between the Gallagher brothers lent the group a sense of danger and mischief. 'Supersonic' reached the UK Top 40 in May 1995. 'Shakermaker', owing an obvious debt to the **New Seekers**' 'I'd Like To Teach The World To Sing', duly made number 11 two months later. High-profile dates at the **Glastonbury Festival** and New York's New Music Seminar ensued, along with more stories of on-the-road indulgence. The **Beatles**-redolent 'Live Forever', with a sleeve featuring a photo of the house where **John Lennon** grew up, reached the Top 10 in October, all of which ensured that the expectation for a debut album was now phenomenal. After scrapping the original tapes recorded at Monmouth's Monnow Studios, the songs had been completed with Mark Coyle and Anjali Dutt, with subsequent mixing by Electronic producer Owen Morris, at a total cost of £75,000. In August 1994 ***Definitely Maybe*** entered the UK charts at number 1, and, backed by a live version of the Beatles' 'I Am The Walrus', 'Cigarettes And Alcohol', a stage favourite, became the group's biggest UK singles success to date, when it reached number 7 in October 1994. In December they released 'Whatever' (not quite the Christmas number 1), a lush pop song with full orchestration that sounded astonishingly accomplished for a band whose recording career stretched over only eight months. Their assault on America began in January 1995, and with a few gigs and word-of-mouth reports, they were soon hovering around the US Top 50. In mid-1995 it was announced that drummer McCarroll had amicably left the band and Alan White sessioned on their second album. The eagerly anticipated ***(What's The Story) Morning Glory?*** was a rich and assured record. Gallagher's Beatlesque melodies were spectacular, from the acoustic simplicity of 'Wonderwall' to the raucous and dense harmony of 'Don't Look Back In Anger' and 'Morning Glory'. Further gems (also released as singles) included 'Roll With It' and 'Some Might Say'. Nobody could dispute that this was one of the finest albums of the pop era. Oasis were suddenly receiving the media attention that was previously bestowed on Liverpool's fab four. With the massive attention and success in the charts the volatile relationship of the two brothers came under public scrutiny. Their sex lives, drug habits and fist fights were all examined and dissected, their uncompromising behaviour and laddish attitudes increasingly both entertaining and irritating. Rumours of the band splitting came to a head on their ninth attempt to break America in September 1996. Following one of their many fights, Noel returned to the UK with the band in tow the following day. The rest of the US tour was cancelled and the press statement that followed reported that although touring was unlikely the band would stay together. By that time, *(What's The Story) Morning Glory?* had sold over seven million copies worldwide and was on the way to becoming the biggest-selling UK album of all time. In the USA, although their tours were beset with problems, the album has also sold over three million. Awards flowed throughout a remarkable year. Few pop bands in recent times have created such a body of high-quality work in such a short time, and no other (except the Beatles) has become a such a massive media success. The greatly anticipated third album was introduced to the world with an excellent single, 'D'You Know What I Mean?'. The title of ***Be Here Now*** was inspired by John Lennon's response to a question regarding the transient state of rock 'n' roll. This philosophy was applied to the album: not since the release of ***Sgt. Pepper's Lonely Hearts Club Band*** in 1967 had there been such anticipation for a new record. Queues formed outside record shops on the day of release as 800,000 copies were sold in the UK within 24 hours. The music was much denser than in the past, with guitars overlaid on many tracks and Liam's vocals turned up to eleven. Although still relying on the Beatles for inspiration, there were some outstanding songs, with no weak fillers. 'Stand By Me' will stand as one of Noel Gallagher's finest songs and the epic 'Hey Jude'-styled 'All Around The World' is destined to become a live encore favourite. The 'difficult' third album mountain had been successfully climbed. There were further problems for the Gallagher brothers, however, when Liam was arrested in Australia for allegedly assaulting a fan, although the charges were later dropped.

● ALBUMS: *Definitely Maybe* (Creation 1994)★★★★, *(What's The Story) Morning Glory?* (Creation 1995)★★★★★, *Be Here Now* (Creation 1997)★★★★.

● VIDEOS: *Live By The Sea* (PMI 1995), *... There And Then* (SMV 1996).

● FURTHER READING: *Oasis: How Does It Feel*, Jemma Wheeler. *Oasis: The Illustrated Story*, Paul Lester. *The World On The Street: The Unsanctioned Story Of Oasis*, Eugene Masterson. *Oasis Definitely*, Tim Abbot. *Oasis*, Mick St. Michael. *Oasis '96*, Pat Gilbert. *Oasis: What's The Story*, Ian Robertson. *Oasis: Round Their Way*, Mick Middles. *Brothers: From Childhood To Oasis: The Real Story*, Paul Gallagher and Terry Christian. *Oasis: The Story*, Paul Mathur. *Getting High - The Adventures Of Oasis*, Paolo Hewitt. *Don't Look Back In Anger: Growing Up With Oasis*, Chris Hutton and Richard Kurt.

Obey, Ebenezer

b. 27 August 1942, Abeokuta, Nigeria. Obey's earliest musical experiences were as a member of the local church choir while a child in Abeokuta - his parents, both devout Christians, were also members. In 1955, he joined the local band Ifelode Mambo, which despite its name was actually a **juju** outfit, playing guitar and thumb piano. He also played briefly with Fatayi Rolling Dollar and the Federal Rhythm Brothers Orchestra before moving to Lagos in 1963 and forming his own juju band, the International Brothers, in 1964. Under Obey's leadership, the International Brothers forged a highly individual style of juju. Abandoning the percussion and single-guitar style developed by **I.K. Dairo**, Obey added two more frontline guitars and electric bass, speeded up the tempo and simplified the beat. The formula struck an immediate chord with Nigerian juju fans. Obey enjoyed his first hit, 'Omo Lami', in 1965, followed by even greater success the following year with 'Olo Mi Gbo Temi'. By the early 70s, Obey was rivalling **King Sunny Ade** in album output and sales, achieving major local hits with *In London*, *On The Town*, *Board Members* and *Aiye Wa A Toro*. In 1971, he renamed his band the Inter Reformers and retitled his style miliki system (essentially a shrewd marketing move, for the music continued in the same juju style he had introduced with the International Brothers, heavier and faster than that played by most of his peers). In 1972, he opened his Lagos nightclub, the Miliki Spot, and for the next two or three years reigned as the city's pre-eminent juju bandleader. By the mid-70s, however, Obey was beginning to be threatened by the younger Ade. Juju fans split into two camps: those who followed the Master Guitarist Ade, and those who favoured the sweetness of Obey's vocals and the philosophical nature of his lyrics. It was with their lyrics, above all, that the two men identified themselves. Ade's reflected his belief in traditional Yoruba religion, while Obey, always the perfect Christian gentleman, preached the orthodox values of love, the family and peace in the household. He also took on the role of Government spokesman, explaining the switch to the right-hand side that took place on Nigeria's roads in 1972, and the need to follow more recent campaigns, such as Operation Feed Yourself in 1976 (with *Operation Feed The Nation*), or the austerity measures that followed the end of Nigeria's oil-based boom in the early 80s. While Obey never achieved the international profile of Ade, he actually preceded the latter in the attempt. In 1980, he licensed six albums to the London-based OTI label (including *Current Affairs* and *What God Has Joined Together*). Lacking the promotional and financial muscle of a larger label like **Island Records**, with whom Ade signed in 1982, OTI were unable to sell Obey outside the expatriate Nigerian market and a small number of white enthusiasts. In 1983 he tried again, signing to **Virgin Records**, and releasing the adventurous funk and highlife infused *Je Ka Jo*. Grossly under-promoted, the album failed to convince expatriate Nigerians or make any impact on the growing white audience for juju. A similar fate befell the Virgin follow-up, *Greatest Hits*. A third attempt, with yet another label, the specialist independent Stern's, produced *Solubon*. It too failed to reap a sufficient audience. Ever resilient, Obey next set his sights on the US market, touring there to great acclaim - but with little effect on record sales - in 1985 and 1986. He continues, however, to be a major recording and performing artist at home in Nigeria.

● ALBUMS: *In London* (Decca West Africa 1969)★★★★, *Board Members* (Decca West Africa 1970)★★★, *The Horse The Man And His Son* (Decca West Africa 1973)★★★★, *Around The World* (Decca West Africa 1974)★★★, *Murtala Mohammed* (Decca West Africa 1976)★★★★, *Operation Feed The Nation* (Decca West Africa 1976)★★★, *Adam And Eve* (Decca West Africa 1977)★★★, *No Place Uke My Country Nigeria* (Decca West Africa 1978)★★★, *Celebration* (Decca West Africa 1982)★★★, *Je Ka Jo* (Virgin 1983)★★★★, *The Only Condition To Save Nigeria* (OPS 1984)★★★, *Solution* (Stern's 1984)★★, *Juju Jubilee* (Shanachie 1985)★★★, *My Father* (1989)★★★, *Get Your Jujus Out* (Provogue/Rykodisc 1989)★★★, *Formula 0-1-0* (OPS 1989)★★★.

● COMPILATIONS: *Greatest Hits* (Virgin 1984)★★★★.

● VIDEOS: *On The Rock* (1990).

Obiedo, Ray

b. San Francisco, California, USA. Contemporary jazz composer and guitarist Obiedo had an eclectic musical background during his youth, spent in the Bay Area of San Francisco. Here the sounds of **Miles Davis**, **Henry Mancini**, **Antonio Jobim** and the imported soul and pop of **Motown Records** influenced his early musical persona. Probably the greatest influence on his embryonic career, however, was the **James Brown** revue, whose funky, percussive guitar sound was the platform on which Obiedo built his technique. In the early 80s his reputation grew as one of California's finest exponents of jazz, pop and fusion. He joined organist **Johnny 'Hammond' Smith** on tour, then **ECM** trombonist **Julian Priester**. His own fusion band, Kick, included **Sheila E.** on drums and **Sonny Rollins** associate Mark Soskin on keyboards. His other outlet during this time was the pop-rock vehicle Rhythmus 21, wherein he worked with other prominent session musicians from the Bay Area. His own session/touring experience is considerable, having partnered artists including **Herbie Hancock**, **George Duke**, **Lou Rawls**, **Rodney Franklin** and **Marc Russo**. His solo compositions also attracted acclaim, and saw interpretations from Sheila E., saxophonist Alex Murzyn, guitarist Bruce Forman and percussionist **Pete Escovedo**. Parts of this work have appeared on film soundtracks, most notably Michael Caine's *A Shock To The System* and Richard Gere's *Internal Affairs*, and he also collaborated with Teresa Tull on *Claire Of The Moon*. Such notoriety co-existed with Obiedo's rising status as a solo artist, recording a clutch of 90s albums for Windham Hill Records while leading the Ray Obiedo group on club dates and concerts. *Sticks And Stones* peaked at number 7 on ***Billboard***'s Contemporary Jazz chart, while *Zulaya* continued his exploration of Latin and Brazilian influences. Sheila E. was on hand to provide percussion, while the backing vocals of Claytoven Richardson, Annie Stocking, Sandy Griffith and Jenny Meltzer lent the compositions a new emotive depth and identity. It was the first album to be solely produced by the artist, ensuring a clarity of vision to match the pristine musical performances.

● ALBUMS: *Perfect Crime* (Windham Hill 1989)★★★, *Iguana* (Windham Hill 1991)★★★, *Sticks & Stones* (Windham Hill 1993)★★★, *Zulaya* (Windham Hill 1995)★★★★.

Obituary

This intense and disturbing death metal group originates from Brandon, Florida, USA, where they formed in 1985. After recording a single and contributing two tracks to *Metal Massacre* compilations as Xecutioner, they changed their name to Obituary. This was initiated by the appearance of another, inferior act, who also travelled under the Xecutioner banner. Signed to Roadrunner Records, the band comprised John Tardy (vocals), Allen West (guitar), Trevor Peres (guitar), David Tucker (bass) and Donald Tardy (drums). *Slowly We Rot*, unveiled in 1989, was characterized by their vocalist's gurgling, sewer-like vocals, primarily employed as a musical instrument rather than a means of imparting lyrics, over a maelstrom of crashing power-chords and demonic drumming. Indeed, the indecipherable nature of John Tardy's outbursts helped to insure them against some of the hysterical criticisms levelled at other death metal pioneers. *Cause Of Death* saw the band refine their unique style, with ex-**Death** guitarist James Murphy and bassist Frank Watkins in place of West and Tucker, respectively. Obituary, however, continued to specialize in a hideous and brutal musical carnage, taking the death metal concept to its ultimate conclusion. The release of *World Demise*, again recorded with long-time producer Scott Burns, revealed a more considered approach, with the occasional audible lyric from Tardy (a press statement from Peres noted, 'We're serious people, and we wanna be taken seriously'). By this time, Tucker had been replaced by the returning Watkins, while Allen West was enjoying his own side-project, Six Feet Under, with **Cannibal Corpse**'s Chris Barnes. A three-year gap elapsed before *Back From The Dead*, during which time the band had changed their style to hardcore/punk.

● ALBUMS: *Slowly We Rot* (Roadracer 1989)★★★, *Cause Of Death* (Roadracer 1990)★★★, *The End Complete* (Roadracer 1992)★★★, *World Demise* (Roadrunner 1994)★★★, *Back From The Dead* (Roadrunner 1997)★★★, *Dead (Live)* (Roadrunner 1998)★★★★.

Oblivians

US garage band the Oblivians comprise Jack 'Oblivian' (guitar, drums, vocals), Greg 'Oblivian' (guitar, drums, vocals) and Eric 'Oblivian' (guitar, drums, vocals). Formed in the summer of 1993 in Memphis, Tennessee, USA, they immediately wore their **MC5**/**Stooges** influences on their sleeves, releasing a stream of obscure, independently distributed singles. Live shows saw the members regularly switch instruments. They compensated for the lack of a bass player via the low pitch emitted from their PV Classic amplifiers, distorted through a tape deck. *Soul Food* was released on Crypt Records in 1995, with the fusion of dirty rock and pop melodies perfectly complementing their songwriting.

● ALBUMS: *Soul Food* (Crypt 1995)★★★, *Popular Favourites* (Crypt 1996)★★★, *Play Nine Songs With Mr Quintron* (Crypt 1997).

Obsessed

Spawned by the Washington, DC underground of the early 80s, the Obsessed were ranked alongside **Minor Threat** and **Bad Brains** in the vicinity, yet never made the immediate transition to nationwide renown that those two outfits achieved. Though more obviously metal-inclined than either, notwithstanding odes to mysticism and **Black Sabbath** riffs, the Obsessed - Scott 'Wino' Weinrich (vocals, guitar), Mark Laue (bass) and Ed Gulli (drums) - proved influential to two rival camps of supporters, who could be delineated by the length of their hair. They made their debut with a three-track EP (*Sodden Jackyl*) for their own Invictus label, but otherwise relied on live shows and the circulation of demo tapes to establish their reputation. After several years of attrition, Weinrich hooked up with **Saint Vitus**, replacing vocalist Scott Reagers (on the latter's request), and moving to Los Angeles. The group went on to cut several albums of ultra-heavy hardcore between 1986 and 1991. Towards the end of this stint, Saint Vitus's German label, Hellbound, approached Weinrich about the now-legendary Obsessed demos, and an eponymous album was released in 1990 (also referred to as *The Purple Album*). A fine collection that overcame the obvious budget limitations, it immediately drew the kind of attention that the band lacked during its infancy, but put into question Weinrich's tenure with Saint Vitus. Forced to make a choice by guitarist Dave Chandler, he elected to re-form the Obsessed with Scott Reeder (bass) and Greg Rogers (drums, ex-**Poison 13**). The raging *Lunar Womb* revealed a rejuvenated and ferocious band back at the peak of its powers. However, problems with Hellbound delayed progress, until **Columbia** stepped in to offer the Obsessed a recording contract, while Reeder (going on to join **Kyuss**) was replaced by part-time **B.A.L.L.**/**Scream** member, Guy Pinhas. Despite signing with a major, however, the Obsessed, and Weinrich in particular, maintained an enviable status amongst their peers, the more high-profile of their supporters including **L7**'s Jennifer Finch, **Corrosion Of Conformity**'s Pepper Keenan, **Fugazi**'s Ian MacKaye, **Pantera**'s Phil Anselmo and **Henry Rollins**.

● ALBUMS: *The Obsessed* (Hellbound 1990)★★★★, *Lunar Womb* (Hellbound 1991)★★★, *The Church Within* (Columbia 1993)★★★.

Obsession

This Connecticut, USA-based outfit was formed in 1983 by vocalist Mike Vescara and guitarist Bruce Vitale. Adding Art Maco (guitar), Matt Karugas (bass) and Jay Mezias (drums), they made their debut with a track on the *Metal Massacre* compilation album in 1983. Combining **Judas Priest**, **Venom** and **Anvil** influences, they subsequently recorded the *Marshall Law* mini-album; a high-speed, dual guitar onslaught, accentuated by Vescara's piercing howl. A contract with Enigma ensued and the two albums that resulted showed the band diversifying into more melodic territory. In mid-1988 Maco and Mezias quit, but the band finally folded when Vescara accepted the position of frontman with Japanese rockers **Loudness**.

● ALBUMS: *Marshall Law* (Metal Blade 1984)★★★★, *Scarred For Life* (Enigma 1986)★★★, *Methods Of Madness* (Enigma 1987)★★.

Obus

This Spanish melodic metal band was formed in 1980 by vocalist Fortu, guitarist Francisco Laguna, Fernando Sanches (drums) and Juan Luis Serrano. Though restricting their potential audience by singing in their native tongue, this undoubtedly helped the authenticity of their sound, which was otherwise unoriginal. Signing to the local Chapa Discos label, they recorded three amateurish albums that lacked fresh ideas, before dissolving in the mid-80s.

● ALBUMS: *Preparato* (Chapa Discos 1981)★★, *Podoroso Como El Trueno* (Chapa Discos 1982)★★, *El Que Mas* (Mausoleum 1984)★★.

Ocasek, Ric

b. Richard Otcasek, 23 March 1949, Baltimore, Maryland, USA. The former leader of the **Cars**, Ocasek's songs bridged a gap between punk and AOR on the band's six highly successful albums. When the band broke up at the end of the 80s Ocasek turned his hand to record production, with much greater success. His main credits include **Weezer**'s excellent self-titled debut in 1994, **Bad Religion**'s *The Gray Race* in 1996 and D Generation's *No Lunch*. His solo recordings have been disappointing

● ALBUMS: *Beautitude* (Geffen 1983)★★, *The Side Of Paradise* (Geffen 1986)★★, *Fireball Zone* (Warners 1991)★★, *Quick Change World* (Reprise 1993)★★, *Troublizing* (Columbia 1997)★★.

Ocean

A song that owed much of its stylistic origin to pure hand-clapping gospel gave Ocean from Canada their one and only true hit in the spring of 1971. 'Put Your

Hand In The Hand', originally recorded by Anne Murray, was written by Gene MacLellan, who also composed Murray's hit 'Snowbird'. Ocean, who were initially called Leather And Lace, rearranged the song themselves and sent copies to radio stations, resulting in the US number 2 hit. Ocean consisted of Janice Morgan (lead vocals), Jeff Jones (bass), Dave Tamblyn (lead guitar), Greg Brown (keyboard, vocals) and Chuck Slater (drums). After three other minor chart singles, the group disbanded in 1975, although they remained together domestically living on a Canadian farm. Sadly, during the 80s, Chuck Slater committed suicide.

● ALBUMS: *Put Your Hand In The Hand* (1971)★★★, *Give Tomorrow's Children One More Chance* (1972)★★.

Ocean Colour Scene

Led by singer Simon Fowler (b. 1966, Birmingham, England), the rock/pop band Ocean Colour Scene survived several lean years in the early 90s to triumph in 1996 with the success of 'The Riverboat Song'. Fowler, Steve Craddock (b. 1961, England; guitar), Damon Minchela (bass) and Oscar Harrison (drums) peddled a rather indistinctive and generic indie guitar sound from 1989 onwards, heavily inspired by the breakthrough of the **Stone Roses**. Managed by Steve Craddock's former policeman father Chris, the group recorded their debut single, 'Sway', for the Birmingham independent label Phffft at the end of 1990. Phonogram Records immediately recruited Ocean Colour Scene for its **Fontana Records** roster as a total cost of over £1 million. **Rolling Stones** producer **Jimmy Miller** agreed to produce their debut album, sessions for which began in the summer of 1991. However, Phonogram were unimpressed with the Miller recordings, installing Hugh Nicholson (**Primal Scream**, etc.) in his stead. He too was replaced by Tim Palmer, as the debut album, with backing vocals from **Alison Moyet**, finally emerged in May 1992. As Fowler later conceded: 'It hasn't really got much personality. We did like it at the time, but a year later we were very different.' The momentum had been lost and Phonogram's excessive investment in the band seemed ill fated. Moreover, when they returned from a tour of the USA at the end of 1992 they were unable to convince their label that their songs were strong enough for a follow-up set. The process dragged on for several months until Ocean Colour Scene walked out on the contract (using lawyer Michael Thomas to extricate themselves from massive debts). Deprived of a product to promote, they found touring opportunities hard to secure and struggled to continue. However, by the mid-90s Ocean Colour Scene had been endorsed by Noel Gallagher of **Oasis**, with whom they toured. Two members of the group, Steve Craddock and later Minchela, also worked in **Paul Weller**'s backing band. Like Gallagher, Weller would make public his affection for the group, describing them as 'English 90s R&B'. Their 1996 single, 'The Riverboat Song', was heavily promoted on radio by disc jockeys such as Chris Evans, and became a UK Top 20 chart hit after the group had secured a new contract with MCA Records. An accompanying album, *Moseley Shoals*, named after the region of Birmingham in which the group formed, followed in April, and spawned a further UK Top 10 hit with 'The Day We Caught The Train'. *Marchin' Already* was released in October 1997 to almost universal critical disapproval; the *Select* reviewer, Andrew Male, condemned it as 'a grab-bag of influences with nothing at the centre'. The album featured vocals from **P.P. Arnold**.

● ALBUMS: *Ocean Colour Scene* (Fontana 1992)★★, *Moseley Shoals* (MCA 1996)★★★★, *B-Sides, Seasides & Freerides* (MCA 1997)★★, *Marchin' Already* (MCA 1997)★★★.

Ocean Front Property - George Strait

George Strait, another country singer who enjoyed tremendous success by developing **Merle Haggard**'s sound, suffered personal tragedy when his daughter was killed in a car accident. With considerable composure, he managed to complete his magnificent album *Ocean Front Property*, and perhaps the anguish in his voice is all too real. It is a very country-sounding album with George's western swing influences in evidence in 'You Can't Buy Your Way Out Of The Blues' and 'All My Ex's Live In Texas'. Veteran country writer Hank Cochran supplied the witty title song which is about ocean front property in Arizona!

● Tracks: *All My Ex's Live In Texas; Someone's Walking Around Upstairs; Am I Blue; Ocean Front Property; Hot Burning Flames; Without You Here; My Heart Won't Wander Very Far From You; Second Chances; You Can't Buy Your Way Out Of The Blues; I'm All Behind You Now.*

● First released 1987

● UK peak chart position: did not chart

● USA peak chart position: 117

Ocean, Billy

b. Leslie Sebastian Charles, 21 January 1950, Trinidad, West Indies. Raised in England, Ocean worked as a session singer simultaneously with his employment at the Dagenham Ford Motor Company plant, before being signed by the GTO label as a solo artist. His early hits included 'Love Really Hurts Without You' (1976) and 'Red Light Spells Danger' (1977), two purposeful, if derivative, performances. The singer's subsequent releases fared less well, and for four years between 1980 and 1984, Ocean was absent from the UK charts. Paradoxically, it was during this period that he began to win an audience in America. Ocean moved there at the turn of the decade and several R&B successes prepared the way for 'Caribbean Queen (No More Love On The Run)', his first national US pop number 1. Now signed to the Jive label, this million-selling single introduced an impressive run of hits, including two more US chart toppers, 'There'll Be Sad Songs (To Make You Cry)' (1986) and 'Get Outta My Dreams, Get Into My Car' (1988). Despite securing a UK number 1 with 'When The Going Gets Tough, The Tough Get Going' (which was featured in the film *The Jewel Of The Nile*), Ocean's luck in Britain constantly fluctuated. However, his popular appeal secured him three UK Top 5 albums during this period, including the *Greatest Hits* collection in 1989.

● ALBUMS: *Billy Ocean* (GTO 1977)★★, *City Limit* (GTO 1980)★★, *Nights (Feel Like Getting Down)* (GTO 1981)★★★, *Inner Feelings* (GTO 1982)★★★, *Suddenly* (Jive 1984)★★★, *Love Zone* (Jive 1986)★★, *Tear Down These Walls* (Jive 1988)★★, *Time To Move On* (Jive 1993)★★.

● COMPILATIONS: *Greatest Hits* (Jive 1989)★★★, *Lover Boy* (Spectrum 1993)★★★.

Ochs, Phil

b. 19 December 1940, El Paso, Texas, d. 7 April 1976. A superior singer-songwriter, particularly adept at the topical song, Phil Ochs began his career at Ohio State University. He initially performed in a folk-singing duo, the Sundowners, before moving to New York, where he joined the radical Greenwich Village enclave. Ochs' early work was inspired by **Woody Guthrie**, **Bob Gibson** and **Tom Paxton**, and its political nature led to his involvement with the *Broadside* magazine movement. The singer was signed to the prestigious **Elektra Records** label, and through his initial work was hailed as a major new talent. He achieved popular acclaim when **Joan Baez** took one of his compositions, 'There But For Fortune', into the pop charts. Ochs' own version later appeared on his *In Concert*, the artist's best-selling set which also featured the evocative 'When I'm Gone' and the wry 'Love Me I'm A Liberal'. Ochs' move to **A&M Records** in 1967 signalled a new phase in his career. *Pleasures Of The Harbour*, which included the ambitious 'Crucifixion', emphasized a greater use of orchestration, as well as an increasingly rock-based perspective. He remained a lyrical songwriter; his sense of melody was undiminished, but as the decade's causes grew increasingly blurred, so the singer became disillusioned. Although *Rehearsals For Retirement* documented the political travails of a bitter 1968, the sardonically titled *Phil Ochs Greatest Hits* showed an imaginative performer bereft of focus. He donned a gold lamé suit in a misguided effort to 'wed **Elvis Presley** to the politics of Che Guevara', but his in-concert rock 'n' roll medleys were roundly booed by an audience expecting overt social comment. This period is documented on the controversial *Gunfight At Carnegie Hall*. Ochs' later years were marked by tragedy. He was attacked during a tour of Africa and an attempted strangulation permanently impaired his singing voice. Beset by a chronic songwriting block, Ochs sought solace in alcohol and although a rally/concert in aid of Chile, *An Evening With Salvador Allende*, succeeded through his considerable entreaties, he later succumbed to schizophrenia. Phil Ochs was found hanged at his sister's home on 7 April 1976. One of the finest performers of his generation, he was considered, at least for a short time, **Bob Dylan**'s greatest rival.

● ALBUMS: *All The News That's Fit To Sing* (Elektra 1964)★★★★, *I Ain't Marching Anymore* (Elektra 1965)★★★★, *Phil Ochs In Concert* (Elektra 1966)★★★, *The Pleasures Of The Harbour* (1967)★★★, *Tape From California* (1968)★★★, *Rehearsals For Retirement* (1968)★★★, *Gunfight At Carnegie Hall* (1975)★★.

● COMPILATIONS: *Phil Ochs Greatest Hits* (1970)★★★, *Phil Ochs - Chords Of Fame* (1976)★★★★, *Phil Ochs - Songs For Broadside* (1976)★★★, *Broadside Tapes* (1976)★★★, *A Toast To Those Who Are Gone* (1987)★★★, *There But For Fortune* (1989)★★★, *The Broadside Tapes 1* (Smithsonian Folkways 1995)★★★, *Farewells & Fantasies* 3-CD box set (Elektra/Rhino 1997)★★★★.

● FURTHER READING: *Phil Ochs: Death Of A Rebel*, Marc Elliott.

Octopus

Signed to **Food Records** in 1996 and making their debut with singles such as 'Your Smile', Octopus were first spotted by former **Levitation** drummer David Francolini. Through his auspices a demo tape was sent to Andy Ross at Food who signed the group before seeing them play live. Led by Marc Shearer, Octopus are a quartet which is expanded on stage to an eight-piece line-up including a horn section. Shearer's lyrics also led to a concurrent contract with EMI Publishing, whose Mike Smith stated: 'I have seldom come across a band with as much breadth to their songwriting.' The band confirmed their potential with UK support slots to **Sleeper** early in 1996 before embarking on their own headlining tour later in the same year. Their debut album proved to be a fine pop record with an eclectic and experimental edge.

● ALBUMS: *From A To B* (Food 1996)★★★.

Odelay - Beck

His debut *Mellow Gold* had been overshadowed by the huge success of the slacker anthem 'Loser', but on this 1996 major label follow-up, Beck Hansen corralled his wildly imaginative talent into a stunning collection of tracks that has made the skinny white *wunderkind* one of contemporary music's most important artists. *Odelay* is a potent mix of the new and the old, sampling from the deep wells of hip-hop, electronica, funk, blues and folk to create a multi-layered postmodern masterpiece. The album's surreal air, however, does not detract from the accessibility of songs such as 'Jack-Ass' and 'The New Pollution'.

● Tracks: *Devils Haircut; Hotwax; Lord Only Knows; The New Pollution; Derelict; Novacane; Jack-Ass; Where It's At; Minus; Sissyneck; Readymade; High 5 (Rock The Catskills); Ramshackle.*

● First released 1996

● UK peak chart position: 18

● USA peak chart position:

Odell, Mac

b. Odell McLeod, 31 May 1916, Roanoke, Alabama, USA. Odell, who sang, wrote songs and played harmonica, guitar and mandolin equally well, was a popular radio entertainer. He grew up listening to early country stars such as **Jimmie Rodgers**, the **Skillet Lickers** and especially the harmonica wizard **Deford Bailey**. He first worked with Slim Bassett and hoboed for a time around several states before they gained a regular show, as Mac And Slim in New Orleans, in 1935. After he married, he worked with his wife as Mac And Little Addie. They played WJJD Chicago's *Supper Time Frolics* for some time but their career was interrupted by World War II. Odell worked in a Michigan factory but continued to write songs as a staff writer for **Roy Acuff** (he wrote Acuff's popular 'Radio Station SAVED' and 'That Glory Bound Train'). After the war, he and his wife resumed their career on WLAC Nashville, remaining there until 1957. During this time he did daily shows with Addie and also appeared solo. He recorded for **Mercury Records** in 1949 but in 1952, he joined King. Many of his recordings were self-penned numbers, with the vast majority being of a gospel nature. These included 'Thirty Pieces Of Silver' (popularized by **Wilma Lee Cooper**) and 'From The Manger To The Cross', both of which have become much-recorded country standards. In 1957, he relocated to Benton Harbor, Michigan, where for some years, he neglected music to run Odell's Signs, until a 1974 heart attack forced him to give up sign writing. In the late 70s, he was persuaded to make further recordings for Folk Variety of Germany, who also released some of his earlier material. In 1985, he and Addie made a tour of Holland with the popular gospel singing Dutch duo, A.G. And Kate. In the late 80s, he was entertaining locally with three old friends as the Silver Threads. Odell also wrote 'Purple Robe', 'The Stone Was Rolled Away' and the **Flatt And Scruggs** hit 'Cora Is Gone'.

● ALBUMS: *Hymns For The Country Folks* (Audio Lab 1961)★★★, *Be On Time* (Folk Variety 1977)★★★, *Wild Rose Of The Mountain* (Folk Variety 1978)★★★, *Seven Seven Nashville Session* (Folk Variety 1978)★★★, *Austin, Texas Git Together* (Folk Variety 1981)★★★, *Early Radio* (Old Homestead 1981)★★★.

Oden, James Burke

b. 26 June 1903, Nashville, Tennessee, USA, d. 30 December 1977, Chicago, Illinois, USA. He was also known as St. Louis Jimmy, Big Bloke, Poor Boy and Old Man Oden. Although he was a moderately capable pianist, Oden's fame rests mainly on his prowess as a blues singer and composer. His most famous song, 'Going Down Slow', has been recorded by many famous blues artists, including an outstanding version by **Howlin' Wolf** aided by **Willie Dixon**, and was something of an anthem among white groups during the 60s. He was born, according to some sources, to Henry Oden, a dancer, and Leana West. Both parents died before he was eight years old and his early life remains a blank, largely because he wished it so, until he emerged in St. Louis, Missouri, at the age of 14, working in a barber's shop. St. Louis had a thriving blues community during the 20s and Jimmy Oden found himself a niche within it. He taught himself piano during this period but did not play professionally, believing that there were many better players than himself who would be able to accompany him. His main influence would appear to be **Walter Davis**, although his most constant companions were **Big Joe Williams** and **Roosevelt** Sykes. It was in the company of Sykes and violinist Curtis Mosby that he made his first foray into a recording studio in 1932. He moved north to Chicago in 1933 and was active in the blues scene of that city from that time until the 50s, performing, writing, and sometimes managing a band for **Eddie Boyd**, as well as being involved in the founding of the JOB record label. On one of his later sessions he was backed by the then emerging **Muddy Waters** and, after his activities were restricted by a serious car accident, he took up lodgings in the basement of Waters' house, paying his rent by supplying the occasional song. He benefited briefly from the resurgence of interest in the blues during the 60s, recording albums for such labels as Delmark, Bluesville and Spivey. His death was the result of bronchopneumonia.

Odessey & Oracle - The Zombies

Reappraised, and now widely accepted as a masterpiece of late 60s pop, this is as timeless as it is faultless. Swirling Mellotron over **Colin Blunstone**'s emotive voice, with every track to be cherished. It was a major success in the USA, where the **Zombies** were appreciated, and they put 'Time of The Season' near the top of the charts. The UK gave up on them after 'She's Not There'. **Rod Argent** went on to great success with Argent, Blunstone became a solo singer, but they have never forgotten their first love. The five Zombies are all alive and well, and are now bathing in the much-deserved praise this album receives.

● Tracks: *Care Of Cell 44; A Rose For Emily; Maybe After He's Gone; Beechwood Park; Brief Candles; Hung Up On A Dream; Changes; I Want Her She Wants Me; This Will Be Our Year; Butchers Tale (Western Front 1914); Friends Of Mine; Time Of The Season.*

● First released 1968

● UK peak chart position: did not chart

● USA peak chart position: 95

Odetta

b. Odetta Holmes Felious Gorden, 31 December 1930, Birmingham, Alabama, USA. A classically trained vocalist, Odetta sang in the chorus of the 1947 Broadway production of ***Finian's Rainbow***, before opting for a career in folk music. Successful residencies in San Francisco clubs, the Hungry i and Tin Angel, inspired interest in New York circles although her early releases revealed a still maturing talent. Odetta had been brought up in the blues tradition, but moved increasingly towards folk during the late 50s. Odetta had sung jazz and blues for the RCA and Riverside labels, and, only occasionally, folk for the Tradition label. Her blues was sung in the **Bessie Smith** tradition, but without the same level of emotion. Nevertheless, she recorded standards including 'House Of The Rising Sun' and 'Make Me A Pallet On Your Floor'. In 1960 she took to the solo acoustic guitar and moved to **Vanguard**. Possessed of a powerful voice, her style embraced gospel, jazz and blues, but eventually Odetta fell foul of changing trends and fashions in music, and much was forgotten of her early work from the 50s and 60s. The singer was championed by **Pete Seeger** and **Harry Belafonte**, the latter of whom Odetta accompanied on a 1961 UK hit, 'Hole In The Bucket', while her solo career flourished with a succession of albums for the Vanguard label. The artist's emotional mixture of spiritual, ethnic and jazz styles is best captured in person, and, therefore, *Odetta At Town Hall* and *Odetta At Carnegie Hall* remain her most representative sets in their showcasing of the full extent of her varied repertoire.

● ALBUMS: *Odetta And Larry* 10-inch album (Fantasy 1955)★★★, *Odetta Sings Ballads And Blues* (Tradition 1956)★★★, *Odetta At The Gate Of Horn* (Tradition 1957)★★★, *My Eyes Have Seen* (Vanguard 1959)★★★, *Ballads For Americans* (Vanguard 1960)★★★, *Odetta At Carnegie Hall* (Vanguard 1961)★★★★, *Christmas Spirituals* (Vanguard 1961)★★★, *Odetta And The Blues* (Riverside 1962)★★★, *Sometimes I Feel Like Crying* (RCA Victor 1962)★★★, *Odetta At Town Hall* (Vanguard 1962)★★★★, *Odetta* (1963)★★★, *Odetta Sings Folk Songs* (RCA 1963)★★★, *One Grain Of Sand* (Vanguard 1963)★★★, *It's A Mighty World* (1964)★★★, *Odetta Sings Of Many Things* (1964)★★★, *Odetta Sings Dylan* (1965)★★★, *Odetta In Japan* (1965)★★★★, *Odetta* (1967)★★★, *Odetta Sings The Blues* (1968)★★★, *Odetta Sings* (1971)★★★, *It's Impossible* (Four Leaf Clover 1978)★★★.

● COMPILATIONS: *Best Of Odetta* (1967)★★★, *The Essential Odetta* (Start 1989)★★★.

Odom, Andrew

b. 15 December 1936, Denham Springs, Louisiana, USA, d. 23 December 1991. Odom occasionally worked under the name of 'BV' or 'Big Voice'. He sang in a church choir as a child; his family moved north in the mid-50s, settling in St. Louis, Missouri. While there Odom sometimes worked with **Albert King** and reputedly recorded in the late 50s. He moved to Chicago in 1960 where he had long associations with **Earl Hooker** and **Jimmy Dawkins**. Singles under Odom's name have appeared on several local labels, and he made his debut album for Bluesway in 1969. He also recorded for Wasp Music and French labels MCM and Isabel. Odom was an intense, powerful blues singer, influenced by **B.B. King** and **Bobby Bland**.

● ALBUMS: *Farther On Down The Road* (1969)★★★, *Feel So Good* (1982)★★★.

Odyssey

Formed in New York City, vocalists Lillian, Louise and Carmen Lopez were originally known as the Lopez Sisters. Their parents came from the Virgin Islands, but they were born and raised in Stamford, Connecticut, USA. Carmen left the group in 1968 and was replaced by Tony Reynolds (b. Manila), who, after the group's first album, was replaced by Bill McEachern. Odyssey's 1977 release, 'Native New Yorker', reached the US Top 20, but the song proved more popular in the UK where it peaked at number 5. It was not until 1980 that Odyssey appeared again in the UK chart with the first of several UK hits. 'Use It Up And Wear It Out' topped the chart in June of that year, while the beautiful, soulful ballad, 'If You're Looking For A Way Out', gave them their third Top 10 hit. Two more effortless pop/soul offerings, 'Going Back To My Roots' (1981) and 'Inside Out' (1982), reached the Top 5. However, the lack of sustained success at home hampered the group's wider progress and they latterly broke up.

● ALBUMS: *Odyssey* (RCA 1977)★★★, *Hollywood Party Tonight* (RCA 1978)★★★, *Hang Together* (RCA 1980)★★★, *I Got The Melody* (RCA 1981)★★, *Happy Together* (RCA 1982)★★, *A Piping Journey* (Mannick Music 1987)★★.

● COMPILATIONS: *Best Of Odyssey* (RCA 1981)★★★, *Magic Touch Of Odyssey* (Telstar 1982)★★, *Magic Moments With Odyssey* (RCA 1984)★★★, *Greatest Hits* (Stylus 1987)★★★, *Greatest Hits* (RCA 1990)★★★.

Of Perception

Between 1979 and 1984, Deviant (b. Stuart Powell, Enfield, England; vocals, guitar, keyboards) and Jellyfish (b. Kevin Nicholson, Tottenham, London, England; bass, vocals, keyboards), were the mainstay of the **New Wave Of British Heavy Metal** band Tooth. After playing in various other groups, the two reunited in 1989 for a jam session with various friends and session men. Within a year they had assembled a stable line-up with ex-Swamp Angels guitarist Dave Williams and former lighting engineer Pete Smith. After a few gigs and two demos they found ex-**Neil Christian** bassist Arthur Anderson to record/produce and mix an entire album in 24 hours. The resulting *So Join Mr Dreams* offered a marriage of **Doors**, **Motörhead** and **Hawkwind** influences. It found little favour in the UK but an audience emerged in Europe. Dejected after a tour of Holland fell through at the last moment in 1992, they entered the studio to record a new album with producer Brian Martin. The resultant *Lords So Strange R* was a much more ambitious project, featuring the debut of female backing vocalist Jazz J. Soon afterwards they broke up, which turned out to be a blessing in disguise. Absent from the music scene, they attracted a cult following in Spain and Germany, as well as in 'underground' magazines around the world. The group re-formed late in 1994 minus Jazz J and Smith, and after initial studio work, were joined by session drummer 'Chops'.

● ALBUMS: *So Join Mr Dreams* (Hawke Park 1991)★★★, *Lords So Strange R* (Hawke Park 1992)★★★.

● VIDEOS: *Of Perception* (1991).

Of The Heart, Of The Soul And Of The Cross: The Utopian Experience - P.M. Dawn

They may not have many friends in hardcore hip-hop circles (just ask KRS-1), but anybody who wilfully ignores this set is denying themselves a treat. Boosted by the hugely impressive singles, 'Reality Used To Be A Friend Of Mine' and the Spandau Ballet-sampling 'Set Adrift On Memory Bliss', PM Dawn fused pop sentiments with knowing lyrics in a manner that saw them draw comparisons to De La Soul and the Daisy Age Soul tag. However, Prince Be and DJ Minute Mix employed more than copycat tactics, with fully blown song structures that betrayed the former's musical heritage (his father was a member of Kool & The Gang).

- Tracks: *Intro; Reality Used To Be A Friend Of Mine; Paper Doll; To Serenade A Rainbow; Comatose; A Watcher's Point Of View (Don't 'Cha Think); Even After I Die; In The Presence Of Mirrors; Set Adrift On Memory Bliss; Shake; If I Wuz U; On A Clear Day; The Beautiful.*
- First released 1991
- UK peak chart position: 8
- USA peak chart position: 48

Of Thee I Sing

After **George S. Kaufman**'s uncompromising book for ***Strike Up The Band*** had been replaced by a less contentious one by Morrie Ryskind, the two writers collaborated on the libretto for this show which has been called 'the greatest of all American musicals'. It opened at the Music Box Theatre in New York on 26 December 1931, complete with a sharp and witty plot in which most American institutions, especially family life and politics, come in for their fair share of satirical attention. John P. Wintergreen (William Gaxton) and his prospective Vice-President, Alexander Throttlebottom (Victor Moore), have discarded issues such as home and foreign affairs, and are running for office on a ticket of LOVE. In fact, Wintergreen issues a statement that he will propose to his Mary (Lois Moran) in every one of the 48 states. They are elected to the White House with a landslide victory, but, like so many presidents that followed him, Wintergreen's future is threatened by an indiscreet dalliance with the fairer sex - in his case, Diana Devereaux (Grace Brinkley), the current Miss America. Impeachment looms, but Wintergreen keeps his job after Throttlebottom offers to marry the beauty queen because, under the Constitution: 'When the President of the United States is unable to fulfil his duties, his obligations are assumed by the Vice President.' Gaxton and Moore were marvellous, and went on to star in several other musicals together, including ***Anything Goes***, ***Leave It To Me!***, and ***Louisiana Purchase***. Once again, George and **Ira Gershwin** wrote a score that was both tuneful and entirely complementary to the action. Two of the songs matured into standards, 'Who Cares?' and 'Love Is Sweeping The Country', and the spirited 'Of Thee I Sing (Baby)' was also a hit at the time for **Ben Selvin**. The remainder of the score consisted of 'Wintergreen For President', 'Hello, Good Morning', 'The Illegitimate Daughter', and 'Because, Because'. As one of 29 new Broadway musicals that season, *Of Thee I Sing* enjoyed an excellent run of 441 performances, and returned two years later for a brief spell at the Imperial theatre. The show became the first musical to be awarded the prestigious Pulitzer Prize for Drama, although composer George Gershwin's music and name was omitted from the citation. Over the years, *Of Thee I Sing* was a leading candidate for revival in the US, especially at election time. When the Arena Stage in Washinton presented the show in November 1992, each patron received a voting slip in their programme. The running total was chalked on the back wall of the auditorium, and, even early on in the campaign, there was a hint of things to come, with the Clinton-Gore ticket regularly beating Bush-Quayle by about four to one.

Ofarim, Esther And Abi

Esther Ofarim (b. Esther Zaled, 13 June 1943, Safed, Israel) and Abraham Reichstadt (b. 5 October 1939, Tel Aviv, Israel) were a husband-and-wife team who shot to fame in their homeland during the early 60s. With a keen eye for the international market, Esther had represented Switzerland in the 1963 Eurovision Song Contest while the duo extended their appeal on the Continent via concert performances and foreign language recordings. An appearance on the high-rating *Eamonn Andrews Show* on UK television, in which Esther and Abi sang a novelty love duet, proved so popular that the song became an overnight smash. 'Cinderella Rockefella' (composed by **Mason Williams**) topped the British charts for three weeks in early 1968 and although the duo seemed likely one-hit-wonders they managed a successful follow-up with 'One More Dance'. The partnership subsequently broke up when their marriage was dissolved.

- ALBUMS: *2 In 3* (1968)★★, *Ofarim Concert - Live '69* (1969)★.

Off The Wall - Michael Jackson

The album that moved Jackson out of juvenile pop, even though the suit he wears on the cover belies his still tender years untouched by facial butchery. Is it really 20 years ago that, along with the Clash, Jackson was deemed OK? The Quincy Jones production was immaculate and totally sympathetic to the 90s sound. Virtually the whole album holds up, with a thumbs-down for 'Burn This Disco Down', but remember that this does contain the perfection of 'Rock With You', the angst of 'She's Out Of My Life', Paul McCartney's 'Girlfriend' and the abandon of 'Get On The Floor/Off The Wall'. Absolutely harmlessly brilliant.

- Tracks: *Don't Stop 'Til You Get Enough; Rock With You; Working Day And Night; Get On The Floor/Off The Wall; Girlfriend; She's Out Of My Life; I Can't Help It; It's The Falling In Love; Burn This Disco Down.*

- First released 1979
- UK peak chart position: 5
- USA peak chart position: 3

Offenbach

Progressive rock outfit originating from Quebec, Canada. The band were assembled in 1975 by Gerard Boulet (vocals, keyboards) and Breen Laboeuf (vocals, bass). Following the addition of Jean Gravel (guitar), John McGale (guitar) and Pierre Ringuet (drums), they signed to **A&M Records** in 1976. Debuting with *Never Too Tender*, they initially opted for English lyrics, which sounded rather wooden in their extended psychedelic, blues-based workouts. Realizing this, they switched to singing in French from *Offenbach* onwards. Changing labels to **RCA** in 1979 saw a swing towards an earthy R&B style, not that dissimilar to **Joe Cocker**. Failing to find an audience with this new direction, they started to incorporate wind instruments, extend the length of compositions and move into the domain of symphonic folk-rock.

- ALBUMS: *Never Too Tender* (A&M 1976)★★, *Offenbach* (A&M 1977)★★★, *Victoire D'Armour* (A&M 1978)★★★, *Traversion* (RCA 1979)★★★, *Encore* (RCA 1980)★★★, *Coup De Foudu* (RCA 1981)★★★.

Offitt, Lillian

b. 4 November 1938, Nashville, Tennessee, USA. On the evidence of her half dozen releases, Lillian Offit was a plain but lusty blues shouter, of small stature and commensurate talent. She was still attending college when she visited the offices of Nashboro Records in the hope of making a gospel record. Owner Ernie Young suggested that she try secular music, and 'Miss You So' was issued on Excello in 1957. It was successful enough for her to turn professional, and two further singles were issued, with diminishing success. In 1958 she moved to Chicago to become featured singer with the **Earl Hooker** band at Robert's Show Lounge. Through Hooker, she met Me London, owner of Chief Records, and cut her first record for the label in February 1960. 'Will My Man Be Home Tonight', heavily featuring Hooker's slide guitar, became a hit in the Chicago area. 'My Man I A Lover', recorded in May 1960, and 'Troubles' from a year later, repeated the downward curve of Excello releases. She left music to start a family, preventing her from joining the 1964 American Folk Blues Festival tour, her place taken by **Sugar Pie DeSanto**. She was last sighted in 1974 as part of the Streakers Rated-X Revue in St. Joseph, Michigan.

- ALBUMS: including *Chicago Calling* (1986)★★★.

Offramp - Pat Metheny

If it isn't jazz, what is it? Where do we place Metheny, notwithstanding his stature as a comparatively recent musical genius? This album is one of a dozen of his albums that came close to qualifying; his music is uplifting, emotional, clever and often breathtaking. 'Are You Going With Me' is the finest example of Metheny music: it slowly builds on a hypnotic beat until his guitar synthesizer is unleashed for a fitting climax. 'James' (dedicated to Mr. Taylor) demonstrates that beauty and simplicity can go together. Metheny has to be seen as one of the most important musical figures of the past 20 years.

- Tracks: *Barcorolle; Are You Going With Me; Au Lait; Eighteen; Offramp; James; The Bat (Part Two).*
- First released 1982
- UK peak chart position: did not chart
- USA peak chart position: 50

Offspring

Although they only found commercial fortune in the mid-90s, the Offspring had been a staple of the southern Californian punk community since 1984. Singer/guitarist Bryan 'Dexter' Holland (b. 29 December 1965) and bass player Greg Kriesel (b. 20 January 1965, Glendale, California, USA) announced their intention to form a band at a party where they heard **TSOL**'s *Change Today* for the first time. Kriesel then joined Manic Subsidal, with former Clowns Of Death guitarist Holland, plus Doug Thompson (vocals) and Jim Benton (drums). When Thompson was forced out, Holland took over vocals, while Benton was replaced by Clowns Of Death drummer James Lilja. A third Clowns Of Death member, guitarist Kevin 'Noodles' Wasserman (b. 4 February 1963, Los Angeles, California, USA), joined later. Manic Subsidal was rechristened the Offspring in 1985. Shows supporting the likes of Econo Christ and Isocraces followed, at an average of one performance every two months. Their debut single, 'I'll Be Waiting', was released on their own Black Records. However, by 1987 Lilja was losing interest in the band, and was replaced for a Las Vegas show by Ron Welty (b. 1 February 1971, Long Beach, California, USA; ex-FQX - Fuck Quality X-Rays). He joined them permanently in July 1987, ironically during an Offspring show supported by FQX, whom he had now abandoned. A demo was recorded in 1988 and touted around punk labels, but Offspring were initially forced to gain recognition by advertising in the classifieds of underground magazines *Flipside* and *Maximum Rock 'n' Roll*. These songs were lifted and placed on compilation cassettes and albums, spreading the group's name in the process. By March 1989 they were ready to record their debut studio album, recruiting **Dead Kennedys**, TSOL and **Iggy Pop** veteran Thom Wilson. Via a contract with Nemesis Records the world was at last able to hear the Offspring's unique cross-matching of hardcore with Middle Eastern guitar from chief songwriter Holland. A six-week national tour followed, though Noodles was stabbed during their Hollywood anti-nuclear benefit. The *Baghdad* EP bore witness to the group's progression, with a less self-consciously punk musical dialogue, and the notable absence of some of the cluttered tempo changes of their debut. It was their last record for Nemesis, however, and by 1992 they were in Brett Gurevitz's West Beach

Studio working on a new project for Epitaph Records (Gurevitz had initially rejected the band, as had practically every other underground label in the USA, only to change his mind on hearing a new demo tape). *Ignition*'s more relaxed pace, dropped in favour of bigger, memorable choruses, opened up Holland's lyrics to closer scrutiny. There was evident craftsmanship in songs such as 'Take It Like A Man' and 'No Hero', which concerned suicide. This reflected the sophistication of the music, with Holland's Arabic guitar breaks contrasting with Noodles' forceful blues licks. Its release coincided with individual academic success, with Kreisel finishing his finance degree, Welty his electronics degree and Holland taking his masters (he went on to complete his doctorate in molecular biology). In June they toured Europe for the first time with labelmates No FX, preceding a two-week domestic stint with the **Lunachicks** on which Noodles was temporarily replaced by his friend, Rob Barton, who also helped out on the following tour with Pennywise. The group's third album, *Smash*, was completed in February 1994 with Thom Wilson again producing. Ever more adventurous, this time Offspring combined punk with ska and hard rock, with a cover version of the Didjits' 'Killboy Powerhead' as a concession to their roots. 'What Happened To You' eloquently addressed the subject of hard drugs (to which so many of their So-Cal hardcore compatriots had fallen victim), while 'Something To Believe In' and 'Self-Esteem' were more detached and introspective than before. By the end of 1994 the album had achieved platinum status as the result of extensive touring with labelmates **Rancid** and Dutch hardcore band Guttermouth (now signed to Nitro Records, Holland and Kreisel's own label). By 1995 *Smash* was accredited with quadruple platinum sales, and their recording of the **Damned**'s 'Smash It Up', for the soundtrack of *Batman Forever*, was another major success. Much of 1995 was spent in dispute with their record company. *Ixnay On The Hombre* was well received in February 1997.

- ALBUMS: *Offspring* (Nemesis 1989)★★, *Ignition* (Epitaph 1992)★★★, *Smash* (Epitaph 1994)★★★, *Ixnay On The Hombre* (Columbia 1997)★★★.

OG (Original Gangster) - Ice-T

The hardest Tracey ever. Ice-T had a longer history than most on the west coast, having even appeared in an early 80s breakdancing film. His 'party rhymes' on earlier excursions saw him permanently walking the good taste tightrope, but this was his most forceful statement so far. The sustained intensity of his delivery was familiar, but there was greater finesse on display too. It was this set that formed the platform for his elevation to black spokesman of the 90s, and the first to provide real evidence of substance behind the stance.

- Tracks: *Home Of The Bodybag; First Impression; Ziplock; Mic Contract; Mind Over Matter; New Jack Hustler; Ed; Bitches 2; Straight Up Nigga; OG Original Gangster; The House; Evil E - What About Sex?; Fly By; Midnight; Fried Chicken; MVP's; Lifestyles Of The Rich And Infamous; Body Count; Prepared To Die; Escape From The The Killing Fields; Street Killers; Pulse Of The Rhyme; The Tower; Ya Shoulda Killed Me Last Year.*
- First released 1991
- UK peak chart position: 38
- USA peak chart position: 15

Ogada, Ayub

b. Nyahere, Kenya. Nyatiti (lyre) player Ayub Ogada first rose to fame in 1993 when he was invited to support **Peter Gabriel** on his extensive two-month tour of Europe. Before this point he had yet to release an album. He was quickly told that he needed something to support his presence, and recorded his debut over three days at the **Real Sounds** Studio, an album that duly became a major hit with critics. The roots of this fairytale stem from 1989, when Ogada was spotted busking on the London Underground by an employee of **WOMAD**. He was invited to perform in-between bands at a Cornish festival where he was 'field recorded' by enthusiastic Radio 1 disc jockey Andy Kershaw. Before this he had toured the USA with his medical student father before returning to finish his schooling in Kenya and taking up percussion, essentially because it was the most affordable contemporary instrument. He drummed for Kenyan band Black Savage for a year and a half, featuring on their sole album. From there he became a solo singer and guitarist working in a restaurant and leading dance classes at Nairobi's French Cultural Centre. He first came to the UK as part of Makonde, but their manager disappeared with the master tapes for an album and in 1979 he was forced to return to Kenya once again. There he formed African Heritage - a name also employed by a cultural complex that provided them with a recording contract in exchange for their performances at their restaurant. Eventually, Ogada became dissatisfied with percussion, and found the perfect instrument for his self-expression in the nyatiti, a versatile instrument easily adapted to both traditional and contemporary songwriting. African Heritage's growing infatuation with Western pop eventually saw him leave and, by chance, he found a major acting role in Robert Redford's *Out Of Africa* film. This inspired a thespian career, which also included the role of the Mau Mau leader in *The Kitchen Toto*, but after arriving in England he was denied the chance of an acting career by the Equity Union's intransigent membership policies, and instead, he sought a future in music once more. He returned to the drums to play with Nsimba Foggis's Taxi Pata Pata, but then took his nyatiti to the London underground system as a busker. This eventually resulted in the garlanded *En Mana Kuoyo* debut album of 1993. Sung entirely in his native Luo tongue, it included sympathetic assistance from Zak Sikkobe and David Oladunnil and confirmed the value of his application and persistence.

- ALBUMS: *En Mana Kuoyo* (Real World 1993)★★★.

Ogdens' Nut Gone Flake - The Small Faces

Having begun their career as the archetypal Mod band, the Small Faces latterly embraced traces of flower-power's whimsy. Astute enough not to sacrifice their identity, the quartet retained a distinctive perspective, as evinced by a string of superb pop singles, including 'Here Comes The Nice' and 'Itchycoo Park'. A sense of pop melody and adventurism culminated on this album which encompassed tongue-in-cheek fun ('Lazy Sunday') and passionate love songs ('Afterglow'). Steve Marriott's voice remains completely self-assured and the group's characteristic organ-based swell is often enhanced by P.P. Arnold's emotional backing vocals. Eccentric comedian Stanley Unwin narrates the concept suite 'Hapiness Stan', but the music is strong enough to withstand the novelty tag. *Ogdens' Nut Gone Flake* was the Small Faces' swan-song, at least until an ill-starred reunion, but it proved a fitting end to a golden era.

● Tracks: *Ogdens' Nut Gone Flake; Afterglow; Long Agos And Worlds Apart; Rene; Song Of A Baker; Lazy Sunday; Hapiness Stan; Rollin' Over; The Hungry Intruder; The Journey; Mad John; Happy Days Toy Town; Tin Soldier (live).*
● First released 1967
● UK peak chart position: 1
● USA peak chart position: 159

Ogholi, Evi-Edna

Even though there is frankly little competition, Evi-Edna Ogholi is widely recognized as the 'queen of Nigerian reggae'. Specializing in a cool, romantic style, sung in her native Isoko tongue, the sound is a little akin to the UK's **lovers rock** idiom. Ogholi began her career in the late 80s. A contract with Polydor Nigeria produced *Happy Birthday* in 1989, but it was not successful enough for her contract to be renewed. She recovered her equilibrium, however, and within a few months had re-established her reputation throughout West Africa. A national tour of Nigeria followed, sponsored by the Pepsi soft drink company.

● ALBUMS: *Happy Birthday* (Polydor Nigeria 1989)★★.

Oh Mercy - Bob Dylan

Dylan has been written off many times, and yet he can and will always come back and surprise us with another tremendous album. Much credit is given to producer Daniel Lanois, but don't forget, a producer cannot do much with pencil shavings. Some of Dylan's most cryptic statements are on this album. He was always better as a romantic than as a protest folkie, and the less obscure his lyrics become, the more he opens his heart. Take, for example, the simple 'Where Teardrops Fall'. Alternatively, the brilliant twist in the tail, 'Most Of The Time', is the deepest: 'Don't even remember what her lips felt like on mine, most of the time'.

● Tracks: *Political World; Where Teardrops Fall; Everything Is Broken; Ring Them; Man In The Long Black Coat; Most Of The Time; What Good Am I?; Disease Of Conceit; What Was It You Wanted; Shooting Star.*
● First released 1989
● UK peak chart position: 6
● USA peak chart position: 30

Oh! Calcutta!

A musical revue, devised in 1969 by Kenneth Tynan, the drama critic, and literary manager of Britain's National Theatre for 10 years, *Oh! Calcutta!* is rarely discussed in theatrical reference books. One of the excuses given for its omission is that it was not very good; but the main reason is surely that in most of the sketches the artists appear in the nude, and perform simulated sex acts. Tynan recruited **John Lennon**, Samuel Beckett, Jules Feiffer, Joe Orton, Sam Shepard, and others, to write material that reflected the sexual revolution that was taking place in the 'swinging sixties'; music and lyrics were credited to Open Window. The show opened in New York in June 1969 at the off-Broadway Eden Theatre, and was such a success that within a few months it was promoted to Broadway, where it stayed for 1,314 performances. The 1970 London production, taking advantage of the abolition of theatre censorship in 1968, ran for 3,918 performances. However, that impressive total paled in comparison with the 1976 Broadway revival which notched up an incredible total of 5,852. For many years that production was in second place in the Broadway long-running stakes, just behind ***A Chorus Line*** (6,137), but was overtaken by **Andrew Lloyd Webber**'s ***Cats*** late in 1996. More than 20 years after its inception, *Oh! Calcutta!* continues to be controversial. In 1991, a judge in Chattanooga, Tennessee, overruled local officials and allowed the show to go on in a city-owned theatre. In both London and New York, its prolonged existence was often attributed to the patronage of visiting Japanese businessmen, so it was somewhat ironic that an American production opened in Tokyo in 1993 - albeit with some concessions involving partial body stockings and body paint.

Oh, Boy!

This was the second musical comedy to be written by the young Anglo/American team of **Jerome Kern** (music), **Guy Bolton** (book), and **P.G. Wodehouse** (book and lyrics), and their first to be presented at the the tiny **Princess Theatre** in New York. When *Oh, Boy!* opened there on 20 February 1917, it blew like a wind of change through the cobwebs of operetta that were hanging around most of the other Broadway shows. It was a jolly, contemporary production, unpretentious and thoroughly entertaining. There were elements of farce, too - people did seem to enter and leave through windows rather a lot - but the story was really about George Budd (Tom Powers). His main problem is to prevent his guardian, Aunt Penelope (Edna May Oliver), from discovering that he has just got married to Lou Ellen (Marie Carroll). If she does - there goes his allowance. When they learn of her imminent arrival, the newlyweds decided to part for a time - Lou Ellen's parents have not been informed of the situation either - and from that moment on, a series of complicted events ensues, during which Tom rescues the lovely actress, Jackie Sampson (Ann Wheaton), from the clutches of an amorous Judge Carter ('Tootles' to her), who eventually turns out to be his (Tom's) father-in-law, and Aunt Penelope gives the happy couple (George and Lou Ellen) her blessing while under the influence of a glass of spiked lemonade. The cast played it all with great style, aided by a marvellous score that included the romantic couple's naive and wistful 'You Never Knew About Me' ('I'd have let you feed my rabbit/Till the thing became a habit, Dear!/But I never knew about you/Or what might have been/And you never knew about me.'). Jackie and Tom's best chum, Jim (Hal Forde), combined on another of the best numbers, 'Nesting Time In Flatbush', but there was not a dud among the rest of the bunch, which included 'Ain't It A Grand And Glorious Feeling', 'Be A Little Sunbeam', 'Every Day', 'The First Day Of May', 'FlubbyDub, The Cave Man', 'Land Where The Good Songs Go', 'A Pal Like You', 'Words Are Not Needed', 'An Old-Fashioned Wife', and 'A Package Of Seeds.' Another of the songs, 'Till the Clouds Roll By', became popular through recordings by Ann Wheaton with James Harrod, the Prince's Orchestra, and Vernon Dalhart. The tremendous success of *Oh, Boy!*, which ran for 475 performances, meant that the next Kern-Bolton-Wodehouse show, ***Leave It To Jane***, which was originally intended for the Princess, had to be diverted to the much larger Longacre Theatre. In 1919, when the show was presented in London, it was retitled *Oh, Joy!*, and starred Beatrice Lillie in her first book musical. The title *Oh, Boy!* did eventually go up in lights in London's West End 60 years later, when a show starring pop stars such as **Joe Brown**, **Shakin' Stevens**, and **Alvin Stardust** that was based on the television show, played the Astoria Theatre.

Oh, Joy!

(see ***Oh, Boy!***)

Oh, Kay!

This show provides the perfect argument for those who believe that 'they don't write them like that any more'. **George** and **Ira Gershwin** introduced four of the their all-time standards in *Oh, Kay!* which opened at the Imperial Theatre in New York on 8 November 1926, and the rest of the score was in the same class. **Guy Bolton** and **P.G. Wodehouse**, fresh from their successes with **Jerome Kern**, wrote the book in which the Kay of the title (**Gertrude Lawrence** in her first Broadway book musical) helps her hard-up ducal brother (Gerald Oliver Smith) - a bootlegger - illegally to import alcoholic beverages into the USA. They stash the booze on the Long Island estate of young and wealthy Jimmy Winter (Oscar Shaw), who is normally away and too busy enjoying himself at various shindigs to notice their comings and goings. However, when he returns, complications ensue, and Kay actually has to take a job in the household for a time, before Jimmy - cold sober - rejects his legion of admirers and decides to marry his 'Dear Little Girl'. Although not one of the hits from the show, it was a charming number, which **Julie Andrews** reprised in the Gertrude Lawrence biopic, ***Star!*** (1968). Kay and Jimmy's romance can only flourish, of course, after the two lovers have duetted on 'Maybe' and 'Do, Do, Do', and danced the night away with 'Clap Yo' Hands'. A more poignant moment occurs when, disguised as a housemaid, Kay 'meditates musically' - as Ira Gershwin put it - with the tender ballad, 'Someone To Watch Over Me'. 'Fidgety Feet' was another lively number by the two Gershwin brothers, but 'Oh, Kay!' and 'Heaven On Earth' both had lyrics by **Howard Deitz** who helped out when Ira Gershwin was ill. Victor Moore, one of America's favourite funny-men, returned to Broadway for the first time in 15 years in *Oh, Kay!*, and the cast also included Harland Dixon, Marion and Madeleine Fairbanks, Gerald Oliver, and Sascha Beaumont. The show ran for 256 performances, and Gertrude Lawrence recreated her role in the 1927 London production which lasted for six months. *Oh, Kay!* was revived off-Broadway in 1960, and was back in a main house, the **Richard Rodgers** Theatre, in 1990. The latter production, which started out at the Goodspeed Opera House in 1989, moved the show's location from Long Island to Harlem, and included an all-black cast. It closed after 77 performances, and producer David Merrick's attempt to restage it ended during previews. A reasonably successful West End revival was mounted in 1974, and 10 years later the show was a big hit when it played a season in England at the Chichester Festival Theatre, with the highly acclaimed Michael Siberry as Jimmy.

Oh, Lady! Lady!!

Another of the celebrated **Princess Theatre** shows with a score by **Jerome Kern** and **P.G. Wodehouse**, and a book by Wodehouse and **Guy Bolton** It opened at the tiny theatre in New York on 1 February 1918, and proved to be the last really successful show that the team wrote together. This time the plot centres on the well-to-do Long Island home belonging to the parents of Mollie Farrington (Vivienne Segal). She is about to marry Willoughby 'Bill' Finch (Carl Randall), that is until May Barber (Carroll McComas) turns up and announces that, in the past, she and Bill have been more than just good friends. Mollie is aghast: could Bill really have a female skeleton in his closet? Actually, it's not Bill that May is after at all, but Mollie's parents' jewels. All ends happily when May is apprehended by Bill's associate (and former crook), Spike Hudgins (Edward Ebeles). A thoroughly entertaining score contained no immediately identifiable hits, although Kern's music and Wodehouse's lyrics were far superior than those of their contemporaries - always relevant to the libretto - and continually pushing musical comedy forward. The songs included 'Before I Met You', 'Dear

Old Prison Days', 'Do Look At Him', 'Do It Now', 'I'm To Be Married Today', 'It's A Hard, Hard World For A Man', 'Little Ships Come Sailing Home', 'Moon Song' 'Not Yet', 'Our Little Nest', 'A Picture I Want To See Of You', 'Some Little Girl', 'Waiting Round The Corner', 'You Found Me And I Found You', and 'Greenwich Village'. The latter number was featured in a spectacular rooftop sequence set in that New York location. One song was discarded during rehearsals because it was not considered suitable for Vivienne Segal's voice. It almost got to Broadway via *Zip Goes A Million* in 1919, but eventually had to wait until 1927 before it was introduced to the world by **Helen Morgan** in the magnificent ***Show Boat***. The song in question was 'Bill'. Even without it, *Oh, Lady! Lady!!* had an excellent run of 219 performances.

Oh, What A Lovely War!

This 'British musical entertainment' started out at the Theatre Royal, Stratford East in March 1963 before transferring to Wyndham's Theatre on 29 June that year. The cast consisted mainly of members of the Theatre Royal's 'repertory company', such as George Sewell, Avis Bunnage, Brian Murphy, Victor Spinetti, *et al.* Some of them collaborated with librettist Charles Chilton on the book, which purported to reflect the misery and sheer waste of human life during World War I from the coercive recruitment methods ('We Don't Want To Lose You, But We Think You Ought To Go') to the grim reality of the trenches. This was achieved in an intelligent and humorous fashion by the use of more than 20 popular songs of the period, such as 'Your King And Country Need You', 'I'll Make A Man Of You', 'Goodbye ee', 'When This Lousy War Is Over', 'Hush, Here Comes A Whizzbang', 'Belgium Put The Kibosh On the Kaiser', 'Keep The Home Fires Burning', 'I Want To Go Home', and **Jerome Kern**'s lovely ballad 'They Didn't Believe Me'. Although some aspects of what started out at Stratford as a bitter anti-war tract were softened somewhat for West End audiences, the message remained loud and clear, and *Oh, What A Lovely War!* continued to spell it out for more than two years, during which time it won the *Evening Standard* Award for best musical. The appeal proved not to be so great in America, although Victor Spinetti won a **Tony Award** for best supporting actor, and the show folded after three and a half months. The 1969 film, directed by Richard Attenborough, adopted a different, star-studded approach. A rare revival of *Oh, What A Lovely War!* was presented by the UK National Youth Theatre in 1994 at the Bloomsbury Theatre in London. Four years later, exactly 35 years after the show's Stratford East premiere, a Royal National Theatre production, directed by Fiona Laird, embarked on a UK tour.

Ohio Express

Key players in the bubblegum trend of the late 60s, the Ohio Express evolved from the Mansfield, Ohio, USA-based group Rare Breed in 1967. The group consisted of Joey Levine (lead vocals), Dale Powers (lead guitar), Doug Grassel (rhythm guitar), Jim Pflayer (keyboards), Dean Krastan (bass) and Tim Corwin (drums). Their first single, 'Beg, Borrow And Steal', had originally been recorded by the group under its old moniker in 1966 before it was reissued the following year by **Cameo Records**. There the group teamed up with producers **Jerry Kasenetz** and **Jeff Katz**, and reached number 29 in the autumn of 1967. A second Cameo single to chart was 'Try It', a song penned by Levine that was later covered by the **Standells**. In 1968 the Ohio Express signed with Neil Bogart's Buddah Records and released the bubblegum 'Yummy Yummy Yummy', which became their biggest hit, reaching the Top 5 on both sides of the Atlantic. By the end of 1969 they had charted on six more occasions, the final time with 'Sausalito (Is The Place To Go)', sung by **Graham Gouldman**, later of **10cc** fame. The Ohio Express released six albums, of which only *Ohio Express* and *Chewy Chewy* made any real impact on the US charts. The group carried on until 1972; Levine formed **Reunion** in 1974.

● ALBUMS: *Beg, Borrow And Steal* (Cameo 1968)★★, *Ohio Express* (Pye 1968)★★★, *Salt Water Taffy* (1968)★★, *Chewy Chewy* (Buddah 1969)★★★, *Mercy* (1969)★★.

● COMPILATIONS: *Very Best Of The Ohio Express* (1970)★★★.

Ohio Knox

Ohio Knox was formed in 1972 in Los Angeles, California, USA, by Peter Gallaway (vocals, guitar; ex-**Fifth Avenue Band**) and also consisted of the session musicians Paul Harris (keyboards), Ray Neopolitan (bass) and Dallas Taylor (drums; ex-**Clear Light** and **Crosby, Stills, Nash And Young**). *Ohio Knox* featured the same lightweight pop rock of the singer's previous band and bore an obvious similarity to the work of **John Sebastian**. Galloway started a solo career when Harris and Taylor joined **Stephen Stills**' band, **Manassas**.

● ALBUMS: *Ohio Knox* (Reprise 1971)★★★.

Ohio Players

Formed in Dayton, Ohio, USA, in 1959, this multi-talented unit originated from three members of the Ohio Untouchables, Leroy 'Sugarfoot' Bonner, Clarence 'Satch' Satchell and Marshall Jones. They forged a reputation as a powerful instrumental group by providing the backing to the **Falcons**, whose R&B classic 'I Found A Love' (1962) featured singer **Wilson Pickett**. The Players began recording in their own right that same year, but did not achieve a notable success until the following decade when they embarked on a series of striking releases for the Westbound label after brief sessions for both Compass and **Capitol Records**. The group's experimental funk mirrored the work **George Clinton** had forged with **Funkadelic** for the same outlet and in 1973 the septet - Bonner, Satchell, Jones, Jimmy 'Diamond' Williams, Marvin 'Merv' Pierce, Billy Beck and Ralph 'Pee Wee' Middlebrook - enjoyed a massive R&B smash with the irrepressible 'Funky Worm'. The Players later switched to **Mercury** where their US hits included 'Fire' (1974) and 'Love Rollercoaster' (1975), both of which topped the soul and pop charts. 'Who'd She Coo?' became the group's last substantial hit the following year and although success did continue throughout the rest of the 70s, their releases grew increasingly predictable. The group had become renowned for their sexually explicit album covers, suggesting the possibilities of a jar of honey, or depicting macho males dominating scantily clad subservient females - and vice-versa. However, their musical credibility was such that their version of 'Over The Rainbow' was played at **Judy Garland**'s funeral. Williams and Beck left the line-up in 1979 to form a new group, Shadow. A reshaped Ohio Players recorded throughout the 80s, and scored a minor soul hit in 1988 with 'Sweat'. They have continued touring into the 90s.

● ALBUMS: *First Impressions* (1968)★★, *Observations In Time* (1968)★★, *Pain* (Westbound 1972)★★★, *Pleasure* (Westbound 1973)★★★, *Ecstasy* (Westbound 1973)★★★, *Skin Tight* (Mercury 1974)★★, *Climax* a collection of out-takes (Westbound 1974)★★, *Fire* (Mercury 1974)★★★★, *Honey* (Mercury 1975)★★★★, *Contradiction* (Mercury 1976)★★★, *Angel* (Mercury 1977)★, *Mr. Mean* (Mercury 1977)★★, *Jass-Ay-Lay-Dee* (Mercury 1978)★★, *Everybody Up* (Arista 1979)★★, *Tenderness* (Boardwalk 1981)★★, *Ouch!* (Epic 1982)★★, *Graduation* (Air City 1985)★★.

● COMPILATIONS: *Ohio Players Greatest Hits* (Westbound 1975)★★★, *Rattlesnake* (Westbound 1975)★★, *Ohio Players Gold* (Mercury 1976)★★★★, *Ohio Players* (Capitol 1977)★★, *The Best Of The Westbound Years* (Westbound 1991)★★★, *Orgasm* (Westbound 1993)★★★, *Funk On Fire: The Mercury Anthology* (Mercury 1997)★★★, *Greatest Hits* (Spectrum 1998)★★★.

Ohman, Phil

b. 1896, USA, d. 1954, Santa Monica, California, USA. Before setting up his own dance band, Ohman was the co-leader of the Arden-Ohman Orchestra with Victor Arden. They also shared the same musical skill, and would often perform together as a piano duo and as featured musicians in Broadway musicals. They released a number of records together, and were regulars on radio shows of the late 20s and early 30s. When the partnership broke up Ohman moved to the west coast and formed his own band, a 12-piece orchestra to back his ever popular compositions. These included 'Lazy Rolls The Rio Grande', 'The Cowboy And The Senorita', 'Dream Awhile', 'Strawberry Samba', 'Zilda', 'Each Time You Say Goodbye', 'Only One' and 'The Girl With The High Button Shoes'. They recorded extensively, holding contracts at various times with Edison, **Victor**, **Columbia** and **Brunswick Records**. Ohman also wrote a great deal for films and radio, performing regularly at the Hollywood Mocambo, where many of the film industry's starlets gathered. He continued to remain active as a bandleader until his death in 1954.

Ohrlin, Glenn

b. 26 October 1926, Minneapolis, Minnesota, USA. Ohrlin's father was a Swedish immigrant, and his mother's parents were from Norway. Apart from learning basic tunes and songs, and guitar technique, Glenn wanted to be a horse rider. At the age of 14, Ohrlin's family moved to California, and two years later he left home to go to Nevada to work in rodeo. He also worked on ranches throughout the West, and served in the US Army from 1945-46. After World War II, Ohrlin continued to absorb musical influences, including Flamenco guitar style, and traditional songs, learned from Mexican cowboys. He continued riding, both bareback and saddle, and, in September 1954, he and his wife moved to Mountain View, Arkansas to raise cattle. Later still, in 1960, having realized that some of the songs he was singing were important from a historical perspective, he began to collect songs from his friends and relations. Many of these were recorded in the field during the mid-60s. In April 1963, Glenn played at a Mountain View Festival, organized by the Rackensack Folklore Society. In September of the same year, Ohrlin travelled to Memphis, Tennessee, to play on the coffee house circuit. This, however, did not inspire any great reaction on the part of the music listening public at the time. He made his last rodeo ride in October 1963, at Andalusia, Alabama, and in less than three months made his debut recording, *Glenn Ohrlin*, in Illinois, in December 1963. It appeared on the University of Illinois Campus Folk Song Club Records label. The recording featured some of the songs performed at the University Folk Song Club on 14 December 1963, with other tracks taken from recordings made between 13 December and 16 March 1964. Glenn had already been recorded by Bruce Jackson during the summer of 1964. Between 1965-66, Ohrlin collected and recorded a number of performers throughout the states of Arkansas, Minnesota, and North Dakota. The material ranged from unaccompanied works (some with guitar and fiddle), to material sung in Swedish and Norwegian. *The Hell-Bound Train* contained tracks from the concert recorded in 1963-64, at the Campus Folksong Club.

● ALBUMS: *The Hell-Bound Train - Glenn Ohrlin At The Campus Folksong Club* (1964)★★★, with other artists *The Midwinter Festival Of Traditional Music* (1970)★★, *The Wild Buckaroo* (1983)★★★, with other artists *Roots Of Country Music* (1988)★★★. Other recorded works held in sound archives at Indiana University: *Glenn Ohrlin At The Indiana University Folksong Club* (1964)★★, *Glenn Ohrlin At The Illinois Folksong Club* (1964)★★★, *Glenn Ohrlin At The Indiana Folksong Club* (1964)★★, *Glenn Ohrlin At The Campus Folksong Club* (1968)★★, *The Hell-Bound Train: A Cowboy Songbook* (1973)★★★.

● FURTHER READING: *Hell-Bound Train: A Cowboy Song*, Glenn Ohrlin.

Oi Polloi

This Scottish punk band were formed in Edinburgh in the early 80s, immediately gaining a reputation within both the anarchist and skinhead movements (their name, more than their actual music or attitudes, allied them to the nascent Oi! scene gathering pace in England). Although similarly influenced by the football terrace chanting aesthetic displayed by bands such as **Sham 69** and the **Cockney Rejects**, Oi Polloi quickly proved themselves to be more deft both in terms of song construction and ideology than the Oi! bands. Acutely socially aware, emphasizing a strong anti-racist, anti-homophobic, pro-environmental stance, their only constant member through five albums of searing protest was Deek Allan (vocals). By 1990's grim manifesto, *In Defence Of Our Earth*, they had moved to the WOW Records label, also the home of **Blaggers ITA**. This was arguably their most compelling release, earning deserved respect from the anarchist/hardcore fraternity and some grudging reviews from a mainstream media who had effectively ignored the band up to this point.

● ALBUMS: *Unlimited Genocide* split album with AOA (1986)★★, *Skins 'N' Punks II* split album with the Betrayed (Oi! 1987)★★, *Mad As Fuck (Don't You Think?)* split album with Toxic Ephex (Green Vomit 1987)★★, *Unite And Win* (Oi! 1988)★★★, *In Defence Of Our Earth* (WOW 1990)★★★.

● COMPILATIONS: *Outraged By The Atomic Menace* (WOW 1991)★★★, *Live* (Released Emotions 1993)★★.

Oingo Boingo

An eight-piece band from Los Angeles, California, USA, Oingo Boingo's prolific, if unspectacular, career has always been centred on the compositional skills of leader Danny Elfman. Their early recordings for **A&M Records** were mainly synthesizer-led songs accompanied by a three-piece horn section, and many compared them to a 'west coast **Devo**'. They developed their sound, however, and on *Nothing To Fear*, for example, they attempted to achieve commercial recognition with electronic funk. *Good For Your Soul*, produced by Robert Margouleff, was more effective and included the notable 'Wake Up (It's 1984)', although too many of the band's songs remained slight and insubstantial. Elfman's solo debut, *So-Lo*, on which other members of the band played, gave prominence to his sometimes grandiose vocals and lyrical themes, but made little impression on the charts or the critics. *Dead Man's Party* anticipated Elfman's future solo career with material suited to film soundtracks (most obviously on 'Weird Science', which accompanied the movie of the same name and was released as a single). With forceful songs such as 'Help Me' and 'Stay', many see *Dead Man's Party* as Oingo Boingo's finest hour. *Boi-ngo* retreated to a more experimental stance, offering an intricate but difficult listening climate, in which instruments vied with each other and stereo effects in an aural collage, but not one destined for repeated listening. In the 90s Elfman concentrated increasingly on film and television soundtrack work, finding particular success with *Batman*, *The Nightmare Before Christmas*, *Edward Scissorhands*, *Dick Tracy* and *The Simpsons*. Despite this, he has continued to return to the Oingo Boingo format, releasing a double live album before a new studio set, *Dark At The End Of The Tunnel*, in 1990.

● ALBUMS: *Oingo Boingo* mini-album (IRS 1980)★★, *Only A Lad* (A&M 1981)★★, *Nothing To Fear* (A&M 1982)★★, *Good For Your Soul* (A&M 1983)★★, *Dead Man's Party* (MCA 1985)★★★, *BOI-NGO* (MCA 1987)★★, *Boingo Alive: Celebration Of A Decade 1979-1988* (MCA 1988)★★, *Dark At The End Of The Tunnel* (MCA 1990)★★.

Solo: Danny Elfman *So-lo* (MCA 1984)★★, *Music For A Darkened Theatre* (MCA 1990)★★.

● COMPILATIONS: *Skeletons In The Closet: The Best Of Oingo Boingo* (A&M 1989)★★, *Farewell* (A&M 1996)★★★.

● VIDEOS: *Farewell* (A&M Video 1996).

Oisin

This Irish folk group featured Geraldine MacGowan (vocals, bodhran), and Anne Conroy (accordion). For *Winds Of Change*, on Tara Records, was largely credited to MacGowan and Conroy but were supplemented by **Davy Spillane** (uillean pipes, low whistle), Tom McDonagh (bouzouki), Brian O'Connor (flute, whistle), Maire Bhreathnach (fiddle), Gerry O'Connor (fiddle), Steve Cooney (bass, synthesizer), Noel Bridgeman (percussion), and Shay MacGowan (vocals, guitar).

● ALBUMS: *Oisin* (1976)★★★, *Bealoideas* (1979)★★★★, *Over The Moor To Maggie* (1980)★★★★, *The Jeannie C* (1983)★★★, *Winds Of Change* (1987)★★★.

OK Computer - Radiohead

Having seemingly peaked with 1995's *The Bends*, **Radiohead** emerged two years later with a spiky and 'difficult' collection of songs far removed from the epic rock of the previous album. Eschewing the easy option of grafting stadium choruses onto every track, *OK Computer* is an album of distorted guitars and eerie atmospherics, welded together by Thom Yorke's acutely modern lyrics. The album's first single, 'Paranoid Android', perfectly encapsulated the band's new agenda: a stunning tri-part song whose aura of restlessness is captured by its thrilling musical adventure. With this album, Radiohead dragged rock music kicking and screaming into the late 90s.

● Tracks: *Airbag; Paranoid Android; Subterranean Homesick Alien; Exit Music (For A Film); Let Down; Karma Police; Fitter Happier; Electioneering; Climbing Up The Walls; No Surprises; Lucky; The Tourist.*

● First released 1997

● UK peak chart position: 1

● USA peak chart position: 21

OK Jazz

(see **Franco**)

OK Jive

A quintet of Ruby Jive, Lee Partis, Datsun Cherry, Bavon Wayne Wayne and 'Chopper', OK Jive made a brave attempt to conquer the charts in the early 80s with their brand of 'Congo Pop'. The group was formed after the demise of the Plymouth, Hampshire, England group Cha-Cha Rhythms Kings. A conscious attempt to translate Afro-pop traditions such as highlife, rumba and cha-cha for an English audience, their debut single, 'To You', was released on their own Frenzy Records in 1981. Although they attracted a good deal of early press (photographs showed them wearing exotic clothes in front of leopard skin backdrops) the experiment failed and they returned to obscurity after a handful of small-scale releases and a single session for Radio 1 disc jockey Richard Skinner.

Okasili, Martin

b. *c.*1966, London, England. Only the second prominent black Irish musician (he grew up in Craigavon, Northern Ireland) to come to mainstream attention following **Phil Lynott**, Martin Okasili set about making amends by titling his debut album *The Invisible History Of The Black Celt*. As he says, 'Being black (there) meant that I was a complete outsider. The nationalist and loyalist communities are so polarised and have invested so much in their own cultures that there's very little room for people who don't fit in a neat pigeonhole.' He was signed by **WEA Records**' A&R general manager Mickey D in 1996 after first seeing him two years earlier. He made his debut with the single, 'Survival Technique', which like his debut album was released in July. Both revealed an artist coming to terms with his roots, the album in particular moving from wild soul to rock and traditional Celtic folk. The most important component, however, was Okasili's resonant lyrics, establishing a storytelling approach to his ideas which managed to convey both maturity and passion.

● ALBUMS: *The Invisible History Of The Black Celt* (WEA 1996)★★★.

OKeh Records

One of the earliest labels to record black music, OKeh was founded by Otto Heineman in 1916 as a producer of all kinds of music. Its ethnic European music catalogue was especially strong. In 1920 the label launched the race music recording industry, when its musical director Fred Hagar hired songwriter Perry Bradford to produce 'Crazy Blues' by **Mamie Smith**. It was a massive hit in the black community and other labels soon followed the lead of OKeh. To market records to the black audience, the company coined the name 'race music' in its publicity. There was another first in 1923 when Hager's assistant **Ralph Peer** recorded performances by country music performer **Fiddlin' John Carson** in Atlanta, Georgia. Although it was sold to **Columbia** in 1926, OKeh remained the leading blues and jazz label of the 20s, recording tracks by **Louis Armstrong**, **Lonnie Johnson**, and many others. However, in common with the rest of the record business, its activities were drastically curtailed during the Depression, although **Bessie Smith** recorded for the label in 1933. After a hiatus for several years, OKeh was revived in 1940 as a home for R&B music, and in 1951 had a big hit with **Johnnie Ray**'s 'Cry'. Later OKeh artists included **Chuck Willis**, **Big Maybelle**, and **Screaming Jay Hawkins**, but by the early 60s the label was virtually moribund. In 1962, producer **Carl Davis** was put in charge of A&R for OKeh and working out of Chicago revived the label's fortunes while producing a number of soul music hits by such artists as **Billy Butler**, **Walter Jackson**, **Major Lance**, and the **Vibrations**. OKeh lost its major asset with the departure of Davis in 1965, but the label managed to linger on until 1970, before it closed its doors. The label was ressurrected once more in the 90s, issued via **Epic Records**. One of the label's most interesting prospects are funk/rappers **G. Love And Special Sauce**.

● COMPILATIONS: *The OKeh Rhythm & Blues Story 1949-57* (Epic 1994)★★★★.

Okey Dokey Stompers

British blues band the Okey Dokey Stompers were formed in Dagenham, Essex, England, in September 1992 from the ashes of the Corn Beef City Blues Band and the Impossibles. Comprising Stevie 'Young Blood' Cook (lead guitar), 'Automatic' Nick Nichols (vocals, harp), Gary 'Reverend Coco' Choules (bass), Johnny 'Boy' (keyboards) and 'Marky' Mark Ward (drums), members had also taken part in gigging bands such as Big Joe Louis, the Hoods and Night Prowler. Of these former incarnations, the Impossibles earned the greatest notoriety, as finalists in the Best Of British Blues competition sponsored by Banks Brewery in 1990/1. As the Okey Dokey Stompers the band played a shattering 400 gigs in their first two years, with a sound located somewhere between Texas and west coast rhythm and blues. A strong following for their energetic live shows led to the recording of a debut CD, *Dangerman Blues*, which was distributed by Hot Shot Records.

● ALBUMS: *Dangerman Blues* (Dyna-might 1994)★★★, *I Told You So* (Dixiefrog 1994)★★★, *World Wide Open* (Provogue 1995)★★★, *Hurry On Home* (Philo 1995)★★★.

Okie From Muskogee - Merle Haggard

A chance remark on **Merle Haggard**'s tour bus led to him writing the anthem against draft-dodgers and hippies, 'Okie From Muskogee'. Was it for real or was it a parody? We will perhaps never know, but right-wing country fans were delighted to have a song that articulated their feelings. Haggard sided with blue-collar America on 'Working Man Blues', and country fans loved his songs about prison - 'Sing Me Back Home', 'Mama Tried', 'Branded Man' and 'I'm A Lonesome Fugitive' (Haggard had been in the audience when **Johnny Cash** played San Quentin). As John Stewart said in '18 Wheels', 'Eight track's playing me "Silver Wings", Like a razor's edge, Merle Haggard sings.'

- Tracks: *Opening Introduction And Theme; Mama Tried; No Hard Times; Silver Wings; Swinging Doors; I'm A Lonesome Fugitive; Sing Me Back Home; Branded Man; In The Arms Of Love; Workin' Man Blues; Introduction To Hobo Bill; Hobo Bill's Last Ride; Billy Overcame His Size; If I Had Left It Up To You; White Line Fever; Blue Rock; Okie From Muskogee.*
- First released 1970
- UK peak chart position: did not chart
- USA peak chart position: 46

Oklahoma! (film musical)

The show that opened on Broadway in 1943, and is credited with being a significant turning point in the history of the musical theatre, was transferred to the screen in the less than glorious Todd-AO widescreen process in 1955. The skilful integration of **Richard Rodgers** and **Oscar Hammerstein II**'s wonderful songs into the sentimental but sincere story for which the stage production was so rightly admired, was equally impressive in this celluloid version. The action takes place just after the turn of the century, on and around a ranch in the Oklahoma Territory, where Laurey (**Shirley Jones**) lives with her Aunt Eller (**Charlotte Greenwood**). The handsome and decent Curly (**Gordon MacRae**) and the evil-looking and devious Jud (Rod Steiger) both want to take Laurey to the 'box social'. Her decision to spite Curly (with whom she actually wants to go) by accepting Jud's invitation, sets off a train of events that culminates in Jud's death, for which Curly is immediately blamed, but just as swiftly exonerated. Jones and MacRae were perfect together, and the supporting cast was exceptionally fine, with **Gene Nelson** as Will Parker and Gloria Grahame as his girlfriend Ado Annie, who 'just cain't say no'. Eddie Albert played a travelling pedlar-man, Ali Akim, whose indiscriminate use of a kissing technique known in his native country as 'A Persian Goodbye', results in a shotgun wedding. Other parts were taken by James Whitmore, Marc Platt, Barbara Lawrence and Roy Barcroft. Dancers James Mitchell and Bambi Lynn were stunning in the ballet sequence to the music of 'Out Of My Dreams'. Most of the rest of Rodgers and Hammerstein's rich and varied score was retained, and included all the favourites such as 'Oh, What A Beautiful Mornin'', 'The Surrey With The Fringe On Top', 'Kansas City', 'I Cain't Say No', 'Many A New Day', 'People Will Say We're In Love', 'Poor Jud Is Dead', 'The Farmer And The Cowman', 'All Er Nothin'', and the rousing 'Oklahoma'. Choreographer **Agnes de Mille** and musical arranger **Robert Russell Bennett** adapted their original stage work for the film, and Russell Bennett, together with Jay Blackton and **Adolph Deutsch**, won Oscars for 'scoring of a musical picture'. It was photographed in Technicolor and produced for Magna by Arthur Hornblow Jnr. The director was Fred Zinnemann. Sonya Levian and William Ludwig's screenplay was adapted from the original libretto by Oscar Hammerstein II, which was based on Lynn Riggs' play *Green Grow The Lilacs.*

Oklahoma! (stage musical)

If one show can be said to mark the turning-point in the history of the American musical theatre then it must be *Oklahoma!* Although many of the trend-setting features of the show had been tried before, sometimes successfully, never before had such features as a ballet sequence and a serious plot been blended so well into a production that had great dramatic merit and yet was filled with many wonderful songs. Set in the early years of the 20th century, as a section of Indian territory is about to become the state of Oklahoma, the story traces the love lives of two contrasting couples, Curly and Laurey, and Will Parker and Ado Annie. Conflict between farmers and cowmen, a staple of western films, provided drama as did the personal struggle for Laurey between Curly and Jud Fry, a disreputable farmhand who is finally killed in a knife fight with Curly. An on-stage death in a musical was another 'first' for *Oklahoma!*. Based upon Lynn Riggs's play, *Green Grow The Lilacs*, the book and lyrics for *Oklahoma!* were written by **Oscar Hammerstein II** with music by **Richard Rodgers**, the first time the two men had collaborated. Producers and outside commentators were agreed in their pre-production reservations about the show. Many felt it was doomed to failure, that the basis of an only moderately successful play, along with a collaboration between Hammerstein, who had been without a hit for some time, and Rodgers, now without his long-time collaborator **Lorenz Hart**, was a riskily shaky foundation. On opening night, 31 March 1943, despite playing to a less than full house at the St. James Theatre in New York, all doubts vanished. The vivid staging, sparkling choreography by **Agnes de Mille**, strong central performances, and above all a string of superb songs, made this the most momentous musical event of several decades. The songs included 'Oh, What A Beautiful Mornin'', which opened the show, 'The Surrey With The Fringe On Top', 'Kansas City', 'I Cain't Say No', 'Many A New Day', 'People Will Say We're In Love', 'The Farmer And The Cowman', 'Poor Jud', 'Out Of My Dreams', 'All Er Nothin'' and the rousing 'Oklahoma' with which the show ended. The original cast included **Alfred Drake** as Curly, Joan Roberts as Laurey, Lee Dixon as Will, Celeste Holm as Ado Annie, Howard Da Silva as Jud and Betty Garde as Laurey's Aunt Eller. By the time the show closed, after 2,248 performances, other artists had replaced one or another of the leads, among them **Howard Keel**, Shelley Winters and **John Raitt**. The 1947 London production starred Keel and Betty Jane Watson and ran for 1,151 performances. London audiences, still war-shocked and starved of spectacle - among other things - were overwhelmed. The show profoundly affected the producers of British shows, which were still rooted in the 30s sophistication of **Noël Coward** and the flimsy Ruritania of **Ivor Novello**. *Oklahoma!* was the opening wave of a transatlantic musical tide that would take three decades to reverse. The show became a near-permanent feature of the theatrical scenes of both the

USA and UK with touring companies seemingly forever on the road. There were major New York revivals in 1951 and 1965, and the 1980 London production gave impresario **Cameron Mackintosh** one of the first of his many West End successes. The 1955 film version starred **Gordon MacRae** and **Shirley Jones**. In 1993, the show's 50th anniversary was marked by a special **Tony Award** and several more revivals worldwide.

● FURTHER READING: *OK! The Story Of Oklahoma!*, Max Wilk.

Oklahoma! - Various

Twelve years after it opened on Broadway, **Richard Rodgers** and **Oscar Hammerstein II**'s first musical burst onto the screen in the Todd-AO widescreen process, with a fine cast that included **Gordon MacRae**, **Shirley Jones**, Charlotte Greenwood, Rod Steiger, Gloria Grahame, Gene Nelson and James Whitmore. All the marvellous songs heard in the stage production are here, with the highlights being 'Oh, What A Beautiful Mornin'', 'The Surrey With The Fringe On Top', 'People Will Say We're In Love', and the rousing title number. A spell of over four years in the US charts (four weeks at number 1) says it all.

● Tracks: *Oklahoma Overture; Oh, What A Beautiful Morning; Surrey With The Fringe On Top; Kansas City; I Can't Say No; Many A New Day; People Will Say We're In Love; Poor Jud Is Dead; Out Of My Dreams; Farmer And The Cowman; All Or Nothin'; Oklahoma.*

● First released 1955

● UK peak chart position: 4

● USA peak chart position: 1

Okoshi, Tiger

b. 21 March 1950, Ashita, Japan. Tiger Okoshi moved to the USA in 1972 and played with artists including **Gary Burton** and **Bob Moses**. He has also had his own groups playing what he calls 'Baku music' - a Baku is a mythical creature that eats bad dreams. This is a form of jazz-rock fusion derived from the music **Miles Davis** was creating in the late 60s. Okoshi is an interesting composer and accomplished trumpeter.

● ALBUMS: *Tiger's Baku* (1981)★★★★, *Mudd Cake* (1982)★★★, with Gary Burton *Times Square* (1977)★★★, with Bob Moses *Visit With The Great Spirit* (1983)★★★.

Okosun, Sonny

b. 3 April 1947, Benin, Nigeria. On leaving school, Okosun's first ambition was to be an actor, and he spent a year training with Eastern Nigeria Theatre before joining his first group, the Postmen, in 1964. Nicknamed the Local Beatles by Benin music fans, the group concentrated on covers of western pop hits and were a big draw throughout Eastern Nigeria until the outbreak of civil war in 1967 led to their break-up. Western rock and pop, however, remained a big influence on Okosun, who later added reggae to the mix in an attempt to find an African-based style with wide international appeal. In 1969, Okosun joined **Victor Uwaifo** and his Melody Maestros, staying with the group for two years, touring Japan and throughout West Africa. In 1971, he decided he was ready to form his own band, and set up Paperback Unlimited, based in Lagos. Instrumentation and arrangements gave the group a sound similar to UK bands such as **Cream** or **Traffic**, but most of their material was in fact composed of reworkings of traditional local music. Paperback Unlimited stayed together until 1975 while Okosun refined his vision of an African-Western musical fusion. That year he began calling the style Ozzidizm, after a river god worshipped by the Ijaw people, and reformed Paperback Unlimited as Ozzidi. The band's approach, mixing highlife, progressive rock and touches of soul, rapidly became a major live draw throughout Nigeria and was followed by four best-selling albums - *Ozzidi*, *Living Music*, *Papa's Land* and *Ozzidi For Sale*. In 1977, Okosun began adding reggae elements to Ozzidizm, and went on to release his most successful albums - *Fire In Soweto*, which dealt with the struggle in South Africa, and *Holy Wars*, which looked to the day when Africa would be ruled by Africans. By the early 80s, Okosun's fascination with reggae had played itself out, and he abandoned Ozzidizm in favour of a new style which he called Afro-carnival, combining rock, funk and traditional African folk styles. The first album in the new mould was 1981's *3rd World*, which was followed a year later by *Mother And Child*, a concept album marking the International Year of the Child. Despite the consistently outward-looking nature of his music, and regular tours of Britain and mainland Europe, Okosun by the mid-80s had failed to match the international impact of **Fela Anikulapo Kuti**, **King Sunny Ade** or **Manu Dibango**. In 1985, however, he embarked upon a well-received tour of the USA, to promote the release of his album, *Liberation*. That same year he launched a further attack on the world market with the British release, through Jive Afrika, of his 1983 album, *Which Way Nigeria?*, supported by a major UK tour. Despite the enthusiastic reception for both his USA and UK tours, Okosun's record sales in both territories continued to be limited to the specialist market, and by the late 80s he had decided to suspend his efforts for international recognition and concentrate on the West African market.

● ALBUMS: *Ozzidi* (1976)★★★, *Ozzidi For Sale* (1976)★★★, *Living Music* (NCC 1977)★★★★, *Papa's Land* (NCC 1977)★★★, *Fire In Soweto* (OTI 1978)★★★★, *Holy Wars* (NEMI 1978)★★★, *3rd World* (NEMI 1981)★★★, *Mother And Child* (OTI 1982)★★★, *Which Way Nigeria?* (Jive Afrika 1983)★★★★, *Liberation* (Shanachie 1984)★★★, *Africa Now Or Never* (HMV 1986)★★★, *Ozzidi/Ozone* (1989)★★★, *African Soldier* (Profile 1991)★★★.

Ol' Dirty Bastard

New York rapper Ol' Dirty Bastard is a member of the American rap band **Wu Tang Clan**. His first solo album, however, was disappointingly formulaic. The album was interesting only on those tracks ('Brooklyn

Zoo', 'Cuttin' Heads' and 'Snakes') which featured the familiar beats of the Wu Tang producer, RZA. Other guests from Wu Tang Clan included Method Man, The Ghost, and U God. At the time of the album's release, Ol' Dirty Bastard was pursued by police into an apartment. It was not a burglary, he claimed, but an attempt to escape from an assassin. A week later the same assailant shot him twice in the back.

- ALBUMS: *Return To The 36 Chambers: The Dirty Version* (WEA 1995)★★★★.

Ol' Waylon - Waylon Jennings

Although **Waylon Jennings** found fame as one of the country music outlaws, it is clear from 'Luchenbach, Texas' that he wasn't enjoying it much (Luchenbach was a minute town owned by an 'imagineer' Hondo Crouch, to which the outlaws returned for solace). Many of the songs reflected the darker side of Waylon's personality, notably 'Till I Gain Control Again', and a rock 'n' roll medley reminded us that he was around in the 50s and nearly took that aeroplane with **Buddy Holly**. At times on this album, it seems as if he wishes he had been on it.

- Tracks: *Luchenbach, Texas (Back To The Basics Of Love); If You See Me Getting Smaller - with Larry Keith/Steve Pippin; Lucille; Sweet Caroline; I Think I'm Gonna Kill Myself; Belle Of The Ball; That's Alright; My Baby Left Me; Till I Gain Control Again; Brand New Goodbye Song; Satin Sheets - with Jesse Colter/Toni Wine; This Is Getting Funny (But There Ain't Nobody Laughing).*
- First released 1977
- UK peak chart position: did not chart
- USA peak chart position: 15

Olaiya, Victor

b. Victor Abimbola Olaiya, 1926, Ijebu, Nigeria. Vocalist, composer and trumpeter Olaiya is one of the founding fathers of modern Nigerian **highlife**, a music he first became enthused by during Ghanaian bandleader **E.T. Mensah**'s legendary and seminal tour of the country in 1952. During the 50s he led the Cool Cats, and during the 60s the All Stars, both hugely popular throughout west Africa. During the 70s he ran - and performed nightly at - his own club, the Papingo, in Lagos and was also involved in the Nigerian Musicians Union. Still active during the 80s, he frequently toured Nigeria with his International Stars, playing a form of highlife that had changed little since the 60s.

- ALBUMS: *In The Sixties* (Polydor Nigeria 1965)★★★, *Highlife Reincarnation* (Polydor Nigeria 1973)★★★★, *Country Hard O!* (Polydor Nigeria 1986)★★★★.

Olatunji, Babatunde

b. Michael Olatunji, 1939, Ijaw, Nigeria. Drummer and bandleader Olatunji moved to the USA in the early 60s to study medicine, but quickly joined a group of expatriate Africans in a musical group, partially formed to alleviate homesickness. He had already recorded the enormous local success, *Drums Drums Drums*, in 1959. As well as staying on the national charts for several years, this collection also allegedly sparked **John Coltrane**'s interest in African culture. Olatunji soon resumed his musical career, and later enjoyed lucrative mainstream success with epic, highly sanitized, versions of traditional Nigerian drum and percussion music. Nevertheless, it brought him into the company of **Carlos Santana**, **Bob Marley**, **Art Blakey** and many other famed western musicians. His 1986 album, *The Beat Of My Drum*, even featured input from members of the **Grateful Dead**. By the advent of the 90s he was a popular session drummer, and had made the USA his permanent base of operations.

- ALBUMS: *Drums Drums Drums* (Columbia 1957)★★★, *Drums Of Passion* (Columbia 1959)★★★, *More Drums Of Passion* (Columbia 60s)★★, *Flaming Drums* (70s)★★★, *The Beat Of My Drum* (1986)★★, *Drums Of Passion: The Beat* (Provogue/Rykodisc 1989)★★★, *The Invocation* (Provogue/Rykodisc 1989)★★★.

Old 97's

Texas, USA band the Old 97's, alongside groups such as the Pickettes, Hazeldine and Whiskeytown (with whom they toured in the 'No Depression' package), are part of a second wave of grittier, grass-roots country rockers inspired by the breakthrough of groups such as **Uncle Tupelo** and **Green On Red**. Led by singer-songwriter Rhett Miller, the group have actually been compared to the **Replacements** and **Clash** as much as the former artists - a situation that suits Miller: 'We have never seen ourselves as a throwback country band by any means. We're a pop or rock band, but because we're from Texas, we happened to grow up listening to songs with classic songwriting structures like **Hank Williams**.' The band's 1997 debut for **Elektra Records**, *Too Far To Care*, highlighted Miller's affecting songwriting, ranging in tone from traditional country ('W. Tex. Teardrops') to stylish roots rock ('Time Bomb'). One of the best songs was 'Four Leaf Clover', a duet with punk legend Exene Cervenka (formerly of **X**, now of Auntie Christ - whose debut album featured Miller on backing vocals). Production was by ex-Orbit musician Wally Gagel, previously best known for his work with **Sebadoh**. Among the group's other high-profile fans is **Waylon Jennings**. He praised the group in a newspaper interview for the *Austin Chronicle*, and as a result was invited to record a joint single with the band.

- ALBUMS: *Too Far To Care* (Elektra 1997)★★★.

Old And In The Way

Formed in San Francisco, California, USA, Old And In The Way were active between 1973 and 1976. Founders **Peter Rowan** (lead vocals, guitar), **David Grisman** (mandolin, vocals), **Richard Greene** (violin, vocals) and John Kahn (bass) were previously members of superior **bluegrass** ensemble **Muleskinner**. The similarly styled Old And In The Way was buoyed by the inclusion of the **Grateful Dead**'s **Jerry Garcia** (banjo, vocals). **Vassar Clements** replaced Greene prior to *Old*

And In The Way, which showcased the group's informal dexterity. As well as traditional material, the set featured a version of the **Rolling Stones**' 'Wild Horses' and a Rowan original, 'Panama Red', also recorded by the New **Riders Of The Purple** Sage. Garcia was later replaced by **Bill Keith**, another ex-member of Muleskinner, but commitments to contemporary projects brought Old And In The Way to an end. Garcia, Grisman and Greene were later reunited in the Great American String Band.

- ALBUMS: *Old And In The Way* (Round 1975)★★★.

Old And New Dreams

This group formed in 1976 and featured **Ornette Coleman** alumni, **Dewey Redman**, **Don Cherry**, **Charlie Haden**, **Ed Blackwell**. They came together to play music, particularly that of the early, acoustic bands. By the mid-70s Coleman had become committed to expressing his musical theory of Harmolodics through the medium of his electric band, Prime Time. Old And New Dreams set out to play in the spirit of, rather than recreate, the earlier acoustic groups by reworking compositions of the period as well as composing new numbers within the parameters of the Coleman style. The group has experienced a great deal of success, particularly on the European festival circuit, indicating the enduring quality of Coleman's early musical output.

- ALBUMS: *Old And New Dreams* (1976)★★★, *Playing* (1980)★★★, *Tribute To Ed Blackwell* (1990)★★.

Old Grey Whistle Test, The

The name was coined from a BBC commissionaire/doorman (presumably grey-suited and senior in years) who whistled the latest pop hits. Whatever he whistled passed the test of acceptability. With ***Top Of The Pops*** enjoying consistently high viewing figures in 1969, BBC Television decided its music coverage should be complemented by a less chart-orientated show reflecting the growth of the 'underground'. An initial attempt at fulfilling this need was made with *How It Is* (retitled *How Late It Is* when moved to a late-night format), produced by Tony Palmer. It is nowadays remembered chiefly for hosting the only British television appearance of **Led Zeppelin** (a performance of 'Communication Breakdown' which has subsequently been erased). When the BBC2 show *Colour Me Pop* was also axed, it left the field clear for the arrival of *The Old Grey Whistle Test*, first broadcast on 21 September 1971. **America** performed two songs live in the studio, accompanied by various filmed clips, with the show presented by journalist Richard Williams. It ran weekly until July 1972. The shows documented appearances by some of music's most enduring performers - including **Jerry Lee Lewis**, **David Bowie**, **Stevie Wonder**, the **Beach Boys** and **Muddy Waters** - all in its first series. However, it was the arrival of disc jockey 'Whispering' Bob Harris for the beginning of the second series in September 1972 that gave the show its identity. Harris's personal tastes informed the selection of many of the artists, including **Rick Wakeman**, who was the most regular early performer. However, *The Old Grey Whistle Test* also offered a melting pot of 70s music unavailable elsewhere, with blues, folk, fusion, jazz and singer-songwriters all performing in the unique 'live studio' format. Harris remained as host until the end of the seventh series in June 1978. With the arrival of punk he finally took a back seat behind disc jockey **Annie Nightingale**, joined in the early 80s by journalist David Hepworth. From September 1982 Hepworth became the main presenter with assistance from Mark Ellen, though both would later return to publishing with **Q**, ***Select*** and *Mojo* magazines. The show was revamped in the autumn of 1983 with the arrival of **Andy Kershaw** (alongside Hepworth and Ellen), but it survived only a further three years as Janet Street Porter pushed the channel into 'yoof' music. A brave attempt to provide a broadcast outlet for adult fans of rock and pop, *The Old Grey Whistle Test*, in spite of its evident flaws, prospered for nearly a decade and a half, and provided some of the best surviving footage (recently unearthed by the Windsong reissue company) of artists as diverse as the **Who**, **Tim Buckley**, **Lynyrd Skynyrd**, **Jack Bruce**, **Can**, **Captain Beefheart**, **Fairport Convention**, **Nico** and **Siouxsie And The Banshees** in their prime.

Old No. 1 - Guy Clark

Having retreated from Texas psychedelia to front a guitar repair shop, *Guy Clark* was saved from a journeyman life when several of his songs were covered by Jerry Jeff Walker. A recording contract ensued, which Clark embraced with this country/folk masterpiece. Mature lyricism and captivating melodies mark an intimate set enhanced by the singer's raspy, lived-in intonation. These largely autobiographical songs are never introverted and address scenarios of love, longing and ageing in a compelling, haunting manner. The evocative 'Desperados Waiting For A Train' exemplifies the skills of a crafted songsmith who reclaimed the art of the singer-songwriter at a time when it seemed doomed to self-pity.

- Tracks: *Rita Ballou; LA Freeway; She Ain't Goin' Nowhere; A Nickel For The Fiddler; That Old Time Feeling; Texas 1947; Desperados Waiting For A Train; Like A Coat From The Cold; Instant Coffee Blues; Let Him Roll.*
- First released 1971
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Old Rope String Band

More than simply a folk group, Newcastle, England's Old Rope String Band represent a complete entertainment package; comedy, mime and theatre accompanying traditional music of English and European extraction. In this way they draw as much influence from Dario Fo and the Commedi del'Arte as **Pete Seeger** or **Phil Ochs**. The members have all previously been involved in strands of the socialist protest movement.

Joe Scurfield (vocals, fiddle, guitar) formerly unicycled to performances with his ceilidh band, making his living from children's parties as 'Joey The Clown'. His former groups include the Peanuts Band (full title - We Don't Want The Peanuts, We Want The Whole Plantation), the Tyneside People's Choir and the Flop-eared Mules. While taking part in The Red Umbrella alliance which supported the UK coal miners' strike of 1984, he met fellow student and banjo player Pete Challoner. Together with guitarist Ian Carr, the Old Rope String Band was formed. Their performances in the north of England were instantly memorable - with instruments played while performing handstands, fire eating, comic routines and other such diversions. Challoner also played concurrently with Howling At The Moon until their demise in 1992, while Carr became an in-demand guitarist, performing with Syncopace, Simon Thoumire, the Rub and the **Kathryn Tickell** Band. These activities eventually forced him, reluctantly, to leave the band, and he was replaced by Scottish accordion and piano player, Tim Dalling, another veteran of alternative theatre. They continue to tour the north-east widely, carrying folk's protest tradition before them but imbuing it with great humour and sparkle.

- ALBUMS: *TSORB Tape* cassette only (TSORB 1993)★★★.

Old Swan Band

Formed in 1974 by Rod And Danny Stradling, the band comprised Rod Stradling (b. London, England; melodeon), Danny Stradling (b. London, England; tambourine, drum), Martin Brinsford (b. 17 August 1944, Gloucester, England; mouth organ, skulls), Fi Fraser (b. Fiona Mildred Newmarch Fraser, 31 July 1959, Barnet, Hertfordshire, England; fiddle, clarinet, hammer dulcimer), Jo Fraser (b. Jo-Anne Rachel Newmarch Fraser, 4 December 1960, St. Albans, Hertfordshire, England; whistle) and Ron Field (autoharp, banjo). The group played what was described as Southern English Country Dance music. At a time when the vast majority of other dance groups were performing Irish and Scottish dance music, the Old Swan Band were researching and revitalizing many English dance tunes that had been almost forgotten. As with many groups of the time, they were relatively short-lived due to the commitments of the various group members, with Brinsford joining **Brass Monkey** in 1981. Their influence resulted in a growing interest in English dance music, and the formation of a number of other groups who followed their example.

- ALBUMS: *No Reels - The Empire Strikes Back* (1976)★★★, *Old Swan Brand* (1978)★★★, *Gamesters, Pickpockets And Harlots* (1981)★★, *The Old Swan Band* (1984)★★★.
- COMPILATIONS: *Still Swaning ... After All These Years* (Free Reed 1995)★★★★.

Older - George Michael

After his agonizing litigation with Sony, Michael could have gone under. He had put his recorded career on ice for some time, and pop is fickle and disloyal. *Older* was preceded by the single 'Jesus To A Child', which, although a substantial hit, disappointed. Over the past two years this track has grown as a song that has seeped into the consciousness. Together with the rest of the album, it has taken a while, but it is now seen as a very fine record. Michael is better at the slow ballads like 'Older' and 'To Be Forgiven', but 'Fastlove' brings back strong memories of that fresh-faced lad performing with whassisname in **Wham!** Michael is here for the long haul.

- Tracks: *Jesus To A Child; Fastlove; Older; Spinning The Wheel; It Doesn't Really Matter; The Strangest Thing; To Be Forgiven; Move On; Star People; You Have Been Loved; Free.*
- First released 1996
- UK peak chart position: 1
- USA peak chart position: 6

Oldfield, Mike

b. 15 May 1953, Reading, Berkshire, England. Multi-instrumentalist Oldfield will forever be remembered for a piece of symphonic-length music he wrote before his 20th birthday. *Tubular Bells* sold 12 million copies worldwide and topped the charts in the USA and UK, staying in both for more than five years. He began his career providing acoustic guitar accompaniment to folk songs sung by his older sister, **Sally Oldfield**, who would often appear in Reading's pubs and clubs with **Marianne Faithfull**. Mike and Sally recorded *Sallyangie* together before he left to join **Kevin Ayers** And The Whole World, with whom he played bass and guitar for a short period. He continued working on his own material and produced a demo of instrumental music which later became *Tubular Bells*. Several record companies rejected the piece but entrepreneur **Richard Branson**, the head of **Virgin** stores, recognized its marketing potential. He asked Oldfield to re-record the demo in the recently acquired Manor Studios and it became one of Virgin's first releases. The 49-minute long piece was a series of basic melodies from folk, rock and classical sources that featured an array of different instruments, all played by Oldfield, and was introduced by guest master of ceremonies, **Viv Stanshall**. Excerpts from it were used in the horror film, *The Exorcist*, and a shortened version was released as a single in 1974.

On *Hergest Ridge* he attempted to capture Berkshire's pastoral beauty and largely succeeded, although matching the impact of *Tubular Bells* was clearly impossible and many critics dubbed the album 'Son of Tubular Bells' because of the similarity. It reached the top of the UK charts but, like all his subsequent album releases, it did not chart in the USA. Along with arranger **Dave Bedford**, a former collaborator of Kevin Ayers, he scored *Tubular Bells* and a version recorded by the Royal Philharmonic Orchestra was released in 1975. *Ommadawn* featured the uillean pipe-playing of the **Chieftains**' Paddy Moloney and a team of African drummers. It sold well but the critical response was that his introspective music had become over-formularized over the three albums. Virgin also saw the records as complementary works and packaged them together in 1976 as *Boxed*. Oldfield had two consecutive Christmas hits in 1975 and 1976 with the traditional 'In Dulci Jubilo' and 'Portsmouth'.

Around 1977-78, the shy, withdrawn Oldfield underwent a programme of self-assertiveness with the Exegesis method. The result was a complete reversal of personality and Oldfield took the opportunity in music press interviews to retaliate, almost to the point of parody, to accusations of limp, neo-hippie blandness and strongly defended himself against pillorying by the nascent punk movement. *Incantations* drew strongly on disco influences and *Exposed* was recorded at various concerts where Oldfield played with up to 50 other musicians. In 1979 Oldfield also recorded a version of the theme tune to the popular BBC Television show, *Blue Peter*. Entitled 'Barnacle Bill', it was released as a charity single and was subsequently adopted by the programme as a revamped signature tune. It was retained as such up to the late 80s *Platinum*, *QE2* and *Five Miles Out* caught Oldfield slightly out of step with his contemporaries as he tried to hone his songwriting and avoid repeating himself. **Hall And Oates** recorded a version of 'Family Man', which had missed out as a single for Oldfield, and it became a Top 20 hit in the UK in 1983. Oldfield began working with soprano Maggie Reilly and she sang on the hit 'Moonlight Shadow' from *Crises* (where other guests included Roger Chapman (**Family/Chapman Whitney**). After *Discovery* he wrote the music for the award-winning film *The Killing Fields*. On *Islands* he was joined by further guest vocalists **Bonnie Tyler** and **Kevin Ayers**. Even though he was now writing to a more standard pop structure, Oldfield found himself no longer in vogue and his music was largely portrayed in the music press as anachronistic. *Earth Moving*, with contributions from Maggie Reilly, Anita Hegerland and Chris Thompson (ex-**Manfred Mann**) failed to challenge the prevailing modern view. It appears that *Tubular Bells* will always ring rather too loudly and diminish most of Oldfield's other work, certainly in terms of commercial acceptance, but he continues releasing records welcomed by a large cult following that apparently cares little about his low profile and the scarcity of live appearances. 1992 found him working with Trevor Horn on *Tubular Bells II* to mark the 20th anniversary of the original album. The album's success resulted in increased sales for the original *Tubular Bells* and led to a spectacular live concert of the new version.

● ALBUMS: with Sally Oldfield *Sallyangie* (Transatlantic 1968)★★, *Tubular Bells* (Virgin 1973)★★★★, *Hergest Ridge* (Virgin 1974)★★★, with the Royal Philharmonic Orchestra *The Orchestral Tubular Bells* (Virgin 1975)★★★, *Ommadawn* (Virgin 1975)★★★, *Incantations* (Virgin 1978)★★, *Exposed* (Virgin 1979)★★, *Platinum* (Virgin 1979)★★, *QE2* (Virgin 1980)★★, *Five Miles Out* (Virgin 1982)★★, *Crises* (Virgin 1983)★★, *Discovery* (Virgin 1984)★★, *The Killing Fields* film soundtrack (Virgin 1984)★★, *Islands* (Virgin 1987)★★, *Earth Moving* (Virgin 1989)★★, *Amarok* (Virgin 1990)★★, *Heaven's Open* (Virgin 1991)★★, *Tubular Bells II* (Warners 1992)★★★, *The Songs Of Distant Earth* (Warners 1994)★★, *Voyager* (Warners 1996)★★.

● COMPILATIONS: *Boxed* (Virgin 1976)★★★, *The Complete Mike Oldfield* (Virgin 1985)★★★.

● VIDEOS: *The Wind Chimes* (Virgin Vision 1988), *Essential Mike Oldfield* (Virgin Vision 1988), *Elements* (1993).

● FURTHER READING: *True Story Of The Making Of Tubular Bells*, Richard Newman. *Mike Oldfield: A Man And His Music*, Sean Moraghan.

Oldfield, Sally

This UK-born vocalist was the sister of **Mike Oldfield**. Together with her brother she formed **Sallyangie** and released an album and a couple of singles to little success. By the early 70s the duo had gone their separate ways professionally. While Mike was making a name for himself with albums like *Tubular Bells* and *Hergest Ridge*, Sally joined a number of small bands, and appeared as guest vocalist on her brother's first four albums. In 1978 she released a solo album which included her debut and only hit 'Mirrors'. Four other albums appeared on the Bronze label, all to mixed reactions and little success. She re-emerged in 1987 with the backing of a major label and considerable press backing, but still she could not add to her initial success. She remains highly popular in Europe, notably Germany and the Netherlands.

● ALBUMS: with Mike Oldfield *Sallyangie* (Transatlantic 1968)★★, *Water Bearer* (Bronze 1978)★★, *Easy* (Bronze 1979)★★, *Celebration* (Bronze 1980)★★, *Playing With The Flame* (Bronze 1981)★★, *Strange Day In Berlin* (Bronze 1983)★★, *Femme* (Columbia 1987)★★.

● COMPILATIONS: *The Collection* (Castle 1988)★★, *Mirrors* (Spectrum 1995)★★.

Oldham, Andrew Loog

b. 1944, England. A one-time office junior with designer Mary Quant, Oldham made several attempts at launching a pop career under such aliases as 'Chancery Lane' and 'Sandy Beach'. When these failed he took employment as a publicist for such disparate characters as **Don Arden** and **Brian Epstein**. It was during this period that Andrew became acquainted with American producer **Phil Spector**, who left an indelible mark on his thinking. Having spied a glowing testimony in *Record Mirror*, Oldham watched the **Rolling Stones** perform at Richmond's Crawdaddy club. Impressed, he persuaded the group to break an unofficial deal with impresario **Giorgio Gomelsky** and emerged as their manager and producer. Although he initially tried to cultivate a clean-cut image, Oldham quickly abandoned this in favour of a rebellious, unkempt approach that directly pitted his charges against the more sedate **Beatles**. Copy and publicity was honed for outrage, establishing an impression that haunts the group to this date. Several other charges, including **Marianne Faithfull**, the **Poets** and the

Mighty Avengers, joined his management stable, and Oldham also began recording in his own right. Clearly still indebted to Phil Spector, he fronted the Andrew Loog Oldham Orchestra over a series of singles and albums which retain a curiosity, rather than musical, value. In 1965, Oldham established the Immediate label with associate **Tony Calder**. Despite initial success and an impressive roster which included the **Small Faces**, the **Nice**, **Chris Farlowe** and **Amen Corner**, the company was bankrupt by the end of the decade. Andrew's tenure with the Stones ended in 1967 when he was dismissed following a period of estrangement between the two parties. He later moved to New York, and having established a small office in Broadway's **Brill Building**, resumed his production career. In 1977 he returned to pop management with the Texan group the Werewolves, and the following year produced their debut album. Oldham latterly married a Colombian film star and now spends several months of the year in Bogota, which he once claimed invokes the atmosphere of 50s London. Still in business with Calder they have recently attempted to resurrect the Immediate label and in 1994 they put their efforts into writing a book on **Abba**.

● ALBUMS : *16 Hip Hits* (Ace Of Clubs 1964)★★★, *The Andrew Oldham Orchestra Plays Lionel Bart's Maggie May* (1964)★★, *East Meets West - Famous Hits Of The Beach Boys And The Four Seasons* (1965)★★, *The Rolling Stones Songbook* (Decca 1965)★★, *Gullivers Travels* (Instant 1968)★★.

● COMPILATIONS: *Rarities* (1984)★★.

● FURTHER READING: *The Name Of The Game*, A. Oldham, T. Calder and C. Irwin.

Oldham, Spooner

b. Lindon Dewey Oldham. Oldham first came to prominence as an in-house pianist at the Fame recording studio. Here he met **Dan Penn** and the resultant songwriting partnership was responsible for scores of southern soul compositions, including hits for **James And Bobby Purify** ('I'm Your Puppet'), **Clarence Carter** ('She Ain't Gonna Do Right') and **Percy Sledge** ('Out Of Left Field'). Oldham later moved to California where he became a fixture as a session musician, appearing on albums by **Jackson Browne**, **Maria Muldaur**, **Linda Ronstadt** and the **Flying Burrito Brothers**. He also maintained his relationship with Penn and the duo subsequently formed an independent production company. During the 70s/80s Oldham appeared with **Neil Young** as a member of the Gone With The Wind Orchestra and the International Harvesters.

Olive

Olive are a studio-bound project inaugurated in 1995 by Tim Kellet, Robin Taylor-Firth and singer Ruth-Ann Boyle (b. 1971, Sunderland, England). Kellet had formerly been a member of the horn group, Rebop, whilst at music college in Manchester, England. He subsequently joined Vini Reilly's **Durutti Column**, before 10 years spent as a sideman for **Simply Red**. He finally left that group after the hugely successful *Stars* tour, retreating to a purpose-built home studio he had financed in Derbyshire. The first result of his self-employment was a successful co-production venture with the **Lighthouse Family**. Taylor-Firth had previously worked in the Sheffield area with underground dance artists **Nightmares On Wax**, playing and co-writing their 1995 album. Via a mutual friend he made the acquaintance of Kellet, and the two agreed to work together on a collaborative project. The final piece of the jigsaw was completed by Ruth-Ann, a Sunderland native who had sung with many underground bands in that city and also contributed a sample of her voice to the Vini Reilly's 1996 album. Kellet discovered her by accident, playing a keyboard sample while in Reilly's company, and enquiring as to the origin of the voice. One hastily convened meeting later, Ruth-Ann had become the third and final member of the trio. They made their debut with 'Miracle', the perfect showcase for Ruth-Ann's haunting vibrato, released in July 1996 on **RCA Records**. The re-released 'You're Not Alone' brought the group a UK number 1 hit in May 1997.

● ALBUMS: *Extra Virgin* (BMG 1997)★★★, *Miracle* (BMG 1997)★★★.

Olivencia, Tommy

b. mid-30s, Villa Palmeras, Santurce, San Juan, Puerto Rico. During the three and a half decades of its existence, Olivencia's band has acted as an 'incubator' for various notable solo salsa singers, including Marvin Santiago (see **Bobby Valentín**), Paquito Guzmán, **Lalo Rodríguez**, **Gilberto Santa Rosa**, Frankie Ruiz and Héctor Tricoche. Olivencia began as a singer at the age of 16, but he preferred the role of trumpeter and musical director. He became a bandleader when he was 22-years-old. He favours a frontline of trumpets and trombones, and used a combination of four trumpets and two trombones on most of his albums since 1978. Tommy released his early recordings on his own Tioly label. He signed with Inca Records and remained with them until 1978. He switched to TH (Top Hits) Records (now TH-Rodven) and released eight albums on the label between 1978-88. In 1990, Olivencia's band was one of a number of popular Puerto Rican salsa acts lured to the major record company **Capitol/EMI** Latin. He debuted with them the following year. Early vocalists with Olivencia's band included Chamaco Ramírez and ex-**Joe Quijano** band member Paquito Guzmán. Ramírez's last recording with Tommy was 1975's *Planté Bandera*; heavy drug addiction destroyed his health and Chamaco died shortly after releasing the 1979 solo set *Alive And Kicking*, which contained material that its producer and arranger, Javier Vázquez, had originally prepared for **Ismael Rivera** to record. Apart from Olivencia's 1975 and 1976 releases, Guzmán was co-lead singer on six of the bandleader's albums between 1972-79. During the same period, Guzmán issued several solo albums on Inca Records, including *Paquito*

Guzmán (1972), *Escucha Mi Canción* (1975), *Mintiendo Se Gana Mas* (1977) and the compilation *Peligro* in 1980. He signed as a solo performer with TH Records and after releasing *El Caballero de la Salsa* (1983) and *Paquito Guzmán Con Trio* (1985), he became one of the earliest artists to record in the salsa romántica style on his major 1986 hit *Las Mejores Baladas En Salsa*. So-called sexy salsa boosted the ageing singer's career and he continued in the same vein with *Tu Amante Romántico* (1987) and *Aquí Conmigo* (1989). In 1990 Guzmán defected to Capitol/EMI Latin for more of the same on *El Mismo Romántico*. Additionally, Guzmán recorded with the Puerto Rico All Stars in the 70s and has sessioned extensively as a coro (chorus) singer.

Another Olivencia co-lead vocalist, Sammy González, left after 1972's *Secuestro* to join **Roberto Roena**'s band Apollo Sound. Reinaldo Jorge, Olivencia's first trombonist, left the band, after 1974's *Juntos De Nuevo*. He relocated to New York and worked there with Los Kimbos, Fania All Stars, **Conjunto Libre**, Frankie Morales and **Rubén Blades**' Son del Solar, amongst others. In 1981, Jorge made his debut as a bandleader on *No Sufro*. Young trumpeter/arranger **Luis 'Perico' Ortiz** produced, performed on and contributed some first-rate arrangements to Tommy's albums between 1975-79. In 1976, 18-year-old singer/composer Lalo Rodríguez, who worked previously with **Eddie Palmieri**, joined Simón Pérez as co-lead vocalist on *Introducing Lalo Rodríguez & Simón Pérez*. The same year, Tommy won awards for the best band in Puerto Rico and best foreign band in Panamá. Rodríguez departed, but Pérez stayed on for three more albums with the band. In 1978 Olivencia won a Puerto Rican music industry Diplo award. The awards were created by Cuban Bernardo Hevia, editor of the salsa magazine *Farándula*, which he founded in 1958. Pérez was replaced in 1979 by Gilberto Santa Rosa on *Tommy Olivencia & His Orchestra*; after which Santa Rosa left to join **Willie Rosario**'s band. Tommy hired two new young lead singers for 1981's *Un Triángulo De Triunfo!*: Frankie Ruiz and Carlos Alexis. Ruiz hails from Paterson, New Jersey, USA, and formerly sang lead vocals with the Puerto Rican band La Solución; he appeared on their commendable *La Solución* in 1980. Alexis was succeeded by Héctor Tricoche, who sang previously with Mikey Cora's Orquesta Cabala and La Terrifica, on *Celebrando Otro Aniversario* in 1984, which was Ruiz's last album with Olivencia. That year, Olivencia oversaw the production and his band provided the accompaniment for the veteran Colombian singer Nelson Pinedo on . . . *Desde Puerto Rico*. Three of Olivencia's hits performed by Ruiz: 'Primero Fui Yo' (from *Un Triángulo De Triunfo!*), 'Como Lo Hacen' (from *Tommy Olivencia*) and 'Te Estoy Estudiando' (from *Celebrando Otro Aniversario*), were written by veteran former heart throb singer/composer Raúl Marrero and arranged by guitarist/arranger Máximo Torres. Marrero recorded his own interpretation of the first two compositions as part of a medley on his 1988 release *El Señor de la Salsa*. In the latter part of the 80s, Máximo Torres became the director and arranger of the Salsa Selection band, which accompanied his son, singer Max Torres, on the best-sellers *Sensualmente Tropical* (1988) and *Aprenderé!* (1989). These were followed by the less successful Max Torres releases *Peligroso Amor* (1990) and *From Puerto Rico* (1991). Frankie Ruiz remained with TH (and TH-Rodven) and his first two solo releases: *Solista . . . Pero No Solo* (1985) and . . . *Voy Pa' Encima!* (1987), both topped the ***Billboard*** tropical/salsa chart. *Historia Musical de Frankie Ruiz* was a compilation of the young superstar's 14 best tracks with La Solución, Olivencia and his own band. It was released in time for Christmas 1987 and was another runaway success. Ruiz's emotive and captivating voice sounded strained - probably due to his gruelling gigging schedule - on his 1988 *En Vivo Y . . . A Todo Color . . .!*, which did less well in chart terms. His imprisonment for a drugs offense did not prevent 1989's . . . *Mas Grande Que Nunca* reaching number 1 in early 1990. Meanwhile, Ruiz was replaced by Paquito (Junior) Acosta on Olivencia's *Ayer, Hoy, Mañana Y Siempre . . .!* in 1985. In 1987 he celebrated three decades as a bandleader with the chart-topping *30 Aniversario*. The album contained the smash hit 'Lobo Domesticado', performed by Héctor Tricoche and arranged by Máximo Torres, and an anniversary medley of past hits. Olivencia mixed salsa romántica flavoured songs with his usual searing salsa on *El Jeque*, which was his 1988 parting shot on TH-Rodven. Tricoche left and made his solo debut in 1990 with the TH-Rodven release *Clase Aparte*, which spawned the Máximo Torres arranged hit 'Hacer El Amor'. That year, Héctor appeared at the second part of the New York Salsa Festival at Madison Square Garden. His 1991 follow-up *Motorizame* contained the hit single 'Macho Pérez'. In 1990, singer Héctor 'Pichy' Pérez left Sonora Ponceña (see **Papo Lucca**) to join Olivencia as Tricoche's replacement. He made his recording debut with the band on 1991's *Enamorado . . . Y Que!* on Capitol/EMI Latin.

● ALBUMS: *La Nueva Sensación* (1965)★★★, *Jala Jala y Guaguanco* (1966)★★★, *Fuego Fuego* (1966)★★★, *A Toda Maquina* (1968)★★★★, *Cueros, Salsa y Sentimiento* (1969)★★★, with Paquito Guzmán and Sammy González *Secuestro* (1972)★★★★, with Chamaco Ramírez and Guzmán *Juntos De Nuevo* (1974)★★★, with Ramírez *Planté Bandera* (1975)★★★, *Introducing Lalo Rodríguez & Simón Pérez* (1976)★★★, with Guzmán and Pérez *El Negro Chombo* (1977)★★★, with Guzmán and Perez *La Primerisima* (1978)★★★, with Guzmán and Pérez *Sweat Trumpet Hot 'Salsa'* (1978)★★★★, with Gilberto Santa Rosa and Guzmán *Tommy Olivencia & His Orchestra* (1979)★★★, with Frankie Ruiz and Carlos Alexis *Un Triángulo De Triunfo!* (1981)★★★, with Ruiz and Alexis *Tommy Olivencia* (1983)★★★, with Ruiz and Héctor Tricoche *Celebrando Otro Aniversario* (1984)★★★★, with Nelson Pinedo... *Desde Puerto Rico* (1984)★★★, with Tricoche and Paquito Acosta *Ayer, Hoy, Mañana Y Siempre..!* (1985)★★★, with Tricoche and Acosta

30 Aniversario (1987)★★★★, with Tricoche and Acosta *El Jeque* (1988)★★★★, with Pichy Pérez, Acosta *Enamorado... Y Que!* (1991)★★★.
● COMPILATIONS: *Lo Mejor de/The Best Of Tommy Olivencia* (1975)★★★★, *Fiesta De Soneros* (1978)★★★★, *Las 12 Grandes De Tommy Olivencia* (1991)★★★★.

Oliver! (film musical)

'Please sir, can I have some more' was not just the tragic cry of the young orphan in Charles Dickens' famous story, but the plea of theatregoers both in Britain and on Broadway when they witnessed the tremendous success of **Lionel Bart**'s stage musical ***Oliver!*** in the early 60s. Therefore, it was not surprising that the film adaptation of the stage hit, released in December 1968, with just two songs missing from the original score, did so well and became such a favourite with adults and children alike. Adapted for the screen by Vernon Harris, this musical version of the Dickens story follows young Oliver (Mark Lester) as he runs away from his desperately unhappy existence in a poor-house and his job as an undertaker's assistant, only to find himself lost in the big city. Here he meets the worldly wise Artful Dodger (Jack Wild), and falls in with a group of young pickpockets. At the head of this gang is Fagin (Ron Moody in the part he orginally played on stage), a scoundrel who always keeps one eye on his 'bank' balance and the other on the boys in his charge. It is in Fagin's hideout that Oliver has his first stealing lessons, but the innocent boy gets caught on one of his first attempts. His subsequent arrest leads to the discovery of a loving and wealthy relative, and, eventually a happy ending to the story. Oliver Reed gives a truly villainous performance as Bill Sikes, and Shani Wallis is more than adequate in the role of Nancy, the girl who loves despite his evil nature. Directed by Carol Reed, and produced by John Woolf, *Oliver!* is an enchanting film full of great musical sequences and emotional drama. Mark Lester is perfectly innocent in the leading role. His rendition of the plaintive 'Where is Love?' tugs at the audience's heartstrings, and the scene in Fagin's den when he joins Nancy for 'I'd Do Anything' is gentle and touching. Other highspots include Nancy's powerful reaffirmation of her love for Bill in 'As Long As He Needs Me', and Fagin's 'You've Got To Pick A Pocket Or Two' which is a quirky and irresistible celebration of villainy, while his indecision and frustration are perfectly captured in the witty lyrics of 'Reviewing The Situation'. However, it is not just the individual performances that make the film so successful. The ensemble musical numbers are often breathtaking, ranging from the fantasizing of 'Food Glorious Food' to the brotherhood of 'Consider Yourself.' The rest of the fine score includes 'Boy For Sale', 'Who Will Buy?', and the joyous 'Oom-Pah-Pah'. Among the excellent supporting cast were **Harry Secombe**, Leonard Rossiter, Hugh Griffith, Fred Emney and James Hayter. The film was beautifully photographed in Technicolor and Panavision by Oswald Morris. *Oliver!* won five Oscars, for best picture, director, choreographer (Onna White), and remains one of the all-time great British movies.

Oliver! (stage musical)

Soon after it opened at the New Theatre in London on 30 June 1960, *Oliver!* was an instant success, winning rave reviews and ecstatic audiences. With book, music and lyrics by **Lionel Bart**, the show's storyline was reasonably faithful to *Oliver Twist*, the Charles Dickens novel upon which it was based. Filled with memorable songs, from sweet ballads to comic masterpieces, the show had the benefit of a strong cast and one performance that ranks among the genre's finest - Ron Moody's Fagin was worth the price of admission alone. Well supported by a cast that included **Georgia Brown** as Nancy, Danny Sewell (Bill Sikes), Barry Humphries (Mr. Sowerberry), Sonia Fraser (Mrs. Sowerberry), Paul Whitsun-Jones (Mr. Bumble), Hope Jackman (Mrs. Corney), Betty Turner (Old Sally), Trevor Ray (Noah Claypole), Dian Grey (Bet), George Bishop (Mr. Brownlow), Claude Jones (Mr. Grimwig), Madeline Newbury (Mrs. Bedwin), and a succession of good Olivers (Keith Hampshire, Royston Thomas, Martin Stephens) and Artful Dodgers (Martin Horsey, Tony Robinson, Michael Goodman), *Oliver!* was excellent entertainment, although the book, which followed young Oliver's journey from the workhouse, via 'employment' in Fagin's gang of thieves, to eventual security with new-found members of his own family, was considered rather lightweight compared to the original Dickens. However, no such reservations were expressed about Bart's thrilling songs, which included 'As Long As He Needs Me', 'Where Is Love?', 'Food, Glorious Food', 'Consider Yourself', 'You've Got To Pick A Pocket Or Two', 'Come Back Soon', 'I Shall Scream', 'Who Will Buy?', 'Oom-Pah-Pah', 'I'd Do Anything' and 'Reviewing The Situation'. The show also had the benefit of extraordinary sets by Sean Kenny, much-admired to the point of outright copying in later years. *Oliver!* ran for 2,618 performances in London, while Georgia Brown, Barry Humphries, and Danny Sewell reprised their roles, with Clive Revill as Fagin, for the 1963 New York production which ran at the Imperial and Shubert Theatres for nearly two years. The Broadway production won **Tony Awards** for composer and lyricist (Bart), scenic designer (Kenny), and musical director-conductor (Donald Pippin). The 1968 film version dropped a song or two, inexplicably replaced Brown with Shani Wallis, but fortunately preserved Moody's performance for all time. There were also good child actors in Mark Lester as Oliver and, particularly, Jack Wild as the Artful Dodger. Other young stars in the latter role have included **Phil Collins** and **Steve Marriott**. Not surprisingly, *Oliver!* has been revived many times over the years by amateur and professional companies alike, most recently in **Cameron Mackintosh**'s major production at the London Palladium which opened on 8 December 1994 with a £7 million box office advance. Directed by Sam

Mendes, it starred Jonathan Pryce as Fagin, Sally Dexter as Nancy, Miles Anderson (Bill), Gregory Bradley/James Daley (Oliver), and Paul Bailey/Adam Searles (Dodger). Searles virtually stole the show on the first night. The lavish £3.5 million presentation was generally enthusiastically received by the critics - and Lionel Bart - who, courtesy of Cameron Mackintosh, recouped a portion of the show's rights which he had sold many years earlier. Subsequent cast changes included Claire Moore, **Ruthie Henshall**, and Sonia Swaby (the first time a black actress had played the role in the West End) as Nancy, and in the part of Fagin - George Layton (a holiday replacement), **Jim Dale**, Russ Abbott, and Robert Lindsay, who won a **Laurence Olivier Award** for his outstanding performance. In May 1997, Barry Humphries, by now well known worldwide for his portrayal of Australian superstar Dame Edna Everage, took over the role of Fagin. After creating the part of undertaker Sowerberry in the original London production, Humphries had played Fagin in the 1967 revival of *Oliver!* at the Piccadilly Theatre. Some 30 years later, on 8 July 1997, he was leading the cast when *Oliver!* became the longest-running show in the history of the London Palladium.

Oliver! - Original London Cast

A perfect souvenir of Lionel Bart's celebrated stage musical which was a smash hit in London and on Broadway in the early 60s. All the drama and exuberance of Peter Coe's breathtaking original production is captured perfectly on this album, with stand-out performances from Ron Moody (Fagin), Georgia Brown (Nancy) and Keith Hamshere (Oliver Twist). The 1989 reissue on CD is a timely reminder that, although there have been many stage revivals over the past 30 years - and an excellent film version in 1968 - this cast laid down the definitive version of Bart's masterpiece (although Robert Lindsay came close). Once again, its all about great, great songs

- Tracks: *Food Glorious Food; Oliver; I Shall Scream; Boy For Sale; That's Your Funeral; Where Is Love?; Consider Yourself; You've Got To Pick A Pocket Or Two; It's A Fine Life; Be Back Soon; Oom Pah Pah; My Name; As Long As He Needs Me; I'd Do Anything; Who Will Buy?; Reviewing The Situation; Finale.*
- First released 1960
- UK peak chart position: 4
- USA peak chart position: did not chart

Oliver! - Various

Ron Moody recreates his magnificent stage performance as Fagin on this soundtrack album of what must be the best British musical film ever. Shani Wallis replaced Georgia Brown as Nancy, and, together with Mark Lester (Oliver), Jack Wild (Artful Dodger) and Oliver Reed (the sinister Bill Sikes), gives Lionel Bart's marvellous score the full treatment. Highlights are impossible to select; Oliver's tender 'Where Is Love?' and Fagin's 'You've Got To Pick A Pocket Or Two' linger in the memory, but the complete set is as fresh now as when it was released over 25 years ago. In those pre-Lloyd Webber days, musicals had lots of strong songs, not just one.

- Tracks: *Overture; Food Glorious Food; Boy For Sale; Where Is Love?; You've Got To Pick A Pocket Or Two; Consider Yourself; I'd Do Anything; Be Back Soon; As Long As He Needs Me; Who Will Buy; It's A Fine Life; Reviewing The Situation; Oom Pah Pah; Finale.*
- First released 1968
- UK peak chart position: 4
- USA peak chart position: 20

Oliver, Frankie

b. 1970, Bow, London, England. Oliver's early influences include **Dennis Brown**, **Gregory Isaacs** and **Bob Marley**. His initial introduction to reggae was through his cousin, who first played him Marley's *Kaya*. Oliver was instantly fascinated, and persuaded his mother to buy him a copy of the album. Impressed by the power of the playing and songwriting, and influenced by the sound of Jamaica, Oliver decided to pursue a career in the reggae industry, despite lacking the usual credentials, being a white East-ender of Greek/Cypriot descent; however, undeterred, he fought against these obstacles. He began performing in clubs and pubs in the East End of London and neighbouring Essex, where he was spotted by Christine Atkins of **Island Records**. She asked him to provide a demo, which led to requests for further examples of his work. Unfamiliar with the recording industry, Oliver had no other demo versions, although he was able to overcome this drawback through a chance meeting with Delroy Pinnock. Pinnock had been involved in the UK reggae scene for a number of years in various guises, best remembered for his 1981 S&G hit, 'I Want To Be', and became responsible for launching Oliver's recording career. The second demo arrived at Island when Sly **Dunbar** and **Robbie Shakespeare** were in the office, and having heard the results, they invited the singer to record in Jamaica. The sessions led to his debut single, 'She Lied To Me', which faltered, although the b-side, 'What Is Life', proved acceptable within the reggae industry. His record company was determined to promote him as Britain's answer to **Snow**, following the hapless debut with the heavily promoted 'Give Her What She Wants'. The release demonstrated a vocal style similar to Ali Campbell of **UB40**, with DJ vocals provided by Bigga Ranks, but despite all the promotional efforts, his follow-up suffered the same fate. In an effort to increase his profile the label secured a billing at the Essential Festival Roots Day, the Respect Festival and as the support act for **Ziggy Marley**'s showcase at the Forum in London.

- ALBUMS: *Looking For The Twist* (Island Jamaica 1997)★★★.

Oliver, Joe 'King'

b. 11 May 1885, Louisiana, USA, d. 10 April 1938. Raised in New Orleans, cornetist Oliver became well known through appearances with local marching and cabaret bands during the early years of this century. After playing with such notable early jazzmen as **Kid Ory** and **Richard M. Jones** in 1918, he left for Chicago and two years later was leading his own band. After a brief trip to California, Oliver returned to Chicago and performed an engagement at the Lincoln Gardens. This was in 1922 and his band then included such outstanding musicians as **Johnny** and **Baby Dodds**, **Lil Hardin** and **Honore Dutrey**. Not content with being merely the best jazz band in town, Oliver sent word to New Orleans and brought in the fast-rising young cornetist **Louis Armstrong**. His motives in hiring Armstrong might have been questionable. Hardin, who later married Armstrong, reported that Oliver openly stated that his intention was to ensure that by having the newcomer playing second cornet in his band he need not fear him as a competitor. Whatever the reason, the Oliver band with Armstrong was a sensation. Musicians flocked to hear the band, marvelling at the seemingly telepathic communication between the two men. The band's glory days did not last long; by 1924 the Dodds brothers had gone, dissatisfied with their financial arrangements, and Armstrong had been taken by his new wife on the first stage of his transition to international star. Oliver continued leading a band but he quickly discovered that his example had been followed by many, and that even if his imitators were often musically inferior they had made it harder for him to obtain good jobs. His own judgement was also sometimes at fault; he turned down an offer to lead a band at New York's Cotton Club because the money was not good enough and lived to see **Duke Ellington** take the job and the radio exposure that went with it. In the early 30s Oliver led a succession of territory bands with a measure of local success but he rarely played. He was suffering from a disease of the gums and playing the cornet was, at best, a painful exercise. By 1936 he had quit the business of which he had once been king and took a job as a janitor in Savannah, Georgia, where he died in 1938. An outstanding exponent of New Orleans-style cornet playing, Oliver was one of the most important musicians in spreading jazz through his 1923-24 recordings, even if these did not gain their internationally-accepted status as classic milestones until after his death. His role in the advance of Armstrong's career is also of significance, although, clearly, nothing would have stopped the younger man from achieving his later fame. Stylistically, Oliver's influence on Armstrong was important although here again the pupil quickly outstripped his tutor in technique, imagination and inventiveness. Setting aside the role he played in Armstrong's life, and the corresponding reflected glory Armstrong threw upon him, Oliver can be seen and heard to have been a striking soloist and a massively self-confident ensemble leader. He was also a sensitive accompanist, making several fine records with popular blues singers of the day.

● COMPILATIONS: *King Oliver* (Brunswick 1950)★★★, *King Oliver Plays The Blues* (Riverside 1953)★★★, *King Oliver's Uptown Jazz* (X 1954)★★★, *King Oliver Featuring Louis Armstrong* (Epic 1956)★★★★, *King Oliver And His Orchestra* (Epic 1960)★★★, *King Oliver In New York* (RCA Victor 1965)★★★, *Complete Vocalion/Brunswick Recordings 1926 - 1931* (1992)★★★★.

● FURTHER READING: *King Joe Oliver*, Walter C. Allen and Brian A.L. Rust. *'King' Oliver*, Laurie Wright. *King Oliver And Kings Of Jazz*, M Williams.

Oliver, Sy

b. Melvin James Oliver, 17 December 1910, Battle Creek, Michigan, USA, d. 28 May 1988. Born into a family in which both parents were music teachers, Oliver played trumpet as a child and at the age of 17 was a member of the popular **territory band** led by Zack Whyte. During this stint he began arranging, primarily to prove to his older and supposedly wiser fellow sidemen that his theories about harmony were sound. After the Whyte band, Oliver played in another important territory band, led by **Alphonso Trent**. Then, after some of his arrangements had been accepted by **Jimmie Lunceford**, Oliver took a job with his band, playing in the trumpet section, singing and arranging. Lunceford had already enjoyed the benefits of good arrangers in **Eddie Durham** and, especially, Eddie Wilcox; but, more than anyone, it was Oliver who shaped the sound of the Lunceford band from 1933 until 1939, the period of its greatest commercial and aesthetic success. Oliver's use of two-beat rhythm, stop-time breaks, intricate saxophone choruses and ear-splitting brass explosions, brilliantly executed by Lunceford's musicians, in particular drummer **Jimmy Crawford** and lead alto saxophonist **Willie Smith**, not only sealed Lunceford's success but created a style of big band music which proved widely influential. Oliver's arranging style was especially suitable to the more commercial aspects of the swing era and was taken up and adapted by many of his contemporaries and successors. Although employed by Lunceford, Oliver did arrange for other bands too, including **Benny Goodman**'s, and his reputation in the business was enviable. Tiring of his work with Lunceford, Oliver decided to quit music and study law, but **Tommy Dorsey** made him an offer he could not refuse: $5,000 a year more than he'd earned with Lunceford. Oliver's arrangements for Dorsey propelled the band into a new era of success, which transcended what had gone before for both arranger and leader. 'Swing High', 'Well, Git It!', 'Sunny Side Of the Street' and 'Opus No. 1' were all massively popular and the records became big sellers. After military service during World War II, Oliver briefly led his own musically excellent but commercially unsuccessful big band and worked as a freelance arranger, his charts being used by Dorsey and by studios for recording orchestras' dates with singers such as **Ella Fitzgerald** and **Frank Sinatra**. In the 60s he once again tried bandleading, but as before was not prepared to bow to commercial pressures. In the late 60s and 70s he toured extensively, resumed trumpet playing and undertook several club residencies in New York, a pattern which persisted into the 80s. A major figure in the development of jazz arranging, Oliver was almost single-handedly responsible for the creation of what later became definable as mainstream big band music. His use of attacking brass and clean ensemble passages was picked up and modified, sometimes simplified, but rarely if ever improved.

- ALBUMS: *Sy Oliver And His Orchestra* i (1954)★★★, *Sy Oliver And His Orchestra* ii (1957)★★★, *Sy Oliver And His Orchestra* iii (1958)★★★★, *Sy Oliver And His Orchestra* iv (1958)★★★, *Back Stage* (1959)★★★, *77 Sunset Strip* (1959)★★, *Just A Minute* (1960), *Annie Laurie* (1960)★★★, *Four Roses Dance Party* (1961)★★★, *Easy Walker* (1962)★★★, *Take Me Back* (1972)★★★★, *Yes, Indeed!* (1973)★★★, *Sy Oliver And His Orchestra Play The Famous Rainbow Room* (1976)★★★.
- COMPILATIONS: *The Indispensable Tommy Dorsey, Vols 7/8* (1939 recordings)★★★★, *The Complete Jimmie Lunceford* (1939-40 recordings)★★★★.

Olivier, Laurence, Awards

These awards are presented by the Society of West End Theatre in recognition of distinguished artistic achievement in West End Theatre. They were established in 1976 as the Society of West End Theatre Awards. Lord Olivier agreed to have his name associated with them in 1984 and they are now regarded as the highlight of the British theatrical year. The Awards are judged by three separate panels; for theatre, opera, and dance. The Theatre Panel comprises seven people chosen for their specialist knowledge and professional experience, plus six members of the theatre-going public. Anyone who applies to be included in the latter group should be prepared to see some 80 productions during the Awards year. The musical categories consist of: best director choreographer, actress, actor, supporting performance, revival, and the American Express Award for Best Musical. A musical production, or those associated with it, can also conceivably win in other sections such as best entertainment, costume design, lighting design, set design, outstanding achievement, and lifetime achievement. In 1993, the musicals prizes all went to the highly acclaimed British productions of the American shows ***Carousel***, ***Crazy For You***, and ***Assassins***. The bronze Laurence Olivier Award itself was specially commissioned by the Society from the sculptor Harry Franchetti and represents the young Laurence Olivier as Henry V at the Old Vic in 1937.

Ollie And Jerry

The R&B duo of Ollie Brown and Jerry Knight came from Los Angeles, California, USA. This dance music producing and writing team briefly charted courtesy of two soundtrack items from the motion picture *Breakin'*. Their 'Breakin' . . . There's No Stopping Us' went to number 3 in the US R&B chart and number 9 national in 1984, and later in the year 'Electric Boogie' proved to be a minor R&B hit at number 45. In the UK, 'Breakin' . . . There's No Stopping Us' went to number 5 in 1984, and 'Electric Boogaloo' went to number 57 in 1985. The Ollie and Jerry team was somewhat of an outgrowth of their work together on several albums for **Ray Parker, Jnr.**, and his **Raydio** group. Brown continued his career in Detroit in 1975, playing drums with **Edwin Starr**, **Stevie Wonder** and the **Rolling Stones**, and beginning in 1978 as guest drummer for Raydio. By the early 80s he was producing for such acts as **Patti Austin** and Klique. Knight began his musical career as bass player in **Bill Withers**' band, and then moved to Raydio, where he sang the high parts as well as played bass. He charted with three albums, *Jerry Knight* (1980), *Perfect Fit* (1981) and *Love's On Our Side* (1983) and six singles, notably 'Overnight Sensation' (US R&B number 17, 1980) and 'Perfect Fit' (1981), before teaming up with Ollie Brown on the soundtrack titles for *Breakin'*.

- FILMS: *Breakdance - The Movie* (1984).

Olsen, George

b. 1893, USA, d. 18 March 1971, Paramus, New Jersey, USA. Olsen started his first dance band in Portland, Oregon, USA, in 1917. A six-piece group, this early combo included Wilbur Johnson, who at that time travelled under the billing 'the world's only mellophone soloist', violinist Herman Kanin, later president of the American Federation of Musicians, and Olsen himself as drummer. Afterwards Olsen relocated to California to play theatre and ballroom dates. At that time he was contacted by **Florenz Ziegfeld**, who invited him to travel to New York to play in the musical comedy *Kid Boots*. Other Broadway shows followed, including ***Whoopee***, ***The Girl Friend***, and ***Good News***. He also played the New York night-clubs in the evenings, at venues including Jack White's 54th Street Club, the Rendezvous and the Club Richman. A national hit followed in 1925 with 'Who', recorded for **Victor Records**, which brought coast to coast fame. It enabled Olsen to recruit the best sidemen of the day such as Rudy Wiendoeft, Don Lindley, Chuck Campbell, Floyd Rice, George Henkel, Eddie Kilfeather, Jack Hansen, Bob Borger, Jack Fulton, Milton Neul, Ed Joyce, Larry Mercy, Jack Gifford, Dick Gardner, **Fred MacMurray**, Lou Busch, Eddie McKinney, Ernie Mathias, **Orville Knapp**, **Leighton Noble**, **Red Nichols** and Fran Frey. In MacMurray and Wiendoeft Olsen was able to work with the two most gifted saxophonists of their generation, and by the early 20s the band had extended to a 16-piece orchestra. At this stage they employed their most celebrated vocalist, Ethel Shutta, whom Olsen would later marry. In the early 30s the band returned to the Los Angeles circuit to play the Plantation Ballroom, at which time Olsen was also commissioned to make a number of movie shorts. When Orville Knapp died in a plane crash in 1936, Olsen took over his band, and gave it its new name, 'Music Of Tomorrow'. In this new role Olsen toured throughout America, with Leighton

Noble now the featured vocalist. He finally retired from bandleading in 1951, after a final engagement at the Edgewater Beach Hotel in Chicago.

Olympic Records

Record company formed in Liverpool by James Barton and Andy Carroll, named after their respected club night. Barton was a DJ who served his apprenticeship on the Northern club scene, going on to launch one of the best known venues, Cream. He was then instrumental in setting up Olympic Records in 1992 with Carroll, who was also a DJ. The label earned its biggest success with Seven Grand Housing Authority (Terrence Parker)'s 'The Question'. Barton also furnished **K-Klass**, who remixed the record, with management services, and introduced them to their, and his, future employers, **DeConstruction**. He joined the latter label in early 1994 to take a hand in their A&R operation, though he retained his interests in Olympic and Cream.

Olympics

Originally known as the Challengers, this adaptable vocal group, Walter Ward (b. 1940, Jackson, Mississippi, USA; lead), Eddie Lewis (b. 1937, Houston, Texas, USA; tenor), Charles Fizer (b. 1940, Shreveport, Louisiana, USA, d. August 1972; baritone) and Walter Hammond (baritone) was formed in Compton, California, in 1954. The Olympics' finest moment came with 'Western Movies' (1958), a humorous novelty disc in the vein of the **Coasters** and the Clovers, which reached the Top 10 in the USA and Top 20 in the UK. The song was produced and co-written by Fred Smith, who later worked with **Bob And Earl**. The same was true of 'Private Eye', another laconic tribute to 50s pulp-fiction culture, but it was 1960 before the group claimed another US hit with 'Big Boy Pete', by which time Melvin King (b. 1940, Shreveport, Louisiana, USA), had replaced Walter Hammond. Meanwhile, the sacked lead vocalist Fizer, whose troubled life had already resulted in a prison sentence for drugs possession, was shot by the National Guard during the Watts riots in 1965. A reshaped Olympics later went on to have hits with such dancefloor favourites as 'The Bounce' (1963), 'Good Lovin'' (1965 - later successfully covered by the **Young Rascals**) and 'Baby Do The Philly Dog' (1966), before being drawn towards the 'oldies' circuit.

● ALBUMS: *Doin' The Hully Gully* (Arvee 1960)★★★, *Dance By The Light Of The Moon* (Arvee 1961)★★, *Party Time* (Arvee 1961)★★, *Do The Bounce* (Tri-Disc 1963)★★, *Something Old Something New* (Mirwood 1966)★★, *Soul Music* (1968)★★.

● COMPILATIONS: *Greatest Hits* (1971)★★★, *The Official Record Album Of The Olympics* (1984)★★★, *The Olympics Meet The Marathons* (Ace 1985)★★★.

Om Records

'The idea of Om is to cover the spectrum of house music and to do absolutely the best stuff that house can offer', explained DJ Nick Hook, who founded the UK label Om together with *New Musical Express* dance correspondent Sherman and **Morgan King**. The label was thus inaugurated with three double-pack EPs that displayed just that: a *pot pourri* of modern house, labelled *Absolute Om, 1 - 3*. Other bands on the label included mainstays Soundsource (essentially Morgan King, whose recordings, such as 'Take Me Up' and 'One High', also appear on Sweden's B-Tech imprint), ex-**Guerilla** act Euphoria, **Bump** and Marine Boy (who are one-time **Ruts** member Segz and engineer Steve Dub's deep house/ambient project, disinguished by releases of the calibre of 'Fluid'). 1994 releases included 108 Grand featuring Roy Galloway's 'Love U All Over'.

Omar

b. Omar Lye Fook, 1969, Canterbury, England. Omar was born the son of a Chinese Jamaican father and an Indian Jamaican mother. A former principle percussionist of the Kent Youth Orchestra, he would later graduate from the Guildhall School Of Music. His debut singles were 'Mr Postman' and 'You And Me' (featuring backing vocals from **Caron Wheeler**), before his debut album was released, via Harlesden's Black Music Association's Kong Dance label, on a slender budget. Nevertheless, it reached the Top 60. In its wake, Omar's name suddenly began to crop up everywhere, be it as a singer, writer or producer. Following a high-profile Hammersmith Odeon concert in December 1990, Gilles Peterson of **Talkin' Loud** persuaded financial backers **Phonogram** to open their wallets. The debut album was slightly remixed and re-released, the title track having already earned its stripes as a club favourite. Although by definition a soul artist, Omar's use of reggae, ragga and particularly hip-hop has endeared him to a wide cross-section of the dance community. RCA won the scramble to sign Omar after departing from Talkin' Loud in January 1993. Since then, Omar has continued to collaborate with a number of premier R&B artists - songwriter **Lamont Dozier**, keyboard player David Frank (famed for his contribution to **Chaka Khan**'s 'I Feel For You'), bass player Derek Bramble (ex-**Heatwave**), **Leon Ware** (arranger for **Marvin Gaye**) and no less than **Stevie Wonder** himself, who contacted Omar after hearing his 'Music' cut.

● ALBUMS: *There's Nothing Like This* (Kongo Dance 1990)★★★, *For Pleasure* (RCA 1994)★★★, *This Is Not A Love Song* (RCA 1997)★★★.

Omar And The Howlers

Born and raised in McComb, Mississippi, USA (**Bo Diddley**'s birthplace), Omar (b. Kent Dykes) began playing guitar in the town's tough blues clubs at the age of 13. Forming the Howlers, he built up a reputation throughout Mississippi and the south, before moving on to Austin, Texas, and recording two albums for independent labels in the early 80s. Featuring Omar's powerful guttural blues voice and the tight rhythm section of Bruce Jones (bass) and Gene Brandon (drums), the band's powerful live shows won them a loyal fanbase. Signing a contract with **Columbia Records** in 1987, they released the acclaimed *Hard Times In The Land Of Plenty* album that year, gaining Omar extensive radio exposure for the first time in his career. An expanded band toured throughout Europe and signed a licensing agreement with the Dutch label Provogue, with Omar releasing the his debut solo set *Blues Bag* in 1991. A live album recorded in Amsterdam was followed by the first Howlers studio release for three years, the musically diverse *Courts Of Lulu*. Recent albums have seen Omar playing with Stephen Bruton (guitar), Paul Junior (bass), Steve Kilmer (drums), Mark Hallman (percussion), Gary Primich (harmonica) and Nick Connolly (organ). *Southern Style* was released in September 1996 and featured the usual mix of blues and rock influences filtered through Omar's distinctive southern sensibilities.

● ALBUMS: *Big Leg Beat* (Stomp 1980)★★★, *I Told You So* (Dixiefrog 1984)★★★, *Hard Times In The Land Of Plenty* (Columbia 1987)★★★, *Wall Of Pride* (Columbia 1988)★★★, *Monkeyland* (Provogue 1990)★★★, *Live At The Paradiso* (Provogue 1992)★★★, *Courts Of Lulu* (Provogue 1993)★★★, *Muddy Springs Road* (Provogue 1994)★★★, *World Wide Open* (Provogue 1995)★★★, *Southern Style* (Provogue 1996)★★★. Solo: Omar *Blues Bag* (Provogue 1991)★★★.

Omartian, Michael

b. 26 November 1945, Evanston, Illinois, USA. Omartian is a veteran US rock and pop producer with a long list of credits including **Rod Stewart**, **Amy Grant** and **Christopher Cross**. Prior to making his mark as a producer, he had worked as a freelance session player and arranger in the 70s around the Midwest. His most notable contributions were to three of **Steely Dan**'s most successful albums, *Pretzel Logic*, *Katy Lied* and *Aja*. By 1978 he had joined **Warner Brothers Records** as an executive producer, where his work with Rod Stewart yielded the hits 'Some Guys Have All The Luck', 'Sailing' and 'Infatuation'. He also produced Christopher Cross's hit, 'Ride Like The Wind'. He continued to work as a session musician, for clients including **Al Jarreau**, **Eric Clapton**, **Michael Jackson** and **Rickie Lee Jones**. In 1985 he left Warners to work as an independent producer, and immediately collaborated with contemporary Christian artists Gary Chapman and **Steve Camp**, to modest acclaim. He enjoyed his biggest success to date with Amy Grant, whose 1991 **A&M Records** set, *Heart In Motion*, proved to be her commercial breakthrough. By the 90s, Omartian had relocated to Nashville and embarked on writing music for a **Donna Summer** stage show.

OMD

This UK synthesizer pop duo comprised Paul Humphreys (b. 27 February 1960, Liverpool, England) and Andy McCluskey (b. 24 June 1959, Liverpool, England). Originally combining in school band Equinox they moved on through VCL XI and Hitlerz Underpantz, and finally the Id. When that band broke up in 1978 McCluskey spent a short time with **Dalek I Love You** before he and Humphreys, together with Paul Collister, performed live in October 1978 under their full title Orchestral Manoeuvres In The Dark. Tony Wilson of **Factory Records** became interested in the band, releasing their debut 'Electricity'. It was quickly re-released when **Virgin Records** subsidiary DinDisc signed them. Its success subsequently allowed the group the chance to build their own studio. They replaced their four-track recorder ('Winston') with real personnel Malcom Holmes (ex-Equinox and the Id) and Dave Hughes (Dalek I Love You). 1980 saw 'Red Frame/White Light' released as a single to preface the band's first, self-titled album. Their breakthrough, however, came with the re-recorded 'Messages' and was followed by the UK Top 10 'Enola Gay', and its familiar nuclear war sentiments. *Organisation* followed quickly, with Martin Cooper replacing Dave Hughes shortly afterwards. The more sophisticated *Architecture And Morality* showed a new romanticism, particularly in the singles 'Joan Of Arc' and 'Maid Of Orleans'. 1983's *Dazzle Ships* was a flawed attempt at progression, highlighting dilemmas forced on them by popularity and DinDisc's collapse (the band transferred to Virgin). *Junk Culture* faced similar critical disdain, and boasted the presence of a hit single 'Locomotion'. *Crush* was a less orchestrated and more immediate affair, featuring the return of political commentary alongside the permanent insertion of Graham and Neil Weir into the line-up. *The Pacific Age* was premiered on another of the band's frequent worldwide touring endeavours, but it was obvious from its chart position that their domestic popularity was slipping. The six-piece line-up was proving too cumbersome and the Weir brothers departed shortly afterwards. The rift was compounded when Holmes and Cooper and, more importantly, Humphreys, joined the list of departures. McCluskey retained the name and, after a long restorative period, resurfaced in 1991 with 'Sailing On The Seven Seas'. The resultant album harked back to the era of *Architecture And Morality*, including the use of choral effects. Meanwhile, Humphreys, Holmes and Cooper formed a new band under the name the Listening Pool.

● ALBUMS: *Orchestral Manoeuvres In The Dark* (DinDisc 1980)★★★, *Organisation* (DinDisc 1980)★★★, *Architecture And Morality* (DinDisc 1981)★★★, *Dazzle Ships* (Telegraph 1983)★★, *Junk Culture* (Virgin 1984)★★★, *Crush* (Virgin 1985)★★★, *The Pacific Age* (Virgin 1986)★★, *Sugar Tax* (Virgin 1991)★★, *Liberator* (Virgin 1993)★★★, *Universal* (Virgin 1996)★★★.

● COMPILATIONS: *The Best Of OMD* (Virgin 1988)★★★★.

● FURTHER READING: *Orchestral Manoeuvres In The Dark*, Mike West.

Omen

This Los Angeles, USA-based, melodic power-metal outfit formed in 1984. Comprising J.D. Kimball (vocals), Kenny Powell (guitar, ex-Sacred Blade), Jody Henry (bass) and Steve Wittig (drums), they debuted with a track on the *Metal Massacre V* compilation. This led to a contract with Metal Blade and the release of *Battle Cry* the same year. This was a competent, if uninspired, collection of **Iron Maiden**-style rockers, which lacked distinction owing to Kimball's weak vocals. Three more albums followed a similar pattern, with 1987's mini-opus *Nightmares* being the most interesting (it featured a strong cover version of **AC/DC**'s 'Whole Lotta Rosie'). Coburn Pharr replaced Kimball in 1988 and helped the band to produce *Escape From Nowhere*, their finest recorded work. Adding **Rush**-styled dynamics to their basic metal framework, it was characterized by Pharr's powerful and high-pitched vocals. Surprisingly, it failed to sell and Pharr left to join **Annihilator** in 1990. Kenny Powell emerged in the 90s with a new band, Step Child.

● ALBUMS: *Battle Cry* (Roadrunner 1984)★★, *Warning Of Danger* (Roadrunner 1985)★★★, *The Curse* (Roadrunner 1986)★★★, *Nightmares* (Roadrunner 1987)★★★★, *Escape From Nowhere* (Roadrunner 1988)★★★.

Ommadawn - Mike Oldfield

Ommadawn represents a creative peak for Oldfield that is often overshadowed by the huge commercial success of his debut ***Tubular Bells***. Oldfield employed the same format he had used on his previous two albums, with both sides of the album comprising a lengthy instrumental collage. This time he drew on a greater range of musical styles, using recurring motifs that had recognizable African, Eastern European and Irish sources (Paddy Moloney of The **Chieftains** being responsible for the latter). The album was also notable for the way Oldfield collaborated with the other musicians, drawing attention away from his image as the self-styled studio recluse.

● Tracks: *Ommadawn Part 1; Ommadawn Part 2.*
● First released 1975
● UK peak chart position: 4
● USA peak chart position: 146

On A Clear Day You Can See Forever

Alan Jay Lerner's long-time partnership with **Frederick Loewe** had lapsed by the early 60s partly owing to the composer's ill-health, when he decided to write a Broadway show based on his absorbing interest in the subject of extrasensory perception (ESP). Lerner's first choice for a project that was originally entitled *I Picked A Daisy*, was **Richard Rodgers**, who had been searching for a new partner since the death of **Oscar Hammerstein II** in 1960. According to reports, the collaboration resulted in the irresistible force meeting the immovable object, so Lerner turned instead to **Burton Lane**. The new show, now called *On A Clear Day You Can See Forever*, made its debut at the Mark Hellinger theatre on 17 October 1965. In Lerner's book, Dr. Mark Bruckner (John Cullum) discovers that one of his patients, Daisy Gamble (Barbara Harris), can not only foresee the future and persuade her plants to grow by just talking to them, but is prepared to go into details about her life as Melinda, an early feminist, who lived in 18th century London. They fall in love, but when Daisy begins to believe (mistakenly) that Mark is more interested in Melinda than in her, she walks out. Although miles away, she hears and responds when he gives out with 'Come Back To Me' ('Leave behind all you own/Tell your flowers you'll telephone/Let your dog walk alone/Come back to me!'). McCallum also had two lovely ballads, the title song, 'On A Clear Day (You Can See Forever)', and 'Melinda'. The remainder of a fine score included the delightful 'Hurray! It's Lovely Up Here', 'She Wasn't You', 'Wait Till We're Sixty-Five', 'When I'm Being Born Again', 'What Did I Have That I Don't Have?', 'Don't Tamper With My Sister', and 'Tosy And Cosh'. The show ran for an unsatisfactory 280 performances, and, as usual, while Lerner's lyrics were admired, his book came in for a deal of criticism. Barbara Harris was particularly applauded for her work, but, in the 1970 film, her role was taken by **Barbra Streisand**, who co-starred with Yves Montand.

On The Avenue

After enjoying tremendous success in partnership with several American leading ladies in movie musicals such as ***42nd Street***, ***Dames*** and the ***Gold Diggers*** series, **Dick Powell** teamed with English actress Madeleine Carroll for this picture, which was released by 20th Century-Fox in 1937. Carroll plays wealthy socialite Mimi Caraway who objects violently to being lampooned in a satirical revue by Gary Blake (Dick Powell). Naturally, they eventually resolve their differences and fall in love. This leaves Blake's previous girlfriend, Mona Merrick (**Alice Faye**), out in the cold, but she consoles herself by singing the lion's share of **Irving Berlin**'s wonderful score, including the enduring 'This Year's Kisses', 'He Ain't Got Rhythm' and 'Slumming On Park Avenue' (the last two with the Ritz Brothers); and 'I've Got My Love To Keep Me Warm' and 'The Girl On The Police Gazette' (both with Dick Powell). Powell himself had the superior 'You're Laughing At Me', which later became popular for **Fats Waller**. Also among the cast of *On The Avenue* were Alan Mowbray, George Barbier, Cora Witherspoon, Walter Catlett, Billy Gilbert, and Stepin Fetchit. Gene Markey and William Conselman wrote the amusing screenplay, the stylish dances were staged by Seymour Felix, and the film was directed by Roy Del Routh. The basic plot of this film was used again in ***Let's Make Love*** (1960) starring **Marilyn Monroe**, Yves Montand and **Frankie Vaughan**.

On The Beach - Neil Young

Just how long should we tolerate the non-appearance of this album on CD? Sometimes the artist should be overruled. We don't care that **Neil Young** is unhappy with i;, his public want it out and it is unfair to continue to deprive them. That said, this is one of Young's finest works, melodic, intense yet light, played exquisitely. Everything that some suggest ***Harvest*** lacks is present on this record. Young devotees read more into this album than the dark *Tonight's The Night*, such as the spectre of Charles Manson in 'Revolution Blues'. The real clincher is the autobiographical title track, with the simplistically powerful line 'the world is turning, I hope it don't turn away'.

- Tracks: *Walk On; See The Sky About To Rain; Revolution Blues; For The Turnstiles; Vampire Blues; On The Beach; Motion Pictures; Ambulance Blues.*
- First released 1974
- UK peak chart position: 42
- USA peak chart position: 16

On The Riviera

Post-war cinema audiences were given a double ration of **Danny Kaye** in this Sol C. Siegel Technicolor production when it was released by 20th Century-Fox in 1951. Henry and Phoebe Ephron's screenplay concerned a well-known nightclub entertainer who is the spitting image of a philandering businessman. If that plot sounds familiar, it is because it cropped up on the screen in ***Folies Bergère De Paris*** (1934) and ***That Night In Rio*** (1941), and, with a slight twist and another change in location, formed the basis of *On The Double* (1961). Kaye played both roles, of course, and had a great time with all the complications that naturally spring from this kind of situation. Gene Tierney was the businessman's wife who could not tell the difference between her real husband and his stand-in, and also taking part in the hilarious shenanigans were Corinne Calvert, Marcel Dalio, Clinton Sundberg, Henri Letondal, Sig Ruman, and Joyce McKenzie. Future dancing star **Gwen Verdon** was in the chorus. Sylvia Fine, Kaye's wife, tailored four songs especially for him: 'Popo The Puppet', 'Rhythm Of Romance', 'Happy Ending', and 'On The Riviera', and he also sang one of his much-loved favourites, the 1913 number 'Ballin' The Jack' (James Henry Burris-Chris Smith). Jack Cole staged the imaginative dance sequences, and the film was directed by Walter Lang.

On The Road With Duke Ellington

A remarkable film record, made originally in 1967 and updated after **Duke Ellington**'s death in 1974. In addition to Ellington talking about his life there are sequences showing him receiving honorary doctorates, rehearsing and recording his orchestra, playing the piano and, most intriguing of all, composing and arranging. If anything, the casual manner in which he does this simply adds to the mystique. Sprawled out on a couch, feet up, he and **Billy Strayhorn** put together a piece of music with such deceptive ease as to make even a Hollywood songwriter biopic seem forced. Apart from the Maestro, musicians such as **Harry Carney**, **Jimmy Hamilton**, **Johnny Hodges**, **Paul Gonsalves** and **Louis Armstrong** also make appearances.

On The Threshold Of A Dream - Moody Blues

If you disregard the precious sleeve-note introduction written by friend of the band **Lionel Bart**, and ignore the spoken-word 'therefore I am' twaddle at the beginning, this is arguably their best album. The band are oozing ideas and the contrast between Ray Thomas's songs and Justin Hayward's is as refreshing as the difference between Mike Pinder's 'So Deep Within You' and John Lodge's 'To Share Our Love'. The last segment is the album's peak; Pinder's sensitive 'Have You Heard' and 'The Voyage' sum up the whole album. Never had the Mellotron been used so well and it is a great pity they became so unfashionable.

- Tracks: *In The Beginning; Lovely To See You; Dear Diary; Send Me No Wine; To Share Our Love; So Deep Within You; Never Comes The Day; Lazy Day; Are You Sitting Comfortably; The Dream; Have You Heard Part 1; The Voyage; Have You Heard Part 2.*
- First released 1969
- UK peak chart position: 1
- USA peak chart position: 20

On The Town (film musical)

Remembered particularly for its innovative staging of some of the musical sequences on the streets of New York, *On The Town* was released by MGM in 1949. **Betty Comden** and **Adolph Green**'s screenplay (they also wrote all the lyrics) was based on their book for the 1944 stage musical, which itself was inspired by choreographer-director **Jerome Robbins**' ballet *Fancy Free*. From the moment that the three sailors, played by **Gene Kelly**, **Frank Sinatra**, and Jules Munshin, come dashing from their ship to the strains of the rousing 'New York, New York' (music-**Leonard Bernstein**), eager to enjoy the delights of New York on their 24 hours' leave, the film sings and dances along in an exhilarating fashion. Naturally, they each find their ideal partner: Kelly first sees the girl of his dreams, **Vera-Ellen**, on a poster in the subway, and their delightful *pas-de-deux*, 'Main Street' (music-**Roger Edens**), is one of the film's many high spots; Munshin is pursued through the Museum of Natural History by the anthropological **Ann Miller** who considers him to be a perfect example of a 'Prehistoric Man' (music-Edens); while the ingenuous Sinatra is invited to 'Come Up To My Place' (music-Bernstein) by the amusingly man-hungry taxi driver **Betty Garrett**. Stage musical buffs were offended by the way Bernstein's original Broadway score was 'decimated', with only five numbers surviving - the two already mentioned, plus 'I Feel Like I'm Not Out Of Bed Yet' and two ballets, 'Miss Turnstiles' and 'A Day In New York'. The substitutes, with music by Roger Edens, included 'You're Awful' and 'On The Town'. Edens was also co-musical director with **Lennie Hayton**, and both men won Oscars for music scoring. Alice Pearce recreated her original stage role as Betty Garrett's flatmate, a girl with a permanent cold, and also in the cast were Florence

Bates, Carol Haney, Hans Conried, and George Meader. Gene Kelly and **Stanley Donen**'s first film together was photographed in Technicolor and produced by **Arthur Freed**.

On The Town (stage musical)

Opening on 28 December 1944, *On The Town* was based on the 20-minute ballet, *Fancy Free*, by choreographer **Jerome Robbins** and composer **Leonard Bernstein**. Robbins had been on Broadway before, as a dancer, but for Bernstein, and librettists and lyricists **Betty Comden** and **Adolph Green**, *On The Town* was their first taste of the glamorous New York musical theatre. The 'almost non-existent book' concerns three sailors, Gaby (John Battles), Ozzie (Adolph Green), and Chip (Cris Alexander) who are on leave in New York for just 24 hours. They meet three girls, Ivy (Sono Osato), Hildy (Nancy Walker), and Claire (Betty Comden), and all enthusiastically take in tourist spots such as Coney Island, the Museum of Natural History, Central Park, Carnegie Hall, Times Square, and a dive called Diamond Eddie's. The thrilling score ranged from the rousing 'New York, New York', through the amusing 'Ya Got Me', 'Come Up To My Place', 'I Can Cook, Too', and 'I Get Carried Way', to the lovely ballads, 'Lonely Town', 'Lucky To Be Me', and 'Some Other Time'. At the end of the boys' day of freedom, the girls see them off at the quay - and another batch of sailors come careering down the gangplank singing 'New York, New York', and the whole process begins all over again. *On The Town* enjoyed a run of 463 performances and was revived twice in New York, off-Broadway in 1959 (Harold Lang, Wisa D'Orso, and Pat Carroll), and in a main house in 1971, with Ron Husman, Donna McKechnie, **Bernadette Peters** and Phyllis Newman (Mrs. Adolph Green). A 1963 London production folded after 53 performances. There was renewed interest in the show almost 30 years later, when, in June 1992, a semi-staged version, narrated by Comden and Green, was presented at London's Barbican Hall, and then, in 1993, the Goodspeed Opera House in Connecticut, USA, mounted a well-received production. In August 1997, the Joseph Papp Public Theatre/New York Shakespeare Festival presented a revival that was performed out of doors in Central Park's Delacorte Theatre. Directed by George C. Wolfe ('arguably the hottest producer and director in US theatre'), the cast consisted mostly of unknowns - and admission was free. The 1949 film starred **Frank Sinatra**, **Gene Kelly**, Jules Munshin, **Vera-Ellen**, **Ann Miller**, and Betty Garrett.

On The Twentieth Century

In the long history of the musical theatre, this was probably not the first occasion on which the critics inferred that 'the audience left the theatre whistling the scenery'. However, that phrase did crop up a lot (along with 'it ran out of steam') in the reviews for this show which opened at the St. James Theatre in New York on 19 February 1978, and was set mostly aboard the fondly remembered train, the Twentieth Century Limited, which used to run from Chicago to New York. The set was certainly spectacular - a splendid art-deco affair - designed by Robin Wagner. The book, by **Betty Comden** and **Adolph Green**, which was based on Ben Hecht and Charles MacArthur's farce, *Twentieth Century*, concerns the legendary producer-director, Oscar Jaffee (John Cullum), a Broadway legend - but not recently. He is at the bottom of the barrel, but his former lover and protegée, the temperamental movie star Lily Garland (Madeline Kahn), is at the top of the tree. His efforts to sign her for a project that will ensure his rehabilitation bring him into contact with the current rivals for her attention, actor Bruce Granit (played by Kevin Kline, himself a film heart-throb of the 80s and 90s), and the film producer Max Jacobs (George Lee Andrews). The veteran Broadway comedienne Imogene Coca, making a welcome comeback to the New York musical stage after an absence of over 30 years, played a kooky religious character with a great deal of fervour. The score was written by Comden and Green together with composer **Cy Coleman**. His music, which is usually jazz-based, like the man himself, was regarded this time as being too flamboyant and out of character, 'alternating much of the time between early nineteenth century comic-opera mannerisms and early twentieth century operetta', in songs such as 'I Rise Again', 'Veronique', 'On The Twentieth Century', 'Our Private World', 'Repent', 'We've Got It', 'She's A Nut', 'Legacy', 'Never', 'Life Is Like A Train', 'Together', 'Stranded Again', and 'Mine'. In spite of the criticism, the show won **Tony Awards** for score, book, Cullum, and Kline, and stayed on the rails for 449 performances. Cullum is said to have based his portrayal of the mogul on John Barrymore, who appeared with Carole Lombard in the 1934 film *Twentieth Century*. The 1980 West End production of *On The Twentieth Century* starred **Julia McKenzie**, one of the outstanding leading ladies of the London musical theatre, but it still ground to a halt after only 165 performances.

On Top - Heptones

The transformation from ska to rocksteady during the mid-60s took Jamaican music away from the brazen, fast tempos of the former to the more measured, lilting drift of the latter. This evolution allowed a greater emphasis on vocal groups. The **Heptones** were one of several superb acts, including the Paragons and the Melodians, to rise to prominence at this time. Their superb close three-part harmonies were inspired by the Impressions and a similar spirituality marked their work. *On Top* is the Heptones' second album for the fabled **Studio One** label. Its empathic house band provides subtle support to the trio's gorgeous voices, which weave together with mesmerizing sweetness. This is a lynchpin collection in the development of Jamaican music.

● Tracks: *Equal Rights; Pure Sorrow; Heptones Gonna Fight; I*

Hold The Handle; My Baby Is Gone; Soul Power; Take Me Darling; We Are In The Mood; Sea Of Love; Pretty Looks Isn't All; Party Time; I Love You.

- First released *c.*60s
- UK peak chart position: did not chart
- USA peak chart position: did not chart

On U Sound System

(see **Clail, Gary, And The On U Sound System**)

On With The Dance

Noël Coward's first revue for impresario **C. B. Cochran** opened at the London Pavilion on 30 April 1925. Coward wrote the book and most of the songs, with Philip Braham providing a few extra numbers. The cast included Hermione Baddeley, Douglas Byng, Ernest Thesiger, Greta Fayne, and Lance Lister. The star was Alice Delysia, who introduced 'Poor Little Rich Girl', a song which Cochran thought 'dreary', although it went on to become one of Coward's most enduring copyrights. The lavish, superbly presented show also contained two ballets created and danced by Leonide Massine, and enjoyed a run of 229 performances.

On Your Toes

Ballet came to Broadway in a big way, courtesy of choreographer George Balanchine, in this show which opened at the Imperial Theatre in New York on 11 April 1936. **Richard Rodgers** and **Lorenz Hart** wrote the book, along with **George Abbott**, and their complex plot involved Junior Dolan (**Ray Bolger**), who has given up the grind of the vaudeville circuit in favour of teaching music at the Knickerbocker University. When the Russian Ballet stage a production of a jazzy, insinuating ballet, 'Slaughter On Tenth Avenue', in the locale, Junior becomes involved, both onstage and off, with its prima ballerina, Vera Barnova (Tamara Geva). This Pavlovian *pas de deux* offends both Junior's girlfriend, Frankie Frayne (Doris Carson), and Vera's regular dancing partner, who tries to have Junior bumped off. Bolger, in a part that was originally created for **Fred Astaire**, was sensational in his first Broadway role, and soon became one of America's most cherished clowns. Balanchine's choreography, which included a second ballet, 'Princess Zenobia', was highly praised. The show also marked the acting debut of the former Yale professor, Monty Woolley, as the director of the ballet company. Rodgers and Hart's lively and tuneful score was right up to their highest standard, and contained the delightful 'There's A Small Hotel' and It's Got to Be Love', sung by Carson and Bolger, a poignant ballad, 'Glad To Be Unhappy', the comical 'Too Good For The Average Man', and other pleasing numbers such as 'The Heart Is Quicker Than The Eye', 'The Three B's', 'On Your Toes', and 'Quiet Night'. *On Your Toes* danced along for 315 performances, and in 1937 was presented at the Palace Theatre in London with Vera Zorina in the leading role. She also starred in a 1954 Broadway revival with Bobby Van and Elaine Stritch. When *On Your Toes* returned to Broadway again in 1983, the role of Vera was played by the celebrated ballerina, Natalia Makarova, during the early part of a run of 505 performances. Both revivals were staged by George Abbott. Makarova also co-starred with Tim Flavin in a successful West End presentation in 1984. 'Slaughter On Tenth Avenue' reached a wider audience when it was danced by **Gene Kelly** and **Vera-Ellen** in the Rodgers and Hart biopic, ***Words And Music*** (1948).

Once Upon A Mattress

This is an expanded musical adaptation of the comical fairy tale, *The Princess And The Pea*, with music by Mary Rodgers, daughter of the famous composer, **Richard Rodgers**, and lyrics by Marshall Barer. The show opened off-Broadway at the Phoenix Theatre in New York on 11 May 1959, transferring to the Alvin Theatre on Broadway in November. The book, by Jay Thompson, Dean Fuller, and Barer, told of Princess Winnifred (**Carol Burnett**), who is unable to marry Prince Dauntless the Drab (Joseph Bova), until she can prove to his mother, Queen Agravain (Jane White), that she is a genuine princess of royal blood. She triumphs during a series of tests, the last of which is to get no sleep at all during a night spent on a heap of mattresses with just one pea underneath the bottom one. Comedienne extraordinaire Carol Burnett, who later went on to star in her own top-rated television series via the the Gary Moore Show, made an auspicious Broadway debut, and the cast also included that ever-reliable funny-man, Jack Gilford. No hits emerged from the score, but there were several pleasant songs, such as 'Shy', 'Sensitivity', 'Normandy', 'Man To Man Talk', 'Many Moons Ago', 'Very Soft Shoes', 'In A Little While', 'Happily Ever After', 'The Swamp Of Home', and 'Yesterday I Loved You'. An encouraging New York run of 460 performances was followed by a brief, one month stay in London. A Broadway revival opened at the Broadhurst Theatre in December 1996, and hung on for 187 performances mainly due to clever targeting of family audiences. Directed by Gerald Gutierrez, it starred Sarah Jessica Parker (Princess Winnifred), Mary Lou Rosato (the Queen), David Aaron Baker (Prince Dauntlass), and Heath Lamberts (the King).

Once Upon A Time - Simple Minds

Simple Minds gained belated US chart success with '(Don't You) Forget About Me' and a distinctly transatlantic burr covered this, the ensuing album. Producers Jimmy Iovine and Bob Clearmountain sculpted an unambiguous sound where crowd-pleasing anthems invoked a genuine excitement. Loud, forthright and shorn of subtlety, *Once Upon A Time* shows the group's core trio - Jim Kerr (vocals), Charlie Burchill (guitar) and Mick McNeil (keyboards) - working together with genuine empathy, while a revamped rhythm section underpins the material with sinewy precision. They combine to create what many consider to be Simple Minds' most exciting and exhilarating release.

- Tracks: *Once Upon A Time; All The Things She Said; Ghostdancing; Alive And Kicking; Oh Jungleland; I Wish You Were Here; Sanctify Yourself; Come A Long Way.*
- First released 1985
- UK peak chart position: 1
- USA peak chart position: 10

One Dam Thing After Another

This **C.B. Cochran** revue, written by Ronald Jeans, opened at the London Pavilion on 20 May 1927. The impressive cast included **Sonnie Hale**, **Leslie 'Hutch' Hutchinson**, Melvin Cooper, the accomplished American pianist Edythe Baker, and the delightful, vivacious **Jessie Matthews** in her first leading role. One song, 'The Birth Of The Blues', was written by **De Sylva, Brown And Henderson**, but the remainder were provided by **Richard Rodgers** and **Lorenz Hart**, and included 'My Lucky Star', 'I Need Some Cooling Off', and the enduring standard, 'My Heart Stood Still', which was introduced by Jessie Matthews. The latter number, with Hart's emotional and affecting lyric, played a significant part in the show's success. After the Prince of Wales attended the opening night, he asked for the song to be played at a subsequent function. The orchestra did not know it, so the royal personage hummed it for them. Naturally, the press gave the incident extensive coverage, and also printed the words and music of the song's first 16 bars. The royal seal of approval helped *One Dam Thing After Another* to overcome initially lukewarm reviews, and it became a hit, running for 237 performances.

One Dove

Glasgow, Scotland trio, who caught the nation's imagination in 1993 with their mellow musical depths. The group comprise Ian Carmichael (b. 1 June 1960, Glasgow, Scotland), Jim McKinven (b. David James McKinven, *c.*1959, Glasgow, Scotland) and former chemical engineering student Dot Allison (b. Dorothy Elliot Allison, 17 August 1969, Edinburgh, Scotland). McKinven had been in an early incarnation of the **Bluebells** (rehearsal only), but was best known for his stint in **Altered Images**. Carmichael owns Toad Hall Studios, and has engineered or produced for many Glaswegian acts (**Orchids**, **Bachelor Pad**, etc.). The group made their first public appearance at the Rock Garden, Queens Street, Glasgow, in August 1991. The fact that **Andy Weatherall** got involved attracted some initial attention, but there was more to the group than merely another of his side projects. They had already broken into the rave scene's élite with the single 'Fallen', prior to their collaboration. It was released on **Soma**, before the band had changed their name from their original selection, Dove. However, litigation followed from representatives of **Supertramp** (the band had, inadvertently, used a sample from an Italian house record which in turn had sampled the prog-rockers). They met Weatherall in Rimini in 1991. After he agreed to work with them there was some discussion in the press that One Dove's debut album would signal another landmark episode, *à la* **Primal Scream**'s ***Screamadelica***, but this was perhaps over-optimistic. It was at least a solid, musically enthralling collection conveying One Dove's biggest influence: **King Tubby** and Jamaican dub music.

- ALBUMS: *Morning Dove White* (London1993)★★★.

One Dozen Berrys - Chuck Berry

Popular music is almost unthinkable without the influence of **Chuck Berry**. He combined the economy of R&B with a brilliant gift for lyricism that encapsulated adolescent spirit in a manner no other performer has matched. The three opening tracks on this album define Berry's gifts; each one is now an integral part of pop's lexicon. Intriguingly, these compositions can be heard in the early work of the **Beach Boys**, **Rolling Stones** and **Beatles**, which itself is a tribute to Berry's enormous influence. His unique guitar style is showcased on 'Blue Ceiling' and 'Guitar Boogie', resulting in a set that expresses the artist's talent to the full. Compilations have superseded this vinyl release.

- Tracks: *Sweet Little Sixteen; Blue Feeling; La Jaunda; Guitar Boogie; Oh Baby Doll; In-Go; Rock At The Philharmonic; Reelin' And Rockin; Rock & Roll Music; It Don't Take But A Few Minutes; Low Feeling; How You've Changed.*
- First released 1958
- UK peak chart position: did not chart
- USA peak chart position: did not chart

One For All - Brand Nubian

From the Bronx, New York, and led by Grand Puba Maxwell, Brand Nubian's debut album was as cool and classy as anything in the genre. Backed by Lord Jamar, Sadat X and DJ Alamo, Puba kicked out reams of Muslim-influenced thinking, backed by steals from some of the great moments of soul music. Despite the creed of the Five Percent Nation, which was so manifest within its grooves, it was by no means humourless (highlighted by name-checks for people such as Englebert Humperdink), while samples of James Brown and Roy Ayers spiced up the backing tracks. In 1991 Puba left to go solo, taking DJ Alamo with him, and although Brand Nubian have persevered with a new line-up and recorded two well-received albums, they have yet to match this achievement.

- Tracks: *All For One; Feels So Good; Concerto In X Minor; Ragtime; To The Right; Dance To My Ministry; Drop The Bomb; Wake Up; Step To The Rear; Slow Down; Try To Do Me; Who Can Get Busy Like This Man; Grand Puba, Positive And LG; Brand Nubian; Wake Up; Dedication.*
- First released 1991
- UK peak chart position: did not chart
- USA peak chart position: 130

One Hit Wonder

From Long Beach, Orange County, California, and led by singer and principal songwriter Dan Root, One Hit Wonder additionally comprise Randy Bradbury (bass), Trey Pangborn (guitar) and Chris Webb (drums). Their self-titled debut EP in 1995, produced by alternative rock team the Robb brothers (**Lemonheads**, **Buffalo Tom**), consolidated the impression created by an initial batch of underground 7-inch singles for Lethal Records. The material on offer ('Break Your Heart', 'After Her Disasters') provided down-at-heel takes on life, backed by focused metal riffing with power-pop flourishes.

● ALBUMS: *Outfall* (Nitro 1997)★★★.

One Hour With You

This highly acclaimed musical, a delightful and sophisticated picture which was released by Paramount in 1932, reunited **Maurice Chevalier** and **Jeanette MacDonald** following their joint triumph two years earlier in ***The Love Parade***. As with that film, *One Hour With You* bore the unmistakable touch of director **Ernst Lubitsch**, and was, in fact, a remake of his 1924 silent, *The Marriage Circle*. Samson Raphaelson's screenplay told of a happily married couple, played by Chevalier and MacDonald, whose domestic bliss is shattered when he becomes far too friendly with her flirtatious best friend (Genevieve Tobin). Also in the cast were Roland Young, Charlie Ruggles, Josephine Dunn, Donald Novis, and George Barbier. The songs, with music by Oscar Straus and **Richard Whiting** and lyrics by **Leo Robin**, included 'Three Times A Day', 'One Hour With You', 'We Will Always Be Sweethearts', 'What Would You Do?', 'It Was Only a Dream Kiss', 'Oh, That Mitzi', and 'What A Little Thing Like A Wedding Ring Can Do'. For various complicated reasons, Lubitsch shared directorial credit with George Cukor on a film that is considered a classic of its kind.

154 - Wire

This much revered and influential punk outfit had a complexity and sense of original thought that could easily have outlived the self-destructive punk boom. Articulate but truly anarchic in their vision, they had a wry sense of cynicism tempered by a glorious abandon in their music. *154*, their third album, showed them in a truly innovative light. Guitarist Bruce Gilbert described the songs as nothing more than coffee table polaroids, yet they contained much wider observations. Regardless of Gilbert's view, the final result is a magnificent work of wordplay, wit, texture and some occasional brevity. Definitely at the upper reaches of punk's legacy.

●Tracks: *I Should Have Known Better; Two People In A Room; The 15th; Other Window; Single KO; Touching Display; On Returning; Mutual Friend; Blessed State; Once Is Enough; Map Ref 41 Degrees N. 95 Degrees SW; Indirect Enquiries; 40 Versions.*

●First released 1979

●UK peak chart position: 39

●USA peak chart position: did not chart

101 Ranch Boys

Cliff Brown (29 April 1916, Argentine, Kansas, USA; fiddle, vocals), **George Long**, Andy Reynolds (b. 14 April 1914, on ranch in Western Kansas but raised in Kansas City, USA, d. 29 November 1975; guitar, vocals), Smokey Roberts (b. William L. Roberts, 27 November 1925, Pitcher, Oklahoma, USA; guitar, vocals) and Leonard Zinn (b. 27 December 1924, Hanover, Pennsylvania, USA; electric steel guitar). While working as a truck driver, Reynolds decided on a musical career and first performed solo until he met Brown. A Cherokee Indian, Brown first sang and played on WLBF Kansas City and as the fiddler for local dances prior to meeting Reynolds. On the suggestion of Brown's mother (who was born on the 101 Ranch, Oklahoma), they adopted the name and began to play for square dances and on local radio. A few years later they were joined by Roberts and Long and commenced their main career at WSBA York, Pennsylvania. Zinn, who for some years taught guitar, played with the Hawaiian Sharps before joining the 101 Ranch Boys in 1948. He also acted as the group's comedian and on retirement opened a music store in Chambersburg, Pennsylvania. Wayne Chipley (fiddle) also recorded with the group but no biographical information is available. The 101 Ranch Boys, under Long's leadership, re-formed after World War II and remained active until around 1955. During this time they recorded for Security, Rich and **Columbia Records**.

● ALBUMS: *George Long And The 101 Ranch Boys* (Cattle 1985)★★★.

101ers

Formed in London in May 1974, the 101ers made their performing debut four months later at the Telegraph pub in Brixton. Led by guitarist/vocalist **Joe Strummer**, the group established itself on a fading pub-rock circuit about to be undermined by the advent of punk. Support slots by the **Sex Pistols** confirmed Strummer's growing agitation and he left to join the **Clash** in June 1976. The 101ers then broke up with Clive Timperley (guitar) later joining the **Passions**. Dan Kelleher (bass) moved on to the Derelicts and Richard Dudanski (drums) went on to work with the **Raincoats** and **Public Image Limited**. The group was commemorated by 'Keys To Your Heart', issued on the independent Chiswick label the following month. In 1981 Strummer sanctioned the release of *Elgin Avenue Breakdown*, a collection of live recordings, BBC sessions and studio out-takes. The material ranged from traditional R&B - 'Too Much Monkey Business', 'Route 66' - to ebullient originals that showed the singer's abrasive delivery already in place.

●ALBUMS: *Elgin Avenue Breakdown* (Andalucia 1981)★★.

110 In The Shade

If only this show had not opened in the same 1963-64 Broadway season as ***Hello, Dolly!*** and ***Funny Girl***, things might have been different; it would probably have won some awards for a start. Even so, when it made its debut at the Broadhurst Theatre on 24 October 1963, *110 In The Shade* met with almost universal acclaim. The odd man out was Walter Kerr of the New York Herald Tribune, who called the song 'Little Red Hat' 'dirty and salacious'; lines such as 'I find us a spot/Where no one is at/Then I reach across and grab her little red hat' would hardly raise any eyebrows today. That song, and the rest of the score, was written by **Tom Jones** and **Harvey Schmidt**, whose first collaboration in 1960 had resulted in ***The Fantasticks***, the record-breaking off-Broadway production. N. Richard Nash's book was adapted from his own 1954 play, *The Rainmaker*, and it was only after seeing that on US television that Jones and Schmidt came up with this musical. A feature film version, with Burt Lancaster and Katharine Hepburn had been released in 1956. The story is set in a bleak town in the American Midwest, where a self-styled rainmaker, the handsome Bill Starbuck (Robert Horton), has arrived to cure the problem ('Rain Song'). Lizzie Curry (Inga Swenson) has a problem of her own - she cannot find a husband ('Love Don't Turn Away'). Her father and brothers try to fix her up with the town's sheriff, File (Stephen Douglass), a shy divorcee ('A Man And A Woman'), but she prefers the glamorous Starbuck. He indulges in all the rigmarole that is needed to bring the much-needed rain, but is eventually revealed to be a con-man on the run. Even so, Lizzie is about to run away with him ('Is It Really Me?') until File at last reveals his own love for her ('Wonderful Music'). She decides to accept him, and settle for the quiet life. At that moment, the heavens open . . . Jones and Schmidt's lovely, tuneful score, complemented perfectly the folksy, sentimental feeling of the piece. The rest of the songs included 'Gonna Be A Hot Day', 'Lizzie's Comin' Home', 'Poker Polka', 'Hungry Men', 'You're Not Foolin' Me', 'Raunchy', 'Old Maid', 'Everything Beautiful Happens At Night', 'Little Red Hat', 'Melisande', and 'Simple Little Things'. *110 In The Shade* had a decent run of 330 performances, and Inga Swenson's performance was oustanding. She was widely tipped to win a **Tony Award**, but *Hello, Dolly!* swept the board. In 1992 the show was revived by the New York City Opera, with Karen Ziémba as Lizzie. It was taped for transmission on the *Great Performances* television series.

One Hundred Men And A Girl

'Anything can be achieved if you just try hard enough', was the message that came through loud and clear in this charming and delightful **Deanna Durbin** film which was produced by Charles Rogers and Joe Pasternak for Universal in 1937. In the wonderfully optimistic screenplay, by Bruce Manning, Charles Kenyon, and Hans Kraly, the 16-year-old female star uses all her unbounded energy and enthusiasm to persuade the celebrated maestro Leopold Stokowski to conduct an orchestra consisting of her father (Adolph Menjou) and a number of other out-of-work musicians. Given that scenario, the songs such as 'It's Raining Sunbeams' (Sam Coslow-Frederick Hollander) and 'A Heart That's Free' (Alfred Robyn-Thomas T. Reilly), were joined by several classical pieces including '2nd Hungarian Rhapsody' (Liszt), '*Lohengrin* Prelude' (Wagner), 'Alleluja' (Mozart), and 'La Traviata' (Verdi). Charles Previn, head of Universal Studio's music department, won an Oscar for the film's score. In the strong supporting cast were Alice Brady, Eugene Pallette, Mischa Auer, and Billy Gilbert. Henry Koster directed the film, which immediately proved to have enormous box-office appeal and touched the hearts of all who saw it.

100% Fun - Matthew Sweet

'Sick Of Myself', the first single from this, **Matthew Sweet**'s follow-up to *Altered Beast*, captured the mood of a time when artists from **Beck** to **Green Day** were vying to capture self-hatred on record. Although **ex-Television** guitarist Richard Lloyd was given freer reign this time around, the songs were still short - averaging less than three-and-a-half minutes - and snappy, with hooks and harmonies aplenty. Continuing his obsession with 60s pop, he added such instruments as harpsichord, electric piano, clavinet and theremin to his usual army of 12-string guitars. He has still to write the classic pop song of which he is capable.

● Tracks: *Sick Of Myself; Not When I Need It; We're The Same; Giving It Back; Everything Changes; Lost My Mind; Come To Love; Walk Out; I Almost Forgot; Super Baby; Get Older; Smog Moon.*

● First released 1995

● UK peak chart position: did not chart

● USA peak chart position: 65

100 Proof Aged In Soul

This short-lived quartet was formed in Detroit around Steve Mancha (b. Clyde Wilson, 25 December 1945, Walhalla, South Carolina, USA), Joe Stubbs, Don Hatcher and Eddie Anderson. The group was the culmination of several individual careers. Joe Stubbs, the brother of **Four Tops**' singer Levi, was the featured voice on the Falcons' hit 'You're So Fine', prior to his spells in the **Originals** and the **Contours**. Mancha had recorded several solo singles and, with Eddie Anderson, was a member of the Holidays. 100 Proof made their soul chart debut with 'Too Many Cooks (Spoil The Soup)' in 1969. The nursery-rhyme simplicity of 'Somebody's Been Sleeping' gave them a US Top 10 hit the following year. '90 Day Freeze' (1971) introduced a revamped group of Mancha, Hatcher, Ron Bykowski, Dave Case and Darnell Hughes, which remained intact until their outlet, Hot Wax, was wound down. Mancha revived his solo career under his real name as a gospel singer and also became involved in production work. A new 100 Proof appeared in 1976, but none of the original cast were involved.

● ALBUMS: *Somebody's Been Sleeping In My Bed* (Hot Wax 1970)★★★.

● COMPILATIONS: *Greatest Hits* (HDH/Fantasy 1990)★★★★.

100th Monkey

(see **Guthrie, Andy**)

One In A Million

Forty years before John Curry, and then others such as Robin Cousins and Torvill And Dean, caused television ratings to soar with their graceful and imaginative ice dancing, Norwegian champion Sonja Henie was delighting cinema audiences with her own individual brand of ice skating. She made he screen debut in this 1936 film, playing the daughter of a Swiss innkeeper who trains her for the Winter Olympic Games. Naturally, after some hitches along the way, she wins a medal - and the heart of press reporter **Don Ameche**. He headed an impressive cast along with Adolph Menjou as a band-leading impresario, the always hilarious Ritz Brothers, Jean Hersholt, Arline Judge, Dixie Dunbar, Ned Sparks, Montagu Love, Leah Ray, and Borrah Minevitch and his Harmonica Rascals. Sidney Mitchell and Lew Pollack's songs, which cropped up occasionally throughout an amusing and entertaining picture, included 'We're Back In Circulation Again', 'The Moonlight Waltz', 'Who's Afraid Of Love?', 'Lovely Lady In White', and 'One In A Million'. Producer Darryl F. Zanuck, who produced the film for 20th Century-Fox, is credited with the inspiration for bringing Sonja Henie to Hollywood - an idea that paid off handsomely at the box-office. Leonard Praskins and Mark Kelly wrote the screenplay, the choreographers were Jack Haskell and Nick Castle, and *One In A Million* was directed by Sidney Lanfield.

One Little Indian Records

The roots of the UK One Little Indian record label lie in the anarcho-punk scene of the early 80s, particularly in one of its pioneering bands, **Flux Of Pink Indians**. The precursor to One Little Indian was Spiderleg, which released records by the System, **Subhumans**, and Amebix in addition to Flux's own material. Both labels were run by Derek Birkett (b. 18 February 1961, London, England), Flux's bass player, alongside friends and colleagues from the independent punk scene. Early releases included ones by Annie Anxiety, D&V and the **Very Things**. Reflecting on the mistakes made earlier, the label used expensive and tasteful cover art by Paul White's Me Company. When the **Sugarcubes**, a band Birkett previously knew when they were Kukl, broke through, financial security was assured. While One Little Indian retains its identity as the 'ethical indie', the operation is constructed on level-headed business practices: 'Our motives are artistic and business is reality'. Unlike many labels, the roster of bands does not have a uniform image or sound. Music on the label includes the bright and breezy pop of the **Popinjays**, **Heart Throbs** and the Sugarcubes, the dance sound of the **Shamen** and **Finitribe**, the delicate, crafted pop of **Kitchens Of Distinction** and the shattering volume of What? Noise. The label was also the temporary home for **They Might Be Giants**, who released *Lincoln* and two singles. The recent mainstream success of the Shamen has consolidated their position in the independent charts. The massive success of **Björk** was long overdue and was financially very welcome, although other outfits, such as **Daisy Chainsaw**, failed to fulfil expectations. Recent signings include **Compulsion**, **Credit To The Nation** and the revitalized **Chumbawamba**. The label has released several 'Best Of' compilations which act as a good introductions.

● VIDEOS: *One Little Indian* (Virgin Vision 1990).

One More Time

Comprising Peter Grönwall (the son of **Abba**'s Benny Andersson), Nanne Nordqvist and Maria Radsten, the visual appearance of Sweden's One More Time evoked nothing so much as a reduced **Heart** when they made their debut in 1992. They enjoyed immediate success not only domestically but throughout Europe when 'Highland', a single taken from their debut album of the same title, announced their bombastic style. It brought them a clutch of international awards, included a Group Of The Year accolade in Belgium. Grönwall, an experienced symphonic instrument musician, remains the creative power behind One More Time, although the combined harmonies of the group's two female members are what gave Highland its immediacy.

● ALBUMS: *Highland* (CNR 1992)★★★.

One Night Of Love

Grace Moore brought her wonderful world of opera to the screen for the first time proper in this classic musical which was released by Columbia in 1934. In the uncomplicated story, by S.K. Lauren, James Gow, and Edmund North, she plays a young American soprano whose eventual worldwide fame is mainly due to the efforts of her music mentor and guru played impressively by Tullio Carminati. Also in the cast were Lyle Talbot, Mona Barrie, Jessie Ralph, and Jane Darwell. The score was a mixed bag of extracts from popular operettas and arias, along with some classical songs such as 'Ciribiribin' (Rudolph Thaler-Alberto Pestalozza) and 'None But The Lonely Heart' (Peter I. Tchaikovsky). The title number, by the film's director **Victor Schertzinger** (music) and **Gus Kahn** (lyric), won an Academy Award for Thematic Music although the award went to Louis Silvers, head of Columbia's music department - that was the custom in those days. *One Night Of Love* won another Oscar for sound recording, and was nominated for best film, actress (Moore), and director.

One Of These Nights - The Eagles

This marked the transition from a nifty country rock band to a rock combo with the potential for world domination. The music was a tad sweeter and less ironic, a morsel rockier with Top 40 friendliness. Tracks such as 'Take It To The Limit' and 'Lyin' Eyes' have been played far too much on the radio. They need to be rested in place of Bernie Leadon's unusual instrumental, 'Journey Of The Sorcerer' (used as the theme to BBC Television's *Hitchhiker's Guide To The Galaxy*), or the other great Leadon song, 'I Wish You Peace'. Financially, the **Eagles** never looked back after this, but the critical snipers were out in force.

- Tracks: *One Of These Nights; Too Many Hands; Hollywood Waltz; Journey Of The Sorcerer; Lyin' Eyes; Take It To The Limit; Visions; After The Thrill Is Gone; I Wish You Peace.*
- First released 1975
- UK peak chart position: 8
- USA peak chart position: 1

One Records

Record label run by Eddie Colon (pronounced 'Cologne'), a former Kiss FM DJ, former proprietor of Renegade Records and a recording artist in his own right (scoring a US hit with 'Upfront') and the celebrated **Roger Sanchez**. They first met in 1991 when Colon was still a struggling DJ. The first One record was 'No Way' by Countdown, produced by **Toddy Terry/Kenny 'Dope' Gonzalez**. The release schedule continued apace with material by **Murk**'s Oscar G, more **Kenny 'Dope' Gonzalez** ('Axis Project', etc.) and **Victor Simonelli** ('I Know A Place') - almost a who's who of US house producers. The label was invoked 'to bring quality records out of New York ... a souful, house type of sound. We want to start developing artists. I'm an old song guy and I don't like this whole track thing'. One would sign **Farley and Heller** as their remix team, as well as UK singer J.B. Braithwaite ('Love Me Tonite'). In January 1994 the operation unveiled Sanchez's first ever long playing release.

- ALBUMS: Roger Sanchez *Secret Weapons Vol. 1* (One 1994)★★★, various artists *The Sound Of One* (One 1994)★★★.

One Size Fits All - Frank Zappa/Mothers Of Invention

Unusual for a Zappa album to open with the star turn; he usually waits until midway. 'Inca Road' is a superb piece that reaffirms, should it be necessary, that Zappa was an astonishingly great lead guitarist. The quality of the guitar solo is matched throughout by some skilful keyboards from George Duke. Having said that, the solo on 'Po-Jama People' is also pretty nifty. This was a high-charting album for Zappa (in the USA), and for once justice was done, as other similarly great Zappa albums failed completely. This is one of 71 necessary FZ albums to own!

- Tracks: *Inca Roads; Can't Afford No Shoes; Sofa No 1; Po-Jama People; Florentine Pogen; Evelyn, A Modified Dog; San Ber'dino; Andy; Sofa No. 2.*
- First released 1975
- UK peak chart position: did not chart
- USA peak chart position: 26

One Step Beyond - Madness

Madness were at the forefront of the UK ska revival at the end of the 70s, very much a regional thing. Madness were very London and they soon shed the two-tone image and became one of the most consistent UK chart groups of the following decade. This debut shows both sides, from the excellent blue beat signature tune 'Chipmunks Are Go!' and a first class cover of **Prince Buster**'s 'One Step Beyond' to their own masterful pop, and in particular the highly polished 'My Girl'. What **Lindisfarne** are to Newcastle, and **Fairport Convention** are to Cropredy, so Madness are to Finsbury Park.

- Tracks: *One Step Beyond; My Girl; Night Boat To Cairo; Believe Me; Land Of Hope And Glory; The Prince; Tarzan's Nuts; In The Middle Of The Night; Bed & Breakfast; Razor Blade Alley; Swan Lake; Rockin' In A Flat; Mummy's Boy; Chipmunks Are Go!*
- First released 1979
- UK peak chart position: 2
- USA peak chart position: 128

One Touch Of Venus

After making her initial impact on Broadway in 1938 with **Cole Porter**'s 'My Heart Belongs To Daddy' in ***Leave It To Me!***, **Mary Martin** shot to stardom five years later in this show which opened at the Imperial Theatre in New York on 7 October 1943. The music was written by **Kurt Weill**, a familiar name in the American musical theatre following his flight from Germany in 1933, but for the two celebrated humorists, poet Ogden Nash (lyrics) and his fellow librettist, S.J. Perelman, *One Touch Of Venus* was their first, and only, book musical. The authors' story, which was based on F. Anstey's *The Tinted Venus*, was a contemporary 'sophisticated and witty variation on the Pygmalion-Galatea myth'. Whitelaw Savory (John Boles) has discovered a 3,000 year-old statue of Venus which he has put on display at his New York museum. While viewing the piece, Rodney Hatch (Kenny Baker), a barber from Ozone Heights, puts his fiancée's ring on Venus's finger, and the statue immediately springs to life in the classic shape of Mary Martin. Complex, and sometimes hilarious situations then develop, during which Whitelaw falls for Venus, but she prefers Rodney - that is until she finds out that he is just a simple barber. Eventually, disillusioned with her animated existence, Venus returns to her marble state, and Rodney falls in love with a girl who looks remarkably like . . . Mary Martin. Weill and Nash's score in which the words and music are always in perfect sympathy, is usually remembered for the haunting torch song, 'Speak Low', but there were several other attractive numbers including 'I'm A Stranger Here Myself', 'How Much I Love You', 'One Touch Of Venus', 'West Wind', 'That's Him', 'Foolish Heart', 'The Trouble With Women', 'Wooden Wedding', 'Very, Very, Very', and two beautiful and highly effective ballets sequences, 'Forty Minutes For Lunch' and 'Venus In Ozone Heights', both of which were choreographed by **Agnes**

de Mille. Elia Kazan directed a brilliant all-round cast which included Paula Laurence, Teddy Hart, Ruth Bond, Sono Osato, and Harry Clark. The show ran for a respectable 322 performances, and is regarded as one of the classic musical comedies. Surprisingly, revivals have been few and far between, but the Goodspeed Opera House mounted an acclaimed production in 1987 which starred Richard Sabellico, Semina De Laurentis, Michael Piontek, and Lynnette Perry.

One Trick Pony

This underrated 1980 feature was written, scored and directed by its star **Paul Simon.** He played a musician reduced to the club circuit, questioning his existence after 14 years on the road had yielded a solitary hit. The cast included Blair Brown as Simon's wife, who wants a divorce, and Joan Hackett as his mistress, while his band included real-life musicians **Eric Gale**, Tony Levin and **Richard Tee.** The star's frustrations and dilemmas are skilfully drawn and Simon's untutored thespian gifts enhance the air of uncertainty. This was not the singer's first celluloid adventure - he enjoyed a cameo role in Woody Allen's *Annie Hall* - but *One Trick Pony* suggested a broadening artistic palate, particularly in the wake of the hiatus in Simon's recording career. The rebirth ushered in by *Gracelands* was still some years away and the attendant soundtrack album, which included 'How The Heart Approaches What It Yearns' and 'God Bless The Absentee', was not a major success despite being uniformly high-quality. The same was true of this low-key film, which also offered notable contributions from various denizens of the New York music scene from the 60s to the 80s. A re-formed **Lovin' Spoonful, Lou Reed, Tiny Tim** and the **B-52s** make fascinating appearances in a feature that deserves reappraisal.

One, The

(see **Perrett, Peter**)

One-derful Records

A Chicago record company founded by George Leaner in 1962 to record the hard soul sounds of the city. George Leaner, with his brother Ernie Leaner (d. 17 April 1990, Kalamazoo, Michigan, USA), had been operating a distribution firm, United Distributors, since 1950. The One-derful/Midas/M-Pac/Mar-V-lus label complex secured notable national hits with **McKinley Mitchell**'s 'The Town I Live In', the **Five Dutones**' 'Shake A Tail Feather', **Harold Burrage**'s 'Got To Find A Way' and **Otis Clay**'s 'That's How It Is', all of which epitomized Leaner's hard-soul vision for the label. His most successful artist, however, was a recording act that could not sing, **Alvin Cash And The Crawlers.** Rather, leader Cash chanted his way through such giant hits as 'Twine Time', 'The Barracuda', and 'Philly Freeze'. Leaner recorded his acts in One-derful's house studio at 1825 S. Michigan, using such producer talents as **Monk Higgins** (Milton Bland) and **Andre Williams**, and songwriting talents such as Otis Hayes, Eddie Silvers and Larry Nestor. The label folded in 1968, but brother Ernie and nephew Tony Leaner continued the family's involvement in the record business by founding the Toddlin' Town label, signing some of the artists who had previously been on **One-derful.** It lasted until 1971.

Ongala, Remmy

b. Ramathan Mtoro Ongala, 1947, Kindu, Zaire. At the age of 17 Remmy Ongala chose music as a means of supporting his family, the task he was left with after the death of his mother. His father was also a singer, dancer and sanza player. Ongala spent the 60s and 70s in groups such as Bantu Success, Success Mwachame, Mickey Jazz (who hit with 'Siska' and 'Sukuma') and Ugandan band Toro. He then moved to Kenya, joining ex-**OK Jazz** guitarist Fan Fan in **Orchestre Makassy**, a very popular local attraction. However, following inter-group squabbles he became leader of Orchestre Super Matimila in 1980, founded in Tanzania. Ongala has subsequently become one of the best-known musicians in that country, though the territory's lack of record production facilities has limited his discography. In his base of Dar Es Salaam he is well known by the community and even has a bus-stop named after him. His insightful, inspirational songwriting has led to fans nicknaming him the Doctor. The lyrics are serious considerations of the problems that he and his fellow people face - poverty, poor living conditions, the struggle of women and other topics. These lyrics, combined with the bright, danceable, rumba-based music of Orchestre Super Matimila, produce an instantly appealing combination, primarily based on the style of **Franco.** The group came to England in 1988, recording its first international album for the WOMAD organization. It was the first of several visits that gradually built critical acclaim and a responsive audience. The sight of Ongala nonchalantly cuffing a member of his band for playing a dud note was just one of the vivid memories these shows produced.

● ALBUMS: *Nalilia Mwana* (WOMAD 1988)★★★, *Songs For The Poor Man* (Real World 1989)★★★, *Mambo* (Real World 1992)★★★★, *The Kershaw Sessions* 1988-93 recordings (Strange Roots 1995)★★, with Orchestre Super Matimila *Sema* (WOMAD 1996)★★★.

● COMPILATIONS: *The Kershaw Sessions* (Strange Roots 1995)★★★★.

Only Child

This US heavy rock group was formed by the multi-talented songwriter, vocalist and guitarist **Paul Sabu** in 1988. Featuring Tommy Rude (keyboards), Murril Maglio (bass) and Charles Esposito (drums), their self-titled debut consisted of melodic rock that partially justified the critical acclaim it received. The praise heaped upon the album by *Kerrang!* magazine, in particular, was rather premature, as the overtly commercial riffs and obvious hooks soon wore thin.

This was borne out by the shortfall in anticipated sales. Esposito was replaced by Tommy Amato in 1989 and they were signed by **Geffen Records** to start work on new material, but thus far Only Child have remained quiet.

- ALBUMS: *Only Child* (Rampage 1988)★★.

Only Ones

The Only Ones were formed in 1976 with a line-up comprising: Peter Perrett (vocals, guitar), John Perry (guitar), Alan Mair (bass) and Mike Kellie (b. 24 March 1947, Birmingham, England; drums). Although touted as a new wave group, the unit included several old lags; Mair had previously worked with the **Beatstalkers**, while Kellie had drummed with **Spooky Tooth**, **Peter Frampton** and **Balls.** Perrett's former band, England's Glory, would have their demos released retrospectively (on the Skyclad label in 1989) after the Only Ones' demise. After a promising independent single, 'Lovers Of Today', the group were signed by **CBS Records** and made their debut with the searing opus 'Another Girl, Another Planet' - one of the new wave's most enduring songs. Front man Perrett, with his leopard-skin jacket and **Lou Reed** drawl, won considerable music press attention and the group's self-titled debut album was very well received. A second self-produced collection, *Even Serpents Shine*, was also distinctive, but internal group friction and disagreements with their record company hampered their progress. Producer Colin Thurston took control of *Baby's Got A Gun*, which included a guest appearance by **Pauline Murray**, but the album lacked the punch of their earlier work. With sales dwindling, CBS dropped the group from their roster and the Only Ones finally broke up in 1981, with Perrett by now in the throes of desperate drug addiction. Since that time, the group, and in particular Perrett, have frequently been hailed as influential figures. After overcoming his chemical dependencies, Perrett made known his intentions for a comeback in 1991. This eventually materialized when his new band, The One, took the stage at London's Underworld in January 1994. This coincided with reports that Perrett had now written over 40 new songs; this was confirmed by the release of his debut solo album, *Woke Up Sticky*, in 1996.

- ALBUMS: *The Only Ones* (Columbia 1978)★★★, *Even Serpents Shine* (Columbia 1979)★★★, *Baby's Got A Gun* (Columbia 1980)★★, *Live At The BBC* (Strange Fruit 1995)★★★.
- COMPILATIONS: *Special View* (Columbia 1979)★★★★, *Remains* (Closer 1984)★★, *Alone In The Night* (Dojo 1986)★★, *The Only Ones Live In London* (Skyclad 1989)★★, *Only Ones Live* (Demon 1989)★★, *The Peel Sessions* (Strange Fruit 1989)★★★, *The Immortal Story* (Columbia 1992)★★★, *The Big Sleep* (Jungle 1993)★★★.

Only The Lonely

This 'throbbing tribute' to **Roy Orbison**, which was conceived and produced by the ubiquitous Bill Kenwright for the Liverpool Playhouse, opened at London's Piccadilly Theatre on 27 September 1994. In Shirlie Roden and Jon Miller's 'inept' book, Orbison's life is retold for the benefit of his son, Wesley (Stephen Tremblay), by the late singer's best friend, Bobbie Blackburn (James Carroll Jordan). The 'Big O' himself was played by an uncanny sound- and look-alike, Larry Branson, a Canadian who toured North America for several years in shows which gave him plenty of opportunities to sing 'Running Scared', 'It's Over', 'Crawlin' Back', 'Oh, Pretty Woman', 'In Dreams', 'Blue Bayou', 'Only The Lonely' and the rest of the nearly 30 songs featured during the evening. Not content with noting Branson's 'unnervingly similar Orbison characteristics - wide, plump cheeks, unsmiling mouth, and dark glasses' - some unkind critics also thought that they saw a likeness to the notorious terrorist Carlos the Jackal! Martin Glyn Murray gave a riveting performance as **Bruce Springsteen**, and the rest of the cast pretended to be **Dusty Springfield**, **Patsy Cline**, **Bob Dylan**, and the **Beatles**, amongst others. No pretence was needed in May 1995 when a real-life survivor from the 60s - a genuine icon - **P.J. Proby** joined the cast, and delighted audiences with his own 15-minute spot during each performance.

Ono, Yoko

b. 18 February 1933, Tokyo, Japan. Yoko Ono moved to the USA at the age of 14 and was later immersed in the New York *avant garde* milieu. A reputation as a film-maker and conceptual artist preceded her collaborations with **John Lennon** which followed in the wake of their meeting in 1966. The couple's links were both professional and personal - they married in 1969 - and whereas Lennon introduced Yoko to rock, she in turn brought an appreciation of electronic music. Early collaborations, *Two Virgins*, *Life With The Lions* and *Wedding Album*, were self-indulgent and wilfully obscure, but with the formation of the **Plastic Ono Band** the Lennons began to forge an exciting musical direction. Unfairly vilified as the architect of the **Beatles**' demise, Yoko emerged as a creative force in her own right with a series of excellent compositions, including 'Don't Worry Kyoto' and 'Listen, The Snow Is Falling'. *Yoko Ono/The Plastic Ono Band*, her companion collection to John's cathartic solo debut, was equally compulsive listening and a talent to captivate or confront was also prevalent on *Fly*, *Approximately Infinite Universe* and *Feeling The Space.* Several tracks, including 'Men Men Men' and 'Woman Power', addressed feminist issues while her music's sparse honesty contrasted with the era's penchant for self-indulgence. The couple's relationship continued to undergo public scrutiny, particularly in the wake of a highly publicized separation, but the birth of their son Sean, following their reconciliation, resulted in a prolonged retirement. The Lennons re-emerged in 1980 with *Double Fantasy*, for which they shared creative responsibility, and were returning home from completing a new Yoko single on the night John was shot dead. The resultant track, 'Walking On Thin Ice', was thus imbued with a certain poignancy, but while not without merit, the artist's ensuing albums have failed to match its intensity. Yoko has also supervised the release of unpublished material - videos, writings and recordings - drawn from Lennon's archive and continues to pursue their pacifist causes. Yoko has tolerated much indifference and abuse over the years, initially because she dared to fall in love with a Beatle and latterly because it was felt that she manipulated John. Through all the flack she has maintained her integrity and dignity, resulting in *The Ono Box* being reappraised in 1992, albeit 20 years too late. She returned to music in 1995 together with her 20-year-old son Sean and his band Ima. The album *Rising* came as a surprise as Ima added great texture to Yoko's strong yet bizarre lyrics. At 63 years of age she sounded hip and deserves our respect.

● ALBUMS: *Yoko Ono/The Plastic Ono Band* (Apple 1970)★★, *Fly* (Apple 1971)★★, *Approximately Infinite Universe* (Apple 1973)★★, *Feeling The Space* (Apple 1973)★★, *Season Of Glass* (Geffen 1981)★★, *It's Alright (I See Rainbows)* (1982)★★, *Starpeace* (1985)★★, *Rising* (Geffen 1996)★★★.

● COMPILATIONS: *The Ono Box* (1992)★★★.

● VIDEOS: *The Bed-In* (PMI 1991).

● FURTHER READING: *Grapefruit: A Book Of Instructions*, Yoko Ono. *Yoko Ono: A Biography*, Jerry Hopkins. *Yoko Ono - Arias And Objects*, Barbara Haskell and John G. Hanhardt.

Onslaught

This UK thrash quintet, originally conceived as a punk/metal hybrid, was formed in Bristol in 1983 by guitarist Nige Rockett and drummer Steve Grice. With the addition of vocalist Paul Mahoney and bassist Jason Stallord, they recorded *Power From Hell* on the independent Cor label in 1985. This opened the doors to a contract with Under One Flag, the thrash subsidiary of **Music For Nations**. *The Force* saw the band expand to a quintet, with the arrival of new vocalist Sy Keeler; Mahoney was relegated to bass and Stallord switched to rhythm guitar. The album was heavily reliant on the styles of **Slayer**, **Metallica** and **Anthrax**, with little original input. Mahoney was replaced by James Hinder on bass shortly after the album was released. Moving to **London Records**, *In Search Of Sanity* was their make-or-break album. Before it was completed, Steve Grimmett (ex-**Grim Reaper**) and Rob Trottman replaced Keeler and Stallord, respectively. After a series of delays, the album finally surfaced in early 1989. Producer Stephan Galfas had watered down their aggressive sound in an attempt to court commercial success. Even the cover version of **AC/DC**'s 'Let There Be Rock' proved less strong than expected, and the material generally lacked distinction. They had moved away from hard-line thrash towards mainstream metal with negative results. The album was slated by the metal media and Grimmett quit in 1990. A replacement was found in the form of Tony O'Hara, but the band were dropped by their label soon after. Disillusioned, the members went their separate ways in 1991.

● ALBUMS: *Power From Hell* (Music For Nations 1985)★★★, *The Force* (Music For Nations 1986)★★★, *In Search Of Sanity* (London 1989)★★.

Onuora, Oku

b. Orlando Wong, March 1952, Kingston, Jamaica, West Indies. In 1971, at the start of a 15-year prison sentence for his part in an armed robbery, Onuora began writing poetry. In true Robin Hood style, the funds from the misdemeanour were to finance projects to help the underprivileged. Not considering himself a criminal, the poems reflected his assertion that he was a political prisoner. In the mid-70s much of his work had been smuggled out against the wishes of the authorities. It was probably owing to the praise bestowed upon his writing by the Jamaican Literary Festival Commission that the Jamaican Government was compelled to grant an early release in 1977. Soon after securing freedom, his first collection of poems, *Echo*, was published in Jamaica by Sangsters and later in Europe by the Cultural Media Collective. Onuora's debut in the recording studio was at Tuff Gong where backed by the **Wailers** drum and bass duo, Aston 'Familyman' Barrett and Carlton Barrett, he read 'Reflection In Red' over a heavy dub sound. The poem was a sceptical chronicle of the peace truce between rival gangs led by Bucky Marshall and Claudie Massop. The single won critical acclaim but was not to make an impression in the reggae charts. He began performing his poetry around the world and incongruously appeared at the One Love Peace Concert, a commemoration of the reprieve, alongside **Jacob Miller**, **Culture**, **Leroy Smart**, **Big Youth**, **Peter Tosh** and **Bob Marley**. His numerous awards and notoriety inevitably led to a working relationship with the first successful dub poet **Linton Kwesi Johnson**. In 1982 following a tour of Europe with **Rico Rodriguez**, he released 'I A Tell' on his own Kuya label with 'Reflection in Red' on the b-side. By the mid-80s he released his debut, *Pressure Drop*, with backing supplied by AK7 (Armageddon Knights Column 7), demonstrating his uncompromising lyrics and inventive reggae style. In the early 90s Oku began experimenting with dub, working alongside Courtney Panton, who played and programmed all the instruments. Although Onuora's recorded work is sporadic he enjoys a cult following and occasional releases are snapped up by his dedicated followers.

● ALBUMS: *Pressure Drop* (Heartbeat 1986)★★★★, *New Jerusalem Dub* (ROIR 1991)★★★, *I A Tell Dubwise And Otherwise* (ROIR 1994)★★★.

Onyeka

b. Onyeka Owenu, 17 May 1961, Onitsha, Nigeria. Steering a course between middle-of-the-road international pop and her own eastern Nigerian roots music, Onyeka has various professional interests outside music. She originally trained as a journalist, taking a master's degree in communications in the USA and working at the United Nations headquarters in New York before returning home to work in Nigerian television. In 1984, for BBC Television, she presented a programme titled *The Squandering Of The Riches*, a critical look at the management of the Nigerian economy. Onyeka's recording career began in 1981 when, with the help of **Sonny Okosun**, she released *Onyeka*. This was followed in 1983 with *Endless Life*. In 1985, dissatisfied with the accounting procedures used by Nigerian **EMI Records**, who had released both her albums, she set up her own label, Ayolo, and released *In The Morning Light*. Later that year she released a bizarre single, 'Trina 4', on London-based specialist label Stern's, a strangely compelling mixture of reggae rhythms and bagpipe melodies. Little was heard from her for a period, until she collaborated with **King Sunny Ade** in the late 80s on *Wait For Me*, the album which caused a storm of controversy when its origins - as part of the USAID Office Of Population's effort to stem the tide of overpopulation - became public.

● ALBUMS: *Onyeka* (EMI Nigeria 1981)★★★, *Endless Life* (EMI Nigeria 1983)★★★, *In The Morning Light* (Ayolo 1985)★★★, with King Sunny Ade *Wait For Me* (Sunny Alade 1989)★★.

Onyx

Hardcore gangsta rappers from Queens, New York, USA, Onyx are led by Sticky Fingaz (b. Kirk Jones), with the rest of the group initially comprising Fredro Starr, Big DS and DJ Suavé Sonny Caesar. Their intense, gun-fixated image quickly became a popular receptacle for ill-conceived teenage fantasies in both the US and UK. They originally recorded a solitary single for **Profile Records**, 'Ahh, And We Do It Like This', before switching to **Columbia Records**. Boasting titles such as 'Blac Vagina Finda', a visual image of bald heads and bad attitudes, their debut album was co-produced by Jam Master Jay (**Run DMC**). It sold in huge quantities, arguably because the music itself, on tracks such as 'Throw Ya Gunz', was undeniably exciting as well as forceful. As if to live up to the group's image, Fingaz found himself in trouble for allegedly assaulting a passenger on a United Airlines flight to New York from Chicago O'Hare airport. Group member Fredro also appeared in Forrest Whitaker's film, *Strapped* in 1993, and (with Sticky) in Spike Lee's *Clockers*. By the advent of the group's second album in 1995 their ultra-violent image had been usurped by the arrival of Staten Island's **Wu Tang Clan**, but Onyx still offered ample evidence of their ability to hammer home their message in tracks such as 'Two Wrongs' ('Two wrongs don't make a right, But it sure do make us even'). *Shut Em Down* was a better attempt at recapturing the energy and attitude of their debut.

● ALBUMS: *Bacdafucup* (Columbia 1993)★★★, *All We Got Iz Us* (Def Jam 1995)★★, *Shut Em Down* (Def Jam 1998)★★★★.

Opal

Formed in the USA in 1984, Opal comprised of David Roback (guitar, vocals; ex-**Rain Parade**), Kendra Smith (bass, vocals; ex-**Dream Syndicate**) and Keith Mitchell (drums). All were previously members of **Clay Allison**. A four-track EP, *Fell From The Sun* was issued in 1984 under the name Kendra Smith/David Roback/Keith Mitchell, before the three-piece became known as Opal. In 1985 they issued another EP, *Northern Line*, which combined two acoustic folk-styled tracks with an extended piece centring on feedback guitar. *Happy Nightmare Baby* is an excellent example of new psychedelia. Although Roback's sometimes somnolent vocal style lacks urgency, the atmosphere generated combines with superior songs to create an enchanting collection. However, Smith left the line-up during a promotional tour and Opal broke up upon its completion. The posthumous *Early Recordings* combines out-takes with material drawn from the group's two EPs. In 1990 Roback teamed with vocalist Hope Sandoval in **Mazzy Star**, a group that has continued Opal's waif-like, naive style.

● ALBUMS: *Happy Nightmare Baby* (SST 1987)★★★★.

● COMPILATIONS: *Early Recordings* (Rough Trade 1989)★★.

Open Road

This short-lived quartet took their name from a 1970 album by singer-songwriter **Donovan**. A self-styled 'celtic rock' release, *Open Road* featured guitarist Barry (Young) Husband, former vocalist with pop group the **Warm Sounds**, and percussionist John 'Candy' Carr who met as members of Hapshash And The Coloured Coat. Simon Lanzon (keyboards) and Mike Thompson (bass) completed the line-up when the group left Donovan for an independent career. *Windy Daze* continued the direction already pursued with their erstwhile mentor, but the album was not a commercial success and Open Road folded soon afterwards.

● ALBUMS: *Windy Daze* (Dawn1971)★★.

Open Sesame - Freddie Hubbard

Trumpeter **Freddie Hubbard** had an amazing gift for being around at just the right time, appearing on countless modern jazz classics, and recording some of the Blue Note label's greatest albums of the 60s. *Open Sesame* was his very first Blue Note release as leader, and features bluesy tenor saxophonist Tina Brooks, pianist McCoy Tyner (who had recently joined John Coltrane), bassist Sam Jones and drummer Clifford Jarvis. A fiery, but superbly controlled, trumpeter who never, even at this stage in his career, sounds stretched or short of an idea, Hubbard would become one of the most profound trumpet talents in post-war jazz.

● Tracks: *Open Sesame; But Beautiful; Gypsy Blue; All Or Nothing At All; One Mint Julep; Hub's Nub.*

● First released 1960

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Operation Ivy

US ska/punk cultish legends Operation Ivy were formed in 1987 by Tim 'Lint' Armstrong (guitar, vocals), Matt Freeman aka Matt McCall (bass), Dave Mello (drums) and Jesse Michaels (vocals). Inspired equally by Britain's first wave of punk bands and the 2-Tone ska revivalists such as the **Specials**, they blended these two musics into a frenetic live show. Their main American influence was the Uptones, from Berkeley, California. Their debut in Mello's garage was followed quickly by an appearance supporting MDC at Berkeley's Gilman Street club, the prominent local facility that would later breed peers such as **Green Day**. After making their vinyl debut on a *Maximum Rock 'n' Roll* compilation, Operation Ivy released the *Hectic* EP in January 1988 on Lookout Records. A full-length album, *Energy*, followed in 1989. It added to Operation Ivy's growing popularity, with the band competently matching reggae, ska, pop and punk with vitriolic lyrics. However, it was live that they were at their most impressive, performing a punishing schedule of concerts throughout North America. However, the pressure finally eroded the group's spirit, and they collapsed in May 1989. Michaels became a Buddhist monk and Mello joined Schlong, but Armstrong and Freeman continued working together. Two ska-inspired bands, the Dance Hall Crashers and Downfall, featured both of them. By April 1990 Freeman had joined MDC, touring with them while Armstrong roadied; Freeman featured on that year's album, *Hey Cop, If I Had A Face Like Yours*. He left by the end of the year, however, and **Rancid** was eventually formed, initially as a trio with Freeman, Armstrong and Reed (ex-Smog). Rancid then set about building a commercial profile that finally matched Operation Ivy's critical standing.

● ALBUMS: *Energy* (Lookout 1989)★★★.

Operation Radication - Yellowman

Originally released on vinyl only, this vital CD reissue covers the early part of Winston Foster's career. The tall, imposing figure of a black albino is now seen as a sex-symbol; in his school-days he was often an outcast as people found it hard to come to terms with the way he looked. Sly and Robbie give all the tracks here the edge of professionalism, although the secret of being able to appreciate Yellowman is the depth of his humour. Subtly hidden, his humour, often very rude, is a joy to discover. Take 'Even Tide Fire' as a perfect example. Highly rewarding.

● Tracks: *11 + 11; Shorties; Morning Ride; Even Tide Fire; Operation Radication; Couchie; Out A Hand; Mad Over Me; Lovers Corner; Bim & Bam; Badness; My Possie.*

● First released 1980

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Operation: Mindcrime - Queensrÿche

The idea in the late 80s that the concept album could attain any sort of artistic or commercial significance, was at best, unfashionable. Nevertheless, **Queensrÿche**, with their unlikely tale of subversion and mental manipulation (with full orchestration and choral backing) centred around prostitute-turned-nun Mary, street punk Nikki and the mysterious Dr X, brought the band to an entirely new audience. Geoff Tate's dramatic vocal swoops matched with the band's sublime eloquence, both lyrically and musically, ensuring them a host of songs strong enough to stand in or out of context. Dazzling and complex, but worthy of closer inspection.

● Tracks: *I Remember Now; Anarchy X; Revolution Calling; Operation: Mindcrime; Speak; Spreading The Disease; The Mission; Suite Sister Mary; The Needle Lies; Electric Requiem; Breaking The Silence; I Don't Believe In Love; Waiting For 22; My Empty Room; Eyes Of A Stranger.*

● First released 1988

● UK peak chart position: 58

● USA peak chart position: 50

Ophichus

A folk/rock group from Wiltshire, England, with varying line-ups, who played 'rural English rock'. Often whimsical and certainly literate, they created music from rustic isolation and could well have earned the tag 'crusty' before the **Levellers**.

● ALBUMS: *Pronounced Offeickus* (1989)★★★.

Optimystic

Comprising brothers Ian and Stuart McKeith, Bryn Downing, Shola Finni and Selina Charlier, Scottish pop group Optimystic made their debut in September 1994 with 'Caught Up In My Heart', which peaked at number 49 in the UK charts. It was followed in December by 'Nothing But Love' which broke into the Top 40. Their third single, 'Best Thing In The World', which saw them team up with producer Nigel Lowis (**Dina Carroll**, **Eternal**), was released in April 1995. They had previously worked with producers such as John Reid of the **Nightcrawlers**.

Opus III

UK vocalist Kirsty Hawkshaw (b. *c.*1969), attired with boots and mohican haircut coupled with dayglo beads, led this pop house outfit on their breakthrough single, 'It's A Fine Day'. An update of **Jane & Barton**'s faint ballad, mixing poetry with sweet, haranguing vocals, it added a generic backbeat and little else. Hawkshaw had led a gypsy lifestyle since leaving school (her father composes theme music for television programmes, including *News At Ten*, *Grange Hill* and *Countdown*). As a child she recorded cover versions of the hits of the day for cheap compilation albums, before travelling around the free festival circuit selling home-made jewellery (and MCing for **Spiral Tribe**). She met the outfit's boiler room staff, Ian Dodds, Kevin Walters and Nigel Munro, at a rave. They form part of the Ashebrooke Allstars, and also recorded as A.S.K. ('Freedom We Cry' for MCA). The follow-up single was a cover of **King Crimson**'s 'I Talk To The Wind'. Nurtured by her record company and band as a chanteuse straddling the pop/rave market, Hawkshaw has yet to provide adequate substance to sustain her strong visual image. However, the band did eventually return in 1994 with 'When You Made The Mountain', and a new, 'spiritual' album.

● ALBUMS: *Mind Fruit* (PWL 1992)★★★, *Guru Mother* (PWL 1994)★★.

Oral

A rather sad four-piece all-female UK band comprising 'glamour' models and Stripagram girls, the line-up of Oral (a suitably childish reference point) consisted of Bev (vocals), Monica (guitar), Dee (drums) and Candy (bass). Candy had quit by the time their only album was released and as they played no gigs, it is questionable whether any of them could play at all. Evidently the whole thing was designed to further their day jobs, and they gained a little publicity thanks to song titles such as 'I Need Discipline' and 'Gas Masks Vicars And Priests'. Their debut album was entitled *Sex*, written so that anyone glancing at the sleeve would read simply 'Oral Sex'. Even the group's version of the **Sex Pistols**' 'Black Leather' was ill-advised.

● ALBUMS: *Sex* (Conquest 1987)★★.

Orange

This Yugoslavian hard rock quintet was formed in 1981 by Zlato Magdalenic (vocals), Mijo Popovic (guitar), Tomaz Zontar (keyboards), Marko Herak (bass) and Franc Teropic (drums). Together they secured a contract with the local RTB label. Musically, they incorporated elements of **AC/DC**, **Deep Purple** and **Accept**, but added little creative input of their own. The band were known as Pomeranca in Yugoslavia and attracted a small but loyal cult following after the release of their debut album in 1982. This featured native lyrics and consequently excluded a large section of their potential audience. *Madbringer* saw the band using English lyrics for the first time, but their crude enunciation failed to enhance their appeal.

● ALBUMS: *Peklenska Pomaranca* (RTB 982)★★★, *Madbringer* (RTB 1983)★★.

Orange Juice

Formed in Scotland at the end of the 70s, this engaging and, in some quarters, revered, pop group comprised **Edwyn Collins** (b. 23 August 1959, Edinburgh, Scotland; vocals, lead guitar), James Kirk (vocals, rhythm guitar), David McClymont (bass) and Steven Daly (drums). They began their career on the cult independent label **Postcard Records**, where they issued some of the best pop records of the early 80s, including 'Blue Boy' and 'Falling And Laughing'. Collins' coy vocal and innocent romanticism gave them a charm that was matched by strong musicianship. After signing to **Polydor Records** they issued *You Can't Hide Your Love Forever*, a highly accomplished effort that augured well for the future. At that point, the group suffered an internal shake-up with Kirk and Daly replaced by Malcolm Ross and Zeke Manyika. *Rip It Up* was another strong work, and the insistent title track reached the UK Top 10. Further musical differences saw the group reduced to Collins and Manyika as they completed an energetic mini-album, *Texas Fever*, and an eponymous third album, which included the wistful 'What Presence?'. Collins subsequently recorded a couple of singles with Paul Quinn, after which he embarked on a solo career that has only begun to fulfil its early promise in the mid-90s. Ross joined the line-up of Roddy Frame's **Aztec Camera**. Manyika also spawned solo projects on Polydor and **Parlophone Records**.

● ALBUMS: *You Can't Hide Your Love Forever* (Polydor 1982)★★★, *Rip It Up* (Polydor 1982)★★★★, *Texas Fever* mini-album (Polydor 1984)★★★, *The Orange Juice* (Polydor 1984)★★★, *Ostrich Churchyard* (Postcard 1992)★★.
Solo: Zeke Manyika *Call And Response* (Polydor 1985)★★★, *Mastercrime* (Some Bizzare/ Parlophone 1989)★★★.

● COMPILATIONS: *In A Nutshell* (Polydor 1985)★★★, *The Very Best Of* (Polydor 1992)★★★★, *The Heather's On Fire* (Postcard 1993)★★★.

● VIDEOS: *Dada With Juice* (Hendring Video 1989).

Oranges & Lemons - XTC

Using a 60s Milton Graser-type cover illustration, this purported to be a retro album. In reality it was another extremely fine **XTC** album, their ninth in a series of classy, offbeat pop exercises from the musically fertile brain of Andy Partridge, who hated touring and loved to stay at home as a reclusive pop star. This is probably their best album and features Partridge's most complete and satisfying song. 'The Loving' and 'The Mayor Of Simpleton' are both excellent compositions, but they pale against the exceptional 'Chalkhills And Children'. On this, Partridge celebrates that his home (the nearby chalkhills) and children keep him sane and well-grounded against the possible excesses to which he would succumb as a touring popster.

● Tracks: *Garden Of Earthly Delights; The Mayor Of Simpleton; King For A Day; Here Comes President Kill Again; The Loving; Poor Skeleton Steps Out; One Of The Millions; Scarecrow People; Merely A Man; Cynical Days; Across This Antheap; Hold Me My Daddy; Pink Thing; Miniature Sun; Chalkhills And Children.*

● First released 1989

● UK peak chart position: 28

● USA peak chart position: 44

Orb

The Orb is really one man, Dr Alex Paterson (b. Duncan Robert Alex Paterson, hence the appropriation of the Dr title), whose specialist field is the creation of ambient house music. A former **Killing Joke** roadie, member of Bloodsport, and A&R man at EG Records, he formed the original Orb in 1988 with Jimmy Cauty of **Brilliant** fame (for whom he had also roadied). The name was taken from a line in Woody Allen's *Sleeper*. The band first appeared on WAU! Mr Modo's showcase set *Eternity Project One* (released via **Gee Street Records**), with the unrepresentative 'Tripping On Sunshine'. However, their first release proper came with 1989's *Kiss* EP, again on WAU! Mr Modo (which had been set up by Paterson with Orb manager Adam Morris). It was completely overshadowed by the success of the band's subsequent release, 'A Huge Ever-Growing Pulsating Brain Which Rules From The Centre Of The Ultraworld'. It was an extraordinary marriage of progressive rock trippiness and ambience, founded on a centrepoint sample of Minnie Riperton's 'Loving You' (at least on initial copies, later being voiced by a soundalike due to clearance worries). The group signed with **Big Life**, but Cauty departed in April 1990. He had wished to take Paterson and the Orb on board in his new **KLF** Communications set-up. There was no little acrimony at the time and Cauty re-recorded an album that was to have been the Orb's debut, deleting Paterson's contributions, and naming it *Space* (also the artist title). In the event the ethereal 'Little Fluffy Clouds', with co-writer Youth, was the next Orb release, though that too ran into difficulties when the sample of **Rickie Lee Jones** attracted the artist's displeasure. Paterson did at least meet future co-conspirator Thrash (b. Kristian Weston) during these sessions, who joined in late 1991 from a punk/metal background, hence his name (though he had also been a member of **Fortran** 5). Their debut album (and the remix set of similar title) was based on a journey to dimensions beyond known levels of consciousness, according to the participants. It soared, or perhaps sleepwalked, to the top of the UK album charts, and led to a plunge of remixes for other artists (including **Front 242** and **Primal Scream**). The album was fully in tune with, and in many ways anticipative of, the blissed-out rave subculture of the early 90s, mingled with dashes of early 70s progressive rock (**Pink Floyd** were an obvious reference point). There was also an LP's worth of the band's recordings for **John Peel**'s Radio 1 show. This included a 20-minute version of 'Huge Ever-Growing . . . ', which prompted fellow disc jockey Andy Kershaw to ring the BBC to complain, mockingly, about the return of hippie indulgence on a gross scale polluting the nation's airwaves. The Orb signed to **Island Records** in 1993 following a departure from Big Life that took seven months (and eventually the high court) to settle. The contract with Island allowed Paterson to continue to work on collaborative projects through their own label Inter-Modo, outside of the Orb name. Other projects included a remix album for **Yellow Magic Orchestra**, though a previous request by **Jean Michel Jarre** for them to do the same for his *Oxygene* opus was declined. They also took the opportunity to play live at unlikely venues such as the Danish island of Trekroner, and generally appeared to be making a hugely enjoyable time of their unlikely celebrity, Paterson even being made honorary president of Strathclyde University's Student Union. However, their first studio set for Island, *Pomme Fritz*, saw them witness the first signs of a critical backlash. This was seemingly unfounded as their musical growth could not be disputed; this progress continued with *Orblivion* in 1997.

● ALBUMS: *The Orbs Adventures Beyond The Ultraworld* (WAU! Mr Modo/Big Life 1991)★★★, *Peel Sessions* (Strange Fruit 1991)★★★, *Aubrey Mixes, The Ultraworld Excursion* (WAU! Mr Modo/Big Life 1992)★★★, *UFOrb* (WAU! Mr Modo/Big Life 1992)★★★, *Live 93* (Island 1993)★★, *Pomme Fritz* (Island 1994)★★★, *Orbvs Terrarvm* (Island 1995)★★★★, *Orblivion* (Island 1997)★★★.

Orbach, Jerry

b. 20 October 1935, Bronx, New York, USA. An actor and singer who created a handful of important roles for the Broadway musical theatre, before turning mostly to films and television. Orbach studied acting with Lee Strasberg, and singing with Mazel Schweppe. After making his professional debut as the Typewriter Man in a 1952 Illinois version of *Room Service*, he continued to work in regional theatre, appearing in stock productions of musicals such as ***The King And I*** and ***The Student Prince***. He made his Broadway debut taking over the roles of the Streetsinger (1957) and Macheath (1958), in the long-running revival of ***The Threepenny Opera*** that opened at the Theatre De Lys in 1955. In 1960 he played the dual role of the Narrator and the bandit El Gallo off-Broadway in **Harvey Schmidt** and **Tom Jones**'s historic epic ***The Fantasticks***, introducing the show's hit song, 'Try To Remember'. During the 60s he created the character of cynical puppeteer Paul Berthalet in ***Carnival*** (1961) on Broadway and on tour, played in revivals of ***The Cradle Will Rock*** (1964 as Larry Foreman), ***Guys And Dolls*** (1965 as Sky Masterson, with Alan King and Sheila MacRae), ***Carousel*** (1965 as Jigger Craigin), and ***Annie Get Your Gun*** (1966 as Charlie Davenport), as well as appearing in several straight plays. In 1969 Orbach won a **Tony Award** for his portrayal of Chuck Baxter, the sad, lowly office worker who lends out his apartment to senior executives in ***Promises, Promises***, and introduced (with Jill O'Hara) **Burt Bacharach** and **Hal David**'s 'I'll Never Fall In Love Again'. In 1974, he played in the Neil Simon revue *The Trouble With People ... And Other Things* in Miami. Orbach subsequently returned to Broadway, full of assurance, singing 'All I Care About' and 'Razzle Dazzle', as **Gwen Verdon** and **Chita Rivera**'s smart lawyer, the silver-tongued prince of the courtroom, Mr. Billy Flynn, in ***Chicago*** (1975). Orbach's last major stage musical role to date came in 1980, when he portrayed tough producer Julian Marsh in the long-running Broadway adaptation of the famous 1932 **Busby Berkeley** movie ***42nd Street***. Since then, he has continued to appear in dramatic parts in the theatre, but seems to have concentrated mostly on television (*Perry Mason*, *Murder, She Wrote*, *Law And Order*, etc.) and films. The music connection has continued though, and in more recent years moviegoers have seen him as the disapproving doctor/father figure in the hit film ***Dirty Dancing*** (1987), and heard his voice behind the hospitable candelabra, Lumiere, singing **Alan Menken** and **Howard Ashman**'s Oscar-nominated 'Be Our Guest', in **Walt Disney**'s animated feature ***Beauty And The Beast*** (1991).

● FILMS: *Cop Hater* (1958), *Mad Dog Coll* (1961), *John Goldfarb, Please Come Home* (1964), *The Gang That Couldn't Shoot Straight* (1971), *A Fan's Notes* (1972), *Foreplay* (1975), *The Sentinel* (1977), *Prince Of The City* (1981), *Brewster's Millions* (1985), *F/X* (1986), *The Imagemaker* (1986), *I Love N.Y.* (1987), *Dirty Dancing* (1987), *Someone To Watch Over Me* (1987), *Last Exit To Brooklyn* (1989), *Crimes And Misdemeanors* (1989), *Dead Women In Lingerie* (1990), *Toy Soldiers* (1991), *Out For Justice* (1991), *Delusion* (1991), voice of Lumiere *Beauty And The Beast* (1991), *Delirious* (1992), *Straight Talk* (1992), *Mr. Saturday Night* (1992), *Universal Soldier* (1992), *Quiet Killer* (1992).

Orbison, Roy

b. 23 April 1936, Vernon, Texas, USA, d. 6 December 1988, Madison, Tennessee, USA. Critical acclaim came too late for one of the leading singers of the 60s. He became the master of the epic ballad of doom-laden despair, possessing a voice of remarkable range and power, and often finding it more comfortable to stay in the high register. The former reluctant rockabilly singer, who worked with **Norman Petty** and **Sam Phillips** in the 50s, moved to Nashville and became a staff writer for **Acuff-Rose** Music. He used his royalties from the success of 'Claudette', recorded by the **Everly Brothers**, and written for his first wife, to buy himself out of his contract with **Sun Records**, and signed with the small Monument label. Although his main intention was to be a songwriter, Orbison found himself glancing the US chart with 'Up Town' in 1960. A few months later, his song 'Only The Lonely' was rejected by **Elvis Presley** and the Everly Brothers, and Orbison decided to record it himself. The result was a sensation: the song topped the UK charts and narrowly missed the top spot in the USA. The trite opening of 'dum dum dum dummy doo wah, yea yea yea yea yeah', leads into one of the most distinctive pop songs ever recorded. It climaxes with a glass-shattering falsetto, and is destined to remain a modern classic.

The shy and quiet-spoken Orbison donned a pair of dark-tinted glasses to cover up his chronic astigmatism, although early publicity photos had already sneaked out. Over the next five years he enjoyed unprecedented success in Britain and America, repeating his formula with further stylish but melancholy ballads, including 'Blue Angel', 'Running Scared', 'Crying', 'Dream Baby', 'Blue Bayou' and 'In Dreams'. Even during the takeover of America by the **Beatles** (of whom he became a good friend), Orbison was one of the few American artists to retain his ground commercially. During the Beatles' peak chart year he had two UK number 1 singles, the powerful 'It's Over' and the hypnotic 'Oh Pretty Woman'. The latter has an incredibly simple instrumental introduction with acoustic guitar and snare drum, and it is recognized today by millions, particularly following its use in the blockbuster film *Pretty Woman*. Orbison had the advantage of crafting his own songs to suit his voice and temperament, yet although he continued to have hits throughout the 60s, none except 'It's Too Soon To Know' equalled his former heights; he regularly toured Britain, which he regarded as his second home. He experienced appalling tragedy when, in 1966, his wife Claudette was killed as she fell from the back of his motorcycle, and in 1968, a fire destroyed his home, also taking the lives of his two sons. In 1967 he starred as a singing cowboy in *The Fastest Guitar Alive*, but demonstrated that he was no actor. By the end of the decade Orbison's musical direction had faltered and he resorted to writing average MOR songs such as the unremarkable 'Penny Arcade'. The 70s were barren times for his career, although a 1976 compilation topped the UK charts. By the end of the decade he underwent open-heart surgery. He bounced back in 1980, winning a Grammy for his duet with **Emmylou Harris** on 'That Lovin' You Feelin' Again' from the film *Roadie*, and David Lynch used 'In Dreams' to haunting effect in his chilling film *Blue Velvet* in 1986. The following year Orbison was inducted into the Rock 'n' Roll Hall of Fame; at the ceremony he sang 'Oh Pretty Woman' with **Bruce Springsteen**. With Orbison once again in favour, **Virgin Records** signed him, and he recorded an album of his old songs using today's hi-tech production techniques. The result was predictably disappointing; it was the sound and production of the classics that had made them great. The video *A Black And White Night* showed Orbison being courted by numerous stars, including Springsteen, **Tom Waits** and **Elvis Costello**. This high profile led him to join **George Harrison**, **Bob Dylan**, **Tom Petty** and **Jeff Lynne** as the **Traveling Wilburys**. Their splendid debut album owed much to Orbison's major input. Less than a month after its critically acclaimed release, Orbison suffered a fatal heart attack in Nashville. The posthumously released *Mystery Girl* in 1989 was the most successful album of his entire career, and not merely as a result of morbid sympathy. The record contained a collection of songs that indicated a man feeling happy and relaxed; his voice had never sounded better. The uplifting 'You Got It' and the mellow 'She's A Mystery To Me' were impressive epitaphs to the legendary Big 'O'.

● ALBUMS: *Lonely And Blue* (Monument 1961)★★, *Exciting Sounds Of Roy Orbison (Roy Orbison At The Rockhouse)* (Sun 1961)★★, *Crying* (Monument 1962)★★★, *In Dreams* (Monument 1963)★★★, *Oh Pretty Woman* (1964)★★★★, *Early Orbison* (Monument 1964)★★, *There Is Only One Roy Orbison* (MGM 1965)★★, *Orbisongs* (Monument 1965)★★, *The Orbison Way* (MGM 1965)★★, *The Classic Roy Orbison* (MGM 1966)★★, *Roy Orbison Sings Don Gibson* (MGM 1966)★★★, *Cry Softly, Lonely One* (MGM 1967)★★, *The Fastest Guitar Alive* (MGM 1968)★, *Roy Orbison's Many Moods* (MGM 1969)★★, *The Big O* (MGM 1970)★★, *Hank*

Williams: The Roy Orbison Way (MGM 1970)★★, *Roy Orbison Sings* (MGM 1972)★★, *Memphis* (MGM 1972)★★, *Milestones* (MGM 1973)★★, *I'm Still In Love With You* (Mercury 1975)★★, *Regeneration* (Monument 1976)★★, *Laminar Flow* (Asylum 1979)★★, with Jerry Lee Lewis, Johnny Cash, Carl Perkins *The Class Of '55* (1986)★★★, *Mystery Girl* (Virgin 1989)★★★★, *Rare Orbison* (Monument 1989)★★★, *A Black And White Night Live* (Virgin 1989)★★, *King Of Hearts* (Virgin 1992)★★★★, *Combo Concert* (Orbison 1997)★★★.

- COMPILATIONS: *Roy Orbison's Greatest Hits* (Monument 1962)★★★★, *More Of Roy Orbison's Greatest Hits* (Monument 1964)★★★, *The Very Best Of Roy Orbison* (Monument 1965)★★★★, *The Great Songs Of Roy Orbison* (Monument 1970)★★★★, *All-Time Greatest Hits Of Roy Orbison, Volumes 1 & 2* (Monument 1976)★★★, *Golden Days* (Monument 1981)★★★, *My Spell On You* (Hits Unlimited 1982)★★★, *Big O Country* (Decca 1983)★★, *Problem Child* (Zu Zazz 1984)★★, *In Dreams: The Greatest Hits* (Virgin 1987)★★★★, *The Legendary Roy Orbison* (Sony 1988)★★★, *For The Lonely: A Roy Orbison Anthology 1956-1965* (Rhino 1988)★★★★, *The Classic Roy Orbison (1965-1968)* (Rhino 1989)★★★, *Sun Years* (Rhino 1989)★★★★, *Our Love Song* (Monument 1989)★★★, *Singles Collection* (Polygram 1989)★★★, *The Sun Years 1956-58* (Bear Family 1989)★★★, *The Legendary Roy Orbison* (Columbia 1990)★★★★, *Best Loved Moments* (1993)★★★, *The Gold Collection* (Tristar 1996)★★★, *The Very Best Of Roy Orbison* (Virgin 1996)★★★★.
- FURTHER READING: *Dark Star*, Ellis Amburn. *Only The Lonely*, Alan Clayson.
- FILMS: *The Fastest Guitar Alive* (1966).

Orbit, William

b. William Wainwright, England. In addition to heading the **Bass-O-Matic** group, Orbit has remixed for the likes of **Prince**, **Madonna** ('Justify Your Love'), **Belinda Carlisle**, **S'Express**, **Shamen**, **Seal**, **Les Negresses Vertes**, the **Cure** ('Inbetween Days') and **Shakespears Sister**, though he gave up remixing in 1993 so it would not overshadow his own work. As a teenager Wainwright would make his own music by splicing tapes together to produce sound collages. He started cutting songs as part of Torch Song, and released two albums, *Wild Thing* in 1984 and *Exhibit A* in 1987, with Laurie Mayer. He then took the name Orbit and brought in vocalist Peta Nikolich for his debut, having retained Mayer as his co-writer. This set included bizarre cover versions of the **Psychedelic Furs**' 'Love My Way' and **Jackie Mittoo**'s 'Feel Like Jumping'. The club favourite 'Fire And Mercy' brought him to the attention of dance pundits. This was housed on *Strange Cargo*, a collection of soundscapes recorded between 1984 and 1987. *Strange Cargo II* also steered away from the electronic house music that had marked Orbit's work with Bass-O-Matic, and resembled instead the experimental pieces of **Brian Eno** or **Holger Czukay**. Eventually the Madonna remix brought him to the attention of Rob Dickins, chairman of Warner Music, and together they set up the N-Gram Recordings label in 1995. (Orbit had previously founded **Guerrilla Records** which released progressive house artists such as **Spooky** and **D.O.P.** and which folded in 1984.) The first release on N-Gram was a single by cellist Caroline Lavelle, whom Orbit discovered when she played on **Massive Attack**'s 'Home And Away'. An album followed, as well as Orbit's first release for his new label, a continuation of the *Strange Cargo* series. N-Gram also gave him the opportunity to work with the Torch Song trio once more, while *Pieces In A Modern Style* was an interpretation of 20th Century classical music.

- ALBUMS: *Orbit* (MCA 1987)★★★★, *Strange Cargo* (MCA 1988)★★★★, *Strange Cargo II* (IRS 1990)★★★, *Strange Cargo III* (IRS 1993)★★★, *Strange Cargo IV* (N-Gram 1995)★★★, *Pieces In A Modern Style* (N-Gram 1995)★★.

Orbital

This UK ambient techno outfit have done much to deliver the possibilities of improvisation to live electronic music. Unlike many other groups, their stage performances do not depend on DAT or backing tapes. They also use more varied samples than is the norm, including sources as diverse as the **Butthole Surfers** on 'Satan' and **Crass** on 'Choice'. Comprising brothers Paul Hartnoll (b. 19 May 1968, Dartford, Kent, England) and Phillip Hartnoll (b. 9 January 1964, Dartford, Kent, England), the Orbital name was first suggested by their friend Chris Daly of the Tufty Club. With several 'M25' dance parties happening so close to their homes in Dunton Green, they named themselves after the UK's least adored stretch of road. It also helped convey the idea of tape loops which are so central to their craft. Before the band began its active life in 1987, Paul had played with an outfit by the name of Noddy And The Satellites as well as doing labouring odd jobs, while his brother had been a bricklayer and barman. They made their live debut in the summer of 1989 at the Grasshopper, Westerham, Kent, joining the **ffrr Records** imprint shortly afterwards. They opened their account for the label with the UK Top 20 single 'Chime' in March 1990, setting a pattern for a sequence of dramatic, one-word titles ('Omen', 'Satan', 'Choice', 'Mutations'). They moved to Internal Records for 'Raddiccio' in October 1992, while work continued apace on their remixing chores. These included work on releases by artists as diverse as the **Shamen**, **Queen Latifah**, **Meat Beat Manifesto** and **EMF**. Their first two albums, beginning with *Untitled* in 1991 (subsequently referred to as *Untitled 1*), showcased their ability to sustain a musical dynamic over a full-length album, a rare ability within their field, which saw them bracketed alongside artists such as **Underworld** and the **Orb**. In 1994 they appeared as headliners at the **Glastonbury Festival** and contributed to the *Shopping* film soundtrack. They also released *Snivilisation*, a largely instrumental political concept album which was successful on both a musical and thematic level. Meanwhile, their live work earned them an award for Best Live Show at the ***New Musical Express***'s BRAT Awards as they made a triumphant return to Glastonbury in 1995. If previous albums had always hinted at a cinematic bent, 1996's 'The Box' was a fully fledged film soundtrack - comprising four distinct movements with vocal versions by lyricist Grant Fulton and **Tricky** singer Alison Goldfrapp. The film itself was Orbital's own exploration of science-fiction adventurism, ironically filmed in the highly terrestrial environs of Milton Keynes. It was followed by the release of Orbital's fourth studio album. The exquisitely dense rhythms on the six tracks that comprised *In Sides* emphasized the group's critically acclaimed accommodation of the experimental with the accessible. It included tracks such as 'The Girl With The Sun In Her Hair', recorded using solar power as a reaffirmation of the group's anarchist/environmental standing.

● ALBUMS: *Untitled 1* (ffrr 1991)★★, *Untitled 2* (Internal 1993)★★★, *Snivilisation* (Internal 1994)★★★★, *In Sides* (Internal 1996)★★★★, with Michael Kamen *Event Horizon* soundtrack (London 1997)★★.

Orchestra Baobab

Formed in 1970 by singers Laye M'Boup, a traditional folk musician, and current leader Balla Sidibe, Orchestra Baobab were early Senegalese fusionists, who paved the way for artists such as **Youssou N'Dour** and **Toure Kunda**. The original line-up also included Barthelemy Atisso (guitar), Baroune N'Diaye (saxophone), Sedat Li (bass) and Rodolphe Gomis (vocals). Horn player Issi Cissokho, a **John Coltrane** disciple who brought a strong jazz influence, joined later, as did Peter Oudo (clarinet), Ndiouga Dieng (vocals) and, in 1977, **Thione Seck** (vocals). Originally the group drew on material inherited from Senegalese legends the Star Band, establishing a residency at the Baobab Club (whence they took their name) for seven years in the early 70s. However, following a management change in April 1977 they took their Latin/Cuban influenced music (with Spanish or Kriolu - Portugese Creole - lyrics) to the Djandeer/Kilimanjaro Club. In that year they also released a total of five albums. Although atrociously produced and poorly distributed, they at least served to announce the vibrancy of the group's material, lent added maturity by their many performances together. A brief stand at the Balafon Hotel followed before an offer to relocate to Paris, France, in June 1978, was accepted. However, a lack of adequate promotion and arrangements ensured the stay was not a happy one, and after trying their luck in the Marseilles expatriate Senegalese community they returned home at the end of the year. They soon discovered that the musical climate at home had changed with the arrival of artists such as Youssou N'Dour. They persevered with their sound at the Ungalam for a time, but lost most of the nucleus of the band as rewards diminished. By the mid-80s only Sidibe remained from the original group, and he soon realized the risk of continually ignoring the prevailing musical developments. The 'new' Orchestra was introduced in 1985 with instruments such as the tamar drum and sabar, plus female singers and more focused, political lyrics. Despite the radical change, they still found it hard to recover lost ground, despite the return of original singer Gomis.

● ALBUMS: *'75'* (BR 1975)★★★, *Guy Gu Rey Gu* (BR 1975)★★★, *Senegal, Senegal* (BR 1975)★★★★, *Visage Au Senegal* (BR 1975)★★★, *Adduna Jarul* (BR 1975)★★★★, *Baobob In Paris Volume 1* (ASL 1978)★★, *Baobob In Paris Volume 2* (ASL 1978)★★, *Africa (Mon Afrique)* (DARL 1979)★★★, *Mohamadou Bamba* (JM 1980)★★★★, *Sibou Odja* (JM 1980)★★★, *Sotante Xalat* (BS 1981)★★★, *Ken Dou Werente* (MCA 1982)★★★, *Pirate's Choice* (World Circuit 1989)★★, *On Verra Ca* (World Circuit 1992)★★★.

● COMPILATIONS: *Coumba* (MCA 1979)★★★.

Orchestra Makassy

Makassy, along with a number of other bands such as Orchestra Virunga and **Orchestre Super Mazembe**, were one of a number of largely Zairean line-ups who left their overcrowded domestic music scene in the 70s, to make a living in the neighbouring Kenyan and Tanzanian markets. During the UK's mid-80s African music boom, Makassy made a brief impact with Western audiences via a licensing deal with the **Virgin Records** label. Makassy took their name from their leader, vocalist/guitarist Mzee Makassy. Born in Zaire, he learned his music at school and in his late teens began sitting in with bands in the capital, Kinshasa. In the early 70s, he found work with various groups in Kenya and Uganda and in 1974 formed the first Orchestra Makassy, a 10-piece aggregation, with whom he spent a year recording and touring in Europe. Returning to Africa in 1975, the band spent a few months in Uganda, before the then oppressive political climate (under Idi Amin) encouraged them to set up base in Tanzania. Ironically, it was in Tanzania rather than Uganda that tragedy hit Makassy, when, in 1976, lead vocalist Isiak Baharia was stabbed and killed in a street fight. For a time, the group was in turmoil, until Mzee was able to stabilize the line-up again, with the addition of musicians from the **OK Jazz** stable (including **Remmy Ongala**). The new personnel had a huge East African hit in 1979 with the single 'Mosese 2000' (written by ex-OK Jazz guitarist Fan Fan, who would go on to lead the UK-based outfit Somo Somo in the mid-80s before returning to Makassy). In 1982, Makassy's album *Agwaya* was released in the UK by Virgin, along with the single 'Mambo Mado'. Both releases made a substantial impact on the UK's dance and African music scenes, but in the absence of any UK follow-up releases, this promising start remained undeveloped.

● ALBUMS: *Mosese 2000* (1979)★★★, *Agwaya* (Virgin 1982)★★★★, *Chapter And Verse* (1985)★★★.

Orchestra Wives

The marvellous music more than made up for a dull plot in this, the second of only two films in which the enormously popular **Glenn Miller** Orchestra appeared. The story concerns the glitz and the grind of a band on the road in the heyday of the Swing Era. Glamour-boy trumpeter George Montgomery cannot bear to leave his young sweetheart Ann Rutherford behind so he marries her and brings her aboard the bus - much to the chagrin of the hard-bitten wives of the other orchestra members who give the poor girl a hard time. After providing the Miller band with several hits in their previous movie, ***Sun Valley Serenade***, **Harry Warren** and **Mack Gordon** came up trumps in this 1942 release with 'At Last', 'Serenade In Blue', 'People Like You And Me', and 'I Got A Gal In Kalamazoo'. The latter number was a speciality for **Tex Beneke** And The Modernaires, and they were joined by most of Miller's regular sidemen, including **Hal McIntyre**, **Ray Anthony**, **Billy May**, and singers **Marion Hutton** and **Ray Eberle**. Also in the cast were Cesar Romero, Lynn Bari, Carole Landis, Mary Beth Hughes, **Jackie Gleason**, Virginia Gilmore, Tamara Geva, Harry Morgan, and the marvellously athletic dancing team, the **Nicholas Brothers**. Karl Tunberg and Darrell Ware wrote the screenplay, and Nick Castle choreographed the dances. The director was Archie Mayo and the film was released in 1942. A film to watch again and again - just for those historic musical sequences.

Orchestral Manoeuvres In The Dark

(see **OMD**).

Orchestre Jazira

Of the several dozen bands who emerged in the UK during that country's sizeable growth of interest in African music during the early and mid-80s, Jazira were the least roots orientated. Formed in 1980, they had an almost continuously shifting line-up (usually 10-piece, sometimes even larger) during the seven years of their existence, although some stylistic continuity was provided by a core of more-or-less permanent members including founder vocalists Isaac Tagoe and Martin Nii-Moi, founder guitarists **Ben** Mandelson and Folo Graff, and a three-piece horn section. In part, the band's stylistic eclecticism was a result of the large number of nationalities, African and European, represented amongst the personnel, with no single national grouping overwhelming the others. In part it was also a conscious effort by the founding members to create a pan-African, even global, sound - incorporating **highlife**, soukous, rock, jazz and practically anything else that took their fancy. After making unsuccessful approaches to a number of major labels, Jazira signed a singles deal with the independent Earthworks label in 1982, releasing the critically acclaimed but commercially unsuccessful 'Love' towards the end of the year. By 1983, the band had left Earthworks and had signed a three-year deal with **Beggars Banquet Records**. They drafted in London-based Sierra Leonean producer Akie Deen, who had achieved widespread African and Caribbean success in the late 70s with his 'discolypso' sound. The first fruit of the new partnership, 'Sakabo', mixed by dub maestro **Dennis Bovell**, combined highlife, soca, soukous and reggae to glorious effect. True to form, Jazira shifted direction yet again with *Nomadic Activities* in 1984. The album was consciously and defiantly at odds with what both the UK record business and its public then expected of an 'African' band - that is a simple, happy, all-night party sound. The approach was just too moody, complex and cosmopolitan to fit the bill. In a desperate attempt to gain radio play, Beggars Banquet persuaded Jazira to release one of the album's least demanding tracks, 'Happy Day', as a single - and when that failed, let the band's contract expire. Over the next three years, Jazira slowly unwound, as members left to pursue solo careers or join other bands. Graff was one of the first to leave, followed by Mandelson and Nii-Moi, then saxophonists Jane Shorter and Sophie Hellborg, who moved to Paris to join **Mory Kante**'s band. Tagoe continued to lead a much reduced Jazira around the UK club circuit until the end of 1987, when the group finally broke up.

● ALBUMS: *Nomadic Activities* (Beggars Banquet 1984)★★★.

Orchestre Super Mazembe

With a varying line-up of between nine and 14 musicians, Mazembe (Zairois for earth movers) were one of the most popular Kenyan bands of the 80s, and for a brief while in the mid-80s enjoyed a cult following in Europe, following their signing by **Virgin Records** and the UK release of the album, *Kaivaska*. Although based in Kenya since the early 70s, the band's personnel is wholly Zairean - it being one of several outfits that decided to leave the overcrowded Kinshasa scene in the late 70s to move to the greener East African markets of Kenya and Tanzania. Like fellow expatriates **Orchestra Makassy**, Mazembe have recorded their most popular material in Nairobi with British producer Norman Mighell. In 1984, they enjoyed a sizeable international hit with a cover version of Nguashi Timbo's East African evergreen, 'Shauri Yako', which had been included on *Kaivaska*. A second UK album, *Maloba D'Amor*, repackaged some of the *Kaivaska* tracks - including 'Shauri Yako' - while new material included a curiously faithful reading of the old **Buddy Holly** hit 'Words Of Love' (the title track).

● ALBUMS: *Mazembe* (EMA 1980)★★★, *Tenth Anniversary* (EMA 1981)★★★, *Double Gold* (EMA 1982)★★★★, *Kaivaska* (Virgin 1983)★★★, *Maloba D'Amor* (1990)★★★★.

Oregon

This inventive and influential progressive jazz chamber group were formed in 1970 from the nucleus of the **Paul Winter** Consort, an aggregation led by Paul Winter. Oregon comprised **Ralph Towner** (b. 1 March 1940, Chehalis, Washington, USA; guitar, keyboards), **Collin Walcott** (b. 24 April 1945, New York City, USA, d. 8 November 1984; percussion, sitar, tabla, clarinet), **Glen Moore** (bass, violin, piano, flute) and **Paul McCandless** (b. 24 March 1947, Indiana, Pennsylvania, USA; alto saxophone, oboe, bass clarinet). Walcott's death from a car accident in 1984 seemed a fatal blow to the band, but after a year in mourning they returned. The recruitment of Walcott's friend **Trilok Gurtu** (b. 30 October 1951, Bombay, India; tabla, drums, percussion) gave them a fresh incentive. Their debut on **ECM Records** in 1983 was an eclectic, part-electric album. Oregon explore the boundaries of jazz, using uniquely disparate influences of classical, folk, Indian and other ethnic music. Their chamber-like approach encourages hushed auditoriums and intense concentration, which is required to get maximum benefit from their weaving style. Occasionally they will burst into a song of regular form and pattern, as if to reward a child with a treat. One such number is the evocatively rolling 'Crossing' from the same album. Another outstanding piece from their immense catalogue is 'Leather Cats'. Their refusal to compromise leaves them a lone innovative force and one of the most important jazz-based conglomerations of the past three decades.

● ALBUMS: *Music Of Another Present Era* (Vanguard 1972)★★, *Distant Hills* (Vanguard 1973)★★★, *Winter Light* (Vanguard 1974)★★, *In Concert* (1975)★★, with Elvin Jones *Oregon/Jones Together* (Vanguard 1976)★★★, *Friends* (Vanguard 1977)★★★, *Out Of The Woods* (Elektra 1978)★★★★, *Violin* (Vanguard 1978)★★★, *Roots In The Sky* (Elektra 1979)★★★, *Moon And Mind* (Vanguard 1979)★★, *In Performance* (Elektra 1980)★★, *Oregon* (ECM 1983)★★★, *Crossing* (ECM 1985)★★★★, *Ectopia* (ECM 1987)★★★, *45th Parallel* (Verabra 1989)★★, *Always, Never, And Forever* (Verabra 1991)★★★, *Beyond Words* (Chesky 1995)★★★.

Orendorff, George

b. George Robert Ordendorff, 18 March 1906, Atlanta, Georgia, USA, d. 1984. Orendorff learned to play guitar and cornet as a child, working professionally from his mid-teens. This was in Chicago where his family had settled and he attracted the attention of many bandleaders; by this time he was mostly playing trumpet. In California in the mid and late 20s he worked in several bands including Paul Howard's Quality Serenaders and **Les Hite**'s Sebastian Cotton Club Orchestra. In both these bands he was with **Lionel Hampton** whom he had known in Chicago. With Hite he recorded with **Louis Armstrong**, and also appeared in films. He spent some years from 1939 with guitarist Ceele Burke, then entered the armed forces during World War II. During the 50s and 60s he sporadically played in and around Los Angeles on a casual basis. He also made appearances in films in these years and **John Chilton** records that he has published poetry. A good section player, Orendorff could also play driving solos when opportunities arose. Backing Armstrong, he sometimes played discreet obbligati behind vocals, and even as early as his recordings with Howard, he displays startlingly progressive ideas.

● COMPILATIONS: *Paul Howard's Quality Serenaders* (TOM 1929)★★★, with Louis Armstrong, Les Hite *Louis In Los Angeles* (1930-31)★★★★.

Organ Grinder Swing - Jimmy Smith

Using the monicker 'Incredible' was no flash banner, it was true. Smith defined the Hammond organ as a jazz instrument and milked and bled it to its limit. The sub-credit for guitarist **Kenny Burrell** and drummer Grady Tate is also well deserved. This is the ultimate groovy, smokey jazz trio record that Smith made. The title track has been used for countless radio trailers over the years, while the often covered **Duke Ellington** classic, 'Satin Doll', is given extra special effort. Burrell has worked with Smith more than any other musician. His mellow tone and Smith's treble notes blend like cucumber and salmon.

- Tracks: *The Organ Grinder's Swing; Oh, No, Babe; Blues For J; Greensleeves; I'll Close My Eyes; Satin Doll.*
- First released 1965
- UK peak chart position: did not chart
- USA peak chart position: 15

Organization

Formed from the remnants of **Death Angel**, the US band Organization are Rob Cavestany (vocals, guitar), Andy Galeon (drums, vocals), D. Pepa (bass) and Gus Pepa (guitar). The former band, while on tour supporting *Act III*, suffered a bus crash that seriously injured drummer and youngest member Galeon. When singer Mark Osegueda decided he was unable to wait for him to make a full recovery, Cavestany took over as singer and frontman and the Organization was born. Marking their arrival with an appearance at the Dynamo Festival in Europe in 1992, the members had learned enough about the music industry to act in a more independent fashion, setting up their own Unsafe Unsane Recordings for the release of *Free Burning* (licensed to Bulletproof/**Music For Nations** in the UK). However, reactions to the set were lukewarm after the positive press generated by their stage shows. Critical apathy also afflicted its 1995 follow-up, *Savor The Flavor.*

● ALBUMS: *Free Burning* (Unsafe Unsane Recordings 1993)★★, *Savor The Flavor* (Unsafe Unsane Recordings 1995)★★★.

Organized Konfusion

Duo comprising Pharoahe Monch and Prince Poetry, whose music is distinguished by both a rare knack for samples/rhythm tracks and a smooth lyrical flow. Coming from Jamaica and New York, respectively, the band's members absorbed everything from jazz and reggae to gospel in their youth. They met at high school in 1986, signing to a small independent after honing their skills. No recordings emerged from the contract, and they switched instead to Disney-funded Hollywood Basic, scoring immediate success with the number 1 rap hit, 'Walk Into The Sun', and a well-received debut long player (which also included a second hit single in 'Open Your Eyes'). The title track, 'Stress', from their second album set out their stall with an attack on racist taxi drivers, and music industry incompetents. Joined by Q-Tip (**A Tribe Called Quest**) on 'Let's Funk', these were just two of the best tracks on another excellent album, with Prince Po indeed the '...exec with the intellectual concepts that elevate you like steps' ('Let's Organize').

● ALBUMS: *Organized Konfusion* (Hollywood Basic 1991)★★, *Stress: The Extinction Agenda* (Hollywood Basic 1994)★★★, *The Equinox* (Priority 1997)★★★.

Oriental Brothers Band

A **highlife** band from Eastern Nigeria, the original Orientals were formed by the Opara brothers Warrior, Dan Satch and Godwin Kabaka in 1972. By the end of the decade, the group had released 20 albums. In 1977, Godwin Kabaka left to form the Kabaka International Guitar Band, and the Orientals continued under the leadership of Warrior and Dan Satch. In 1980, Warrior also left, to form Dr Sir Warrior And The Original Oriental Brothers. Three years later, the original line-up got back together to record the album, *Onye Nwe Ala*, before Warrior and Godwin Kabaka left once more to re-establish their own groups. A new audience opened up for the band with the 1991 release of *Heavy On The Highlife*, a furious compilation documenting fifteen years of spirited performances.

● ALBUMS: *Orientals Specials* (1974)★★★, *Murtala Mohammed* (1977)★★★, *Nwanne Awu Enyi* (1978)★★, *Obi Nwanne* (1981)★★, *Onye Nwe Ala* (1983)★★★.

● COMPILATIONS: *Best Of The Oriental Brothers* (1979)★★★, *Heavy On The Highlife* 1973-1988 recordings (Original Music 1991)★★★★.

Original Concept

Long Island, New York, four-piece who made an early impression on hip-hop's underground scene with their 1986 single, 'Knowledge Me'/'Can You Feel It', following it with the mighty 'Pump That Bass'. The former was mainly notable for being the first of several rap tracks to sample the **Art Of Noise**'s 'Close To The Edit'. On album Original Concept concentrated squarely on entertainment, using comedic raps over dance-orientated grooves. Mainman Dr Dre (not the Dre of NWA/solo fame) went on to DJ for the **Beastie Boys** and co-host *Yo! MTV Raps* with Ed Lover.

● ALBUMS: *Straight From The Basement Of Kooley High* (Def Jam 1988)★★★.

Original Dixieland Jazz Band

In May 1916 several young white New Orleans musicians were working in Chicago, some in the same band. After a few changes the group settled down with its personnel consisting of Nick La Rocca (b. 11 April 1889, d. 22 February 1961; cornet) Eddie Edwards (b. 22 May 1891, d. 9 April 1963; trombone), Larry Shields (b. 13 September 1893, d. 21 November 1953; clarinet), pianist Henry Ragas (b. 1891, d. 18 February 1919) - his successor at the piano, J. Russell Robinson (b. 8 July 1892, d. 30 September 1963) and Tony Sbarbaro (Spargo) (b. 27 June 1897, d. 30 October 1969; drums). Under its somewhat hyperbolic and misleading title, the Original Dixieland Jazz Band, aided by widespread publicity, became known as the creators of jazz. Despite this hopelessly inaccurate and unfair description, the ODJB's 1917 recordings of 'Livery Stable Blues' and 'Dixie Jass Band One-Step' succeeded in bringing the emergent music to the attention of millions. They were also able to make far more prestigious public appearances than would have been possible had they been black. First at Resenweber's restaurant in New York and later at London's Palladium theatre, the ODJB offered audiences a mixture of vaudeville eccentricity and good jazz (rather more of the former than the latter) and helped boost the music from its limited origins into worldwide popularity. Synonymous with the Jazz Age, and sometimes having just as little to do with real jazz as that loose term for a sociological and cultural phenomenon, the ODJB quickly became legendary and thereafter did not need to live up to the usually unfulfilled promise their name evokes. In its original form the ODJB broke up in 1925, re-forming in 1936 for a brief and not too successful tour. The founding five had variable success after their ODJB days with Sbarbaro being perhaps the most active.

● COMPILATIONS: *The Original Dixieland Jazz Band* 1917-1936 recordings (1979)★★★★, *Sensation* (1983)★★★.

Original Memphis Five

Formed by a group of white musicians who were based in New York, the band became hugely popular during the 20s. Founder-members were **Phil Napoleon, Frank Signorelli, Miff Mole**, Jimmy Lytell and Jack Roth. The band filled an engagement at the Balconnades Ballroom in New York, USA, and then stayed together for a number of years and made many popular records, sometimes using other names. Later, other musicians graced the band's ranks but, by the end of the 20s, the band, which had been the inspiration of many young white jazzmen, broke up. Towards the end of the 40s Napoleon re-formed the band and a little while later Signorelli also formed a band that used the same name and included Mole and Lytell. Reunions and re-formations continued during the 50s. Specializing in snappily played dixieland jazz, the band did much to popularize jazz in the early years of its development. Napoleon and Mole made notable individual contributions to the music, gaining many emulators.

● ALBUMS: *Connee Boswell And The Original Memphis Five In Hi-Fi* (1957)★★★, *Phil Napoleon And His Memphis Five* (1959)★★.

Original Rockers

Midlands, UK-based dance outfit, led by DJ Dick (b. Richard Whittingham) and musician Glynn Bush, who have been compared to the **On-U Sound** troupe via their ambient dub/deep trance techniques. They made their debut in February 1992 with a single, 'Breathless', dedicated to DJ Dick's club of the same name. Their 1993 single 'Rockers To Rockers' was originally issued a year before as the b-side to limited edition promos of

'Push Push', (previously titled 'Come Again'). As is usual, it was based on deep dub grooves, with adventurous drum and bass patterns. Other singles include the self-descriptive 'Stoned', recorded in collaboration with fellow-Birmingham outfit **Groove Corporation**.

● ALBUMS: *Rockers To Rockers* (Different Drummer 1993)★★★.

Originals

Freddie Gorman, Walter Gaines, C.P. Spencer (aka Crathman Spencer and Spencer Craftman), Henry 'Hank' Dixon and Joe Stubbs first recorded as the Originals in 1966. Several members were already an integral part of Detroit's music history. Gorman, who released several solo singles, also co-wrote 'Please Mr. Postman' for the **Marvelettes**, while Stubbs was a former singer with both the Falcons and the **Contours**. Between 1965 and 1969, the quintet was used primarily as a backing group before their career blossomed with 'Baby I'm For Real', a number 1 R&B single co-written and produced by **Marvin Gaye**. The singer's involvement continued on two further releases, 'The Bells' and 'We Can Make It Pretty Baby', but despite several excellent records, including *California Sunset*, a collection of **Lamont Dozier** songs, the group was unable to sustain this momentum. Reduced to a quartet following Stubbs' departure for **100 Proof Aged In Soul**, the Originals underwent further changes prior to their departure from **Motown** in 1978. By this point, Ty Hunter, former singer with the Voice Masters and **Glass House**, had joined the line-up, but his death three years later effectively marked the end of this group. The original line-up teamed with the Supremes for 'Back By Popular Demand' on Ian Levine's Motor City label in 1992. Former members C.P. Spencer, Freddie Gorman and Joe Stubbs were also signed to Levine's label.

● ALBUMS: *Green Grow The Lilacs* aka *Baby I'm For Real* (Soul 1969)★★★, *Portrait Of The Originals* (Soul 1970)★★★★, *Naturally Together* (Soul 1970)★★★, *Def.I.Ni.Tions* (Soul 1972)★★★, *Game Called Love* (Soul 1974)★★★, *California Sunset* (Soul 1975)★★★★, *Communique* (Soul 1976)★★★, *Down To Love Town* (Soul 1977)★★, *Another Time Another Place* (Fantasy 1978)★★, *Come Away With Me* (Fantasy 1979)★★, *Yesterday And Today* (1981)★★.

Oriole Records

A contemporary of other UK independent labels **Top Rank**, **Triumph** and Ember, Oriole was established in London during the 50s. It enjoyed fleeting chart success with **Maureen Evans**, who scored five hits between 1960 and 1964, notably with 'Like I Do', and Swedish instrumental combo the **Spotniks**, who reached the Top 10 with a wild interpretation of 'Hava Nagila'. However, the outlet is best known for the brief period is distributed material licenced from Tamla/**Motown**. Having secured the rights from **Fontana** in September 1962, Oriole issued 19 singles including the **Contours**' 'Do You Love Me' and **Marvin Gaye**'s 'Stubborn Kind Of Fellow'. One EP and seven albums also appeared under its banner. However, the arrangement proved temporary and in October 1963 the catalogue was acquired by **EMI**'s Stateside division. Oriole also issued the Donays' revered 'Devil In His Heart' in the UK and this classic was later covered by the **Beatles** on *With The Beatles*. The label's links with the Liverpool scene was enhanced further when A&R director/producer John Schroeder recorded several of the city's lesser-known beat groups on a two-volume series *This Is Merseybeat*. Schroeder's departure in 1964 to inaugurate the **Pye** subsidiary, Piccadilly, coupled with the generally tenuous existence UK independents enjoyed, sealed Oriole's fate. Singles by the Rats, a Blackpool group featuring future **David Bowie** musicians, **Mick Ronson** and Woody Moodmansey, were among its last releases. In 1965 its catalogue was absorbed by **CBS**.

Orioles

This R&B vocal group was formed in 1947 in Baltimore, Maryland, USA. Along with the **Ravens**, the Orioles were considered the pioneers of rhythm and blues vocal harmony. All born in Baltimore, the group members were Sonny Til (b. Earlington Carl Tilghman, 18 August 1928, d. 9 December 1981; lead), Alexander Sharp (tenor), George Nelson (baritone), Johnny Reed (bass) and guitarist Tommy Gaither. Gaither died in a car accident in 1950 and was replaced by Ralph Williams, and Nelson left in 1953 and was succeeded by Gregory Carroll. The Orioles launched their career with the quiet, languorous ballad 'It's Too Soon To Know', which went to number 1 in the R&B charts (number 13 pop) in 1948. The song was written by Deborah Chessler, the group's manager, and she wrote many of their subsequent hits. Most Orioles hits followed the same formula of Til's impassioned tenor lead with sleepy vocal support and almost invisible instrumental accompaniment in which the music was felt rather than heard. These included the US R&B hits '(It's Gonna Be A) Lonely Christmas' (number 8, 1948), 'Tell Me So' (number 1, 1949), 'Forgive And Forget' (number 5, 1949), 'Crying In The Chapel' (number 1 - and a pop number 11, 1953), and their last R&B chart record, 'In The Mission Of St. Augustine' (number 7, 1953). In 1955 the Orioles broke up, with Sharp and Reed joining various **Ink Spots** groups. Til formed a new Orioles group from members of another group, the Regals, but could not revive the fortunes of the Orioles. George Nelson died around 1959, Alexander Sharp some time in the 60s, and Sonny Til on 9 December 1981.

● ALBUMS: *The Cadillacs Meet The Orioles* (1961)★★, *Modern Sounds Of The Orioles Greatest Hits* (1962)★★★, *Sonny Til Returns* (1970)★★★, *Old Gold/New Gold* (1971)★★★, *Visit Manhattan Circa 1950's* (1981)★★★.

● COMPILATIONS: *The Orioles Sing: Their Greatest Hits, 1948-1954* (Collectables 1988)★★★, *Hold Me, Thrill Me, Kiss Me* (1991)★★, *Greatest Hits* (1991)★★★, *The Jubilee Recordings* 7-CD box set (Bear Family 1993)★★★★.

Orion

b. Jimmy Ellis, 1945, Orrville, Alabama, USA. Orion was an **Elvis Presley** soundalike and lookalike who gained recognition following the death of the rock 'n' roll 'king'. In fact, Orion's following was largely the result of many Presley fans believing that he actually *was* Elvis Presley hiding behind a Lone Ranger-type mask. Ellis began singing in 1963, influenced by country singers **Marty Robbins**, **Eddy Arnold**, **Ray Price** and Presley. After graduating from high school and winning a talent contest, he turned professional, performing at nightclubs in the south. His first recorded single was, 'Don't Count Your Chickens Before They Hatch', for the small Dradco label in 1964. He then gave up the music business until the mid-70s. In 1974 he recorded a single for MCA Records and then several for the Boblo label through 1977. Always compared to Presley, Orion started capitalizing on the comparisons in 1978 when he recorded an album for Boblo titled *By Request: Ellis Sings Elvis.* In 1979 he signed to the revived **Sun Records**, which had been Presley's first label and continued to further the connection. To drive the point home, Ellis's first single was the same Elvis had recorded, 'That's All Right' coupled with 'Blue Moon Of Kentucky'. The record label released the single with no artist's name on the label, and rumours spread that Presley had not died but returned to his roots instead. The name Orion was adopted after receiving a phone call from a woman who had written a book titled *Orion,* a fictionalized version of the Presley story. Although he did not perform Presley material in his show, he interpreted music in Presley's style. After a few years of building his reputation, Orion removed his mask and attempted to rid himself of the Presley connection. He continued to record and maintained a popular following, but press coverage lessened after the hype died and he never had a hit record.

● ALBUMS: *By Request: Ellis Sings Elvis* (1978)★★★, *Reborn* (1978)★★, *Sunrise* (1979)★★★, *Rockabilly* (1980)★★★, *Country* (1980)★★★, *Feelings* (1981)★★, *Glory* (1981)★★★, *Fresh* (1981)★★.

● COMPILATIONS: *20 All-Time Favorites* (1981)★★★.

Orlando

Comprising songwriter/guitarist Richard Edwards (b. *c.*1971, England) and drama school graduate, former funeral director and singer Timothy Mark, this duo from London, England, made a colourful debut in 1995 with the single 'Reproduction Is Pollution'. Credited to Shelley, it was released on cult independent label **Sarah Records** and attacked the unjustified propagation of the species in the light of over-population statistics. Their debut single as Orlando, 'Just For A Second', was released in the spring of 1996 for Blanco y Negro. The b-side featured a spoken extract from their first major press interview - with weekly music paper *Melody Maker.* They then toured the UK as part of the Club Skinny package tour with **Plastic Fantastic**.

Orlando, Ramón

b. Santo Domingo, Dominica, Lesser Antilles. Dominican merengue singer and composer Ramón Orlando is the son of **Cuco Valoy**, a popular protest singer on the island. He is also an evangelist preacher, writing and distributing religious literature in addition to recording for the local Karen Records label. Despite such a moral background, his records have inspired a large degree of controversy in the mid-90s. His 1993 single, 'Te Compro Tu Novia', concerned the question 'how much would it cost to obtain your girlfriend?' Even more incendiary was his 1995 merengue single, 'El Venao', which caused a huge furore in Puerto Rica. The song, which utilized a Caribbean Spanish contraction of the word 'venado', literally a deer, concerned an unfaithful wife. Its title was intended as an insult to those who had been cuckolded in love (the deer's metaphorical antlers). Law enforcement agencies in San Juan alleged that the song might have played a part in several homicides which took place in August 1995. As chief of police Pedro Toldeo told the press, 'I don't have any hard evidence that 'El Venao' has promoted any killings, but given the machista culture that Puerto Rico has, 'El Venao' could have been a factor in as many as four killings.' All involved angry husbands killing their wives after accusing them of adultery.

Orlando, Tony

b. 4 April 1944, New York, USA. An engaging, commercially minded singer, Orlando's early success came in 1961 when he scored two US Top 40 entries with 'Halfway To Paradise' and 'Bless You'. The former, a superb **Gerry Goffin/Carole King** composition, was later successfully covered by **Billy Fury**, but Orlando enjoyed an emphatic UK hit when the latter reached number 5. Subsequent releases, including 'Happy Times' (1961) and 'Chills' (1962) were less impressive and Orlando began forging a backroom career in the music business, eventually rising to general manager of **Columbia Records**' April/Blackwood publishing division. In 1970 he was tempted back into recording when he formed the highly popular **Dawn**. A later solo album was recorded on the **Elektra** label. In 1986, Orlando celebrated 25 years in showbusiness at Harrah's in Atlantic City, and, three years later, joined Dawn at the Hilton, Las Vegas, for a run through of most of their old hits, including 'Tie A Yellow Ribbon,' 'Candida', and 'Knock Three Times'.

● ALBUMS: *Bless You (And 11 Other Great Hits)* (Epic 1961)★★★, *Tony Orlando* (Elektra 1978)★★.

● COMPILATIONS: *Before Dawn* (Epic 1976)★★, *The Best Of Tony Orlando And Dawn* (Rhino 1995)★★★.

● FURTHER READING: *Tony Orlando*, Ann Morse.

Orleans

This mid-70s US group comprised John Hall (b. 1948, Baltimore, Maryland, USA; guitar, vocal), Lance Hoppen (b. 1954, Bayshore, New York, USA; bass), Wells Kelly (organ, vocal), Larry Hoppen (guitar, keyboards, vocal) and Jerry Marotta (drums). Drawing from a variety of sources - country, rock, soul and calypso - Orleans acquired a cult following as one of the more intelligent mainstream bands of their era. They signed with **ABC** in 1973, but were dropped after one album and were picked up by **Elektra-Asylum**. Success for their new label came immediately with 'Dance With Me' an American Top 10 hit. They continued from strength to strength, until Hall left to pursue a solo career in 1977. Morotta departed soon afterwards. They were replaced by Bob Leinback and R.A. Martin, and although the new-look Orleans were less well regarded, they enjoyed another US Top 10 hit in 1979 with 'Love Takes Time'.

● ALBUMS: *Orleans* later reissued as *Before The Dance* (ABC 1973)★★, *Let There Be Music* (Asylum 1975)★★★, *Walking And Dreaming* (Asylum 1976)★★★, *Forever* (Infinity 1979)★★, *Orleans* (1980)★★, *One Of A Kind* (1982)★★.

Orlons

A mixture of schoolfriends and neighbours, this Philadelphia-based group was formed by Shirley Brickley (b. 9 December 1944), Steve Caldwell (b. 22 November 1942), **Rosetta Hightower** (b. 23 June 1944, USA) and Marlena Davis (b. 4 October 1944). Introduced to **Cameo Records** by the lead singer of the **Dovells**, **Len Barry**, the Orlons' first hits, 'The Wah Watusi', 'Don't Hang Up' and 'South Street', cleverly exploited the male/female aspect of the group. Each of these releases reached the US Top 5, but their potential was undermined when 'Cross Fire!' (1963) and 'Rules Of Love' (1964) were only minor hits. Any lingering impetus was lost when Davis and Caldwell left the line-up, but although Audrey Brickley took their place, the Orlons broke up in 1968 when Rosetta Hightower moved to the UK to become a session singer.

● ALBUMS: *The Wah-Watusi* (Cameo 1962)★★, *All The Hits* (Cameo 1963)★★, *South Street* (Cameo 1963)★★★, *Not Me* (Cameo 1964)★★, *Down Memory Lane* (Cameo 1964)★★★.

● COMPILATIONS: *Biggest Hits* (Cameo 1963)★★, *Golden Hits Of The Orlons And The Dovells* (1963)★★★, *Cameo Parkway Sessions* (London 1978)★★.

Ornadel, Cyril

b. 2 December 1924, London, England. A composer, arranger and conductor for the theatre and films, Ornadel studied piano, double bass, and composition at the Royal College of Music. He was with ENSA for a while, and later toured Europe with the popular singer Dorothy Carless. He led his own all-female band at Murray's Club in London, and later worked as a concert party pianist. After providing some musical and vocal arrangements for the Players' Theatre, he was appointed musical director of the touring show *Hello Beautiful*, which led to his first London assignment as the conductor of a pantomime at the People's Palace in the Mile End Road. In 1950, he became the West End's youngest pit conductor when he took over the baton for the musical revue *Take It From Us* at the Adelphi Theatre. During the remainder of the 50s he conducted for the London productions of several successful American musicals, such as ***Kiss Me, Kate***, ***Call Me Madam***, ***Paint Your Wagon***, ***Wish You Were Here***, ***Pal Joey***, ***Wonderful Town***, ***Kismet***, ***Plain And Fancy***, and ***My Fair Lady***. Ornadel also collaborated with David Croft on the scores for regional productions of *Star Maker*, *The Pied Piper*, and the London Palladium's 1956 pantomime, *The Wonderful Lamp* (with Phil Park). For much of the 50s he was the resident musical director for the top-rated television programme, *Sunday Night At The London Palladium*. In 1960, he and lyricist Norman Newell won **Ivor Novello** Awards for their delightful ballad, 'Portrait Of My Love', which gave **Matt Monro** his first UK chart hit. Ornadel's other 'Ivors' (to date) came in 1963 for 'If I Ruled The World' (lyric by **Leslie Bricusse**), the hit song from his score for the immensely successful musical, ***Pickwick***, starring **Harry Secombe**; and the scores for two 'Best British Musicals', *Treasure Island* (1973) and *Great Expectations* (1975), both with Hal Shaper. After playing its initial UK dates and in several Canadian cities, Ornadel and Shaper rewrote the score for *Great Expectations*, and the revised version was presented at the Liverpool Playhouse (1989) and in Sydney, Australia (1991). Ornadel's other stage musicals have included *Ann Veronica* (1969, with Croft), *Once More, Darling* (1978, with Newell), *Winnie* (1988, additional songs with Arnold Sundgaard), *Cyrano: The Musical* (with Shaper), and *The Last Flower On Earth* (1991, with Kelvin Reynolds). Over the years, Ornadel has also conducted and/or composed and orchestrated the music for numerous radio, film and television productions, including *Some May Live*, *Subterfuge*, *The Waitors*, *I Can't*, *I Can't*, *Wedding Night*, *Man Of Violence*, *Europa Express*, *Cool It Carol*, *Die Screaming Marianne*, *Yesterday*, *The Flesh And The Blood Show*, *The Strauss Family* (series), *Edward VII* (series), *Christina*, *Brief Encounter* (1974 remake), and many more. His albums, especially those on which his Starlight Symphony Orchestra celebrated the great popular composers, have been extremely successful, especially in America. He also composed a series of children's records for EMI, and was the musical supervisor for the *Living Bible* records with Sir Laurence Olivier, and created the 'Stereoaction Orchestra' for RCA Records. A genial, and much-liked man, in the early 90s Cyril Ornadel was living and working in Israel. His many albums include: *Musical World Of Lerner And Loewe*, *Opening Night-Broadway Overtures*, *Bewitched*, *Camelot*, *Carnival*, *Dearly Beloved*, *Enchanted Evening*, *Gone With The Wind*, *Musical World Of Jerome Kern*, *Musical World Of Cole Porter*, *Musical World Of Rodgers And Hammerstein*, *So Nice To Come Home To*, and *The Music Man* .

Orphan

This Canadian melodic heavy rock quartet was formed in 1982 by ex-**Pimps** duo Chris Burke Gaffney (vocals, bass) and Brent Diamond (keyboards). Enlisting the services of guitarist Steve McGovern and drummer Ron Boivenue, they negotiated a contract with the Portrait label the following year. Drawing inspiration from commercial rockers such as **Bryan Adams** and **Queen**, they debuted with *Lonely At Night*, a sophisticated collection of accessible AOR anthems. *Salute* saw Boivenue succeeded by Terry Norman Taylor and the guest appearance of guitarist **Aldo Nova**, but the songs lacked the impact of those on their debut release and the band's progress dissipated.

● ALBUMS: *Lonely At Night* (Portrait 1983)★★★★, *Salute* (Portrait 1985)★★★.

Orpheus

Of the three Boston, Massachusetts, USA groups (the others were **Ultimate Spinach** and the **Beacon Street Union**) signed to **MGM Records** in 1968 in an attempt to create a '**Bosstown Sound**' to rival San Francisco's scene, Orpheus was the only one to create music still remembered years later. The group formed in the mid-60s and was originally known as the Mods. At that time the members included guitarists/vocalists Bruce Arnold and Jack McKenes, Eric Gulliksen (bass) and Harry Sandler (drums). Preferring a soft-rock sound, the band changed its name to Orpheus and signed to MGM, recording a self-titled album in 1968. Both it and the debut single, 'Can't Find The Time', hit the lower end of the charts, but the single found a home on easy listening radio stations in later years and was still receiving airplay in the early 90s. Orpheus recorded four albums and disbanded in the early 70s.

● ALBUMS: *Orpheus* (MGM 1968)★★★, *Ascending* (MGM 1968)★★★, *Joyful* (MGM 1969)★★, *Orpheus* (1971)★★.

● COMPILATIONS: *Orpheus: The Best Of* (Ace 1995)★★★.

Orquesta De La Luz

A Japanese conglomeration; Orquesta de la Luz, created salsa industry history by generating the fastest ever sales for a debut album. Latinos were clearly flattered to have members of another culture, especially the Japanese, perform their music so competently. Orquesta de la Luz were formed in Tokyo in 1984 by former funk musicians, singer Nora Shoji and percussionist Gen Ogimi. In 1988 Nora journeyed to New York armed with demonstration tapes. She so impressed booking agent Richie Bonilla, that he brought them over to the Big Apple to perform in August 1989. The band made a tremendous impact with audiences and were approached by the city's leading salsa promoter, Ralph Mercado, who signed them to his RMM Records label.

Orquesta de la Luz's first album, Salsa Caliente del Japón/Hot Salsa From Japan, was released to coincide with their return to New York in the summer of 1990, which included an appearance at the first part of the 15th annual New York Salsa Festival. The album topped the Billboard tropical/salsa chart, reached number 1 in Puerto Rico and Colombia, and went platinum. Orquesta de la Luz record as a 12-piece, sporting a horn section of three trumpets and two trombones; a rhythm section of conga, bongo, timbales, bass and piano; and voices (lead and chorus). RMM house musical director, keyboardist Sergio George, co-produced *Salsa Caliente del Japón* and the band's follow-up, *Sin Fronteras* (1991), which featured a timbales solo by special guest musician, **Tito Puente**, on the track 'Descarga de la Luz'. George also contributed arrangements to both records. Nora, the band's lead vocalist, first met the 'Queen of Salsa', **Celia Cruz**, at the 1990 New York Salsa Festival: '... she must have known that "Cucala" (one of Celia's biggest hits) was in my regular repertoire because as soon as she saw me, she started singing "Cucala" really loudly. She said, "There aren't many other women that sing salsa, so good luck", and then gave me a big hug. I was so moved I couldn't speak.' (Quote from an interview in the Japanese magazine Latina, 1991). The following year, Celia Cruz joined Nora Shoji on stage at the second part of the 16th New York Salsa Festival to perform a duet of 'Cucala'.

● ALBUMS: *Salsa Caliente del Japón/Hot Salsa From Japan* (1990)★★★★, *Sin Fronteras* (1991)★★★, *Somos Differentes* (1992)★★★.

Orquesta Reve

b. Elio Reve, 1930, Cuba. Reve and his band are among the most popular musicians in Cuba and are becoming increasingly revered on the western-music scene. Reve has been performing since his mid-20s and was the driving force behind two other successful Cuban groups - Ritmo Oriental and Loss Van Van. He then formed Orquesta Reve, a band whose rhythm section is made up of a host of percussionists playing a varied of instruments including claves, congas and maracas, with Reve on timbale. The band also included tres-player **Papi Oviedo**. They popularized changui, a little known style of dance music originating from eastern Cuba, fusing it with son (the popular style from which salsa originates) and rumba to produce a dynamic sound. *Rhumberos Latino Americano*, *La Explosion del Memento* and *Que Cuento* Es Ese! kept Orquesta Reve at the top of the Cuban charts throughout the 80s and won them two gold discs. Although these albums were not officially promoted outside of Cuba, the western version of *La Explosion del Momento!* takes highlights from them all. Oviedo left in 1995 to form his own group, Papi Oviedo Y Su Soneros.

● ALBUMS: *La Explosion del Momento!* (1989)★★★.

Orrall, Robert Ellis

In the early 80s the US country singer Robert Ellis Orrall worked with **Carlene Carter** and then moved to Nashville. He wrote country hits for Mason Dixon ('When Karen Comes Around') and **Shenandoah** ('Next To Me, Next To You'). His album, *Flying Colours*, has a similar pop/country mix to **Dr. Hook**'s records.

● ALBUMS: *Flying Colours* (RCA 1993)★★★.

Ørsted Pedersen, Niels-Henning

b. 27 May 1946, Osted, Denmark. Ørsted Pedersen first learned to play piano but took up the bass as his friend Ole Kock Hansen was also a pianist and they wanted to play duets together. He achieved an amazing facility on his new instrument while still in his mid-teens, making his first record at the age of 14. Playing regularly at the noted Montmartre Club in Copenhagen from early in 1961, he accompanied and occasionally recorded with visiting and ex-patriot American jazz stars, including **Brew Moore**, **Yusef Lateef**, **Sonny Rollins**, **Bud Powell** and **Bill Evans** (with whom he toured in the early 60s having earlier refused an invitation to join **Count Basie**). He recorded frequently in the 60s, 70s and 80s, happily ranging from mainstream through bop to free jazz with artists such as **Don Byas**, **Ben Webster**, **Tete Montoliu**, **Kenny Dorham**, **Dexter Gordon**, **Anthony Braxton** and **Albert Ayler**. By the end of the 70s he had sealed his international reputation, thanks in part to a long stint with **Oscar Peterson** which continued well into the 80s. He has made a number of fine duo albums with **Kenny Drew** (*Duo*), **Joe Pass** (*Chops*) and **Archie Shepp** (*Looking At Bird*). A superbly accomplished technician, his brilliant virtuosity is underpinned with a great sense of time and dynamics. His solos are always interesting and display his awareness of the roots of jazz bass whilst acknowledging the advances made in more recent years.

● ALBUMS: *Oscar Peterson Big Six At The Montreux Jazz Festival 1975* (1975)★★★★, *Jay Walkin'* (Steeplechase 1975)★★★, *Double Bass* (Steeplechase 1976)★★★★, with Oscar Peterson *The Paris Concert* (1978)★★★, with Joe Pass *Chops* (1978)★★, *Dancing On The Tables* (Steeplechase 1979)★★★, *Just The Way You Are* (1980)★★★, with Archie Shepp *Looking At Bird* (1980)★★, with Count Basie *Kansas City Six* (1981)★★★, *The Viking* (1983)★★★, with Palle Mikkelborg *Once Upon A Time* (1992)★★, *Friends Forever* (Milestone 1997)★★★.

Ortiz, Mario

Trumpeter Ortiz is a prominent bandleader and arranger working out of Puerto Rico. In the 60s, he led a 14 to 16-piece orchestra, called All Star Band, and recorded with them on the Ramso and Remo labels. At the time, the bandleader's 'extreme youth' attracted comment. Mario participated in **Kako**'s 1963 Latin jam session recording, *Puerto Rican All-Stars Featuring Kako*, and in the 70s Puerto Rico All Stars albums. Also in the 70s, he wrote arrangements for **Roberto Roena**'s band Apollo Sound and recorded for **El Gran Combo**'s EGC label. In the first half of the 80s Mario appeared on four albums by bandleader **Willie Rosario**. Ortiz signed to Ralph Cartagena's Rico Records. His 1984 hit on the label, *Vamos A Gozar*, was exceptional. The 13-piece band on the album comprised of three trumpets, two saxophones (alto and tenor), bass, piano, timbales, bongo, conga and three vocalists. Mario wrote all the arrangements and played trumpet, as did his son, Mario Ortiz Jnr., who sessions widely on the Puerto Rican recording scene. Anthony Cruz (b. 5 January 1965, New Jersey, USA) and Primi Cruz shared the lead vocals. **Gilberto Santa Rosa** acted as artistic assistant on the album, and on four of Ortiz's other releases between 1985-90; he also sang in the chorus on this album and all of Mario's records issued during the same period.

Baritone saxophone and a fourth trumpet were added to Mario's band on *Ritmo y Sabor* in 1985. Ernesto Sánchez began his tenure as Ortiz's regular baritone saxophonist on 1986's *Dejenme Soñar!*, and contributed a few arrangements to subsequent albums. Sánchez sessioned outside the band and worked extensively as an arranger, mainly in the salsa romántica vein. He arranged **Lalo Rodríguez**'s enormous 1988 Latin hit 'Ven Devorame Otra Vez', and wrote arrangements for **Eddie Santiago**, **Andy Montañez**, Paquito Guzmán, **Oscar D'León**, Amilcar Boscan, Pupy Santiago, David Pabón, Rubby Haddock, Frankie Ruiz, Grupo Clase, Héctor Tricoche, Vitín Ruiz, and others. In 1986, Ortiz and El Gran Combo leader, Rafael Ithier, co-produced Gilberto Santa Rosa's solo debut *Good Vibrations*. Mario contributed arrangements to this album and Santa Rosa's next two releases. 1987's *Algo Diferente* was Primi Cruz's last album with Ortiz before he left to join Willie Rosario's band. Nelson Rodríguez joined as a third vocalist (lead and chorus) on the same album. Cruz's vacancy was filled by Luigi Valentín on *Sexy Salsa* (1988). Rodríguez was replaced by Roberto Dávila, who sang the hit title track of the Puerto Rican Top 10 album, *Que Sera De Mi?*, in 1990. Anthony Cruz departed to go solo and had a big hit with *Algo Nuevo*, released on Tony Moreno's Musical Productions label. For 1991's *The Trumpet Man*, Ortiz radically rejigged his front-line to two trumpets, two trombones and baritone saxophone. Vocalist José David replaced Cruz and Dominican merengue star, Bonny Cepeda, sang and composed one track. Ortiz played trumpet with La Puertorriqueña, a Puerto Rican all-star gathering co-ordinated by bandleader/timbales player Don Perignon for *Festival De Soneros* (1990). During the 80s and at the beginning of the 90s, Mario wrote arrangements for artists and bands, such as: Julio Castro, **Conjunto Clásico**, Puerto Rican Power, Pedro Conga, **Tony Vega**, **José Alberto** and Ray de la Paz.

● ALBUMS: *Mario Ortiz y su All Star Band, Swinging With Mario Ortiz All Star Band* (1964)★★★, with the Puerto Rico All Stars *Puerto Rico All Stars* (1976)★★★★, with the Puerto Rico All Stars *Los Profesionales* (1977)★★★, *Vamos A Gozar* (1984)★★★, *Ritmo y Sabor* (1985)★★★, *Dejenme Soñar!* (1986)★★, *Algo Diferente* (1987)★★★, *Sexy Salsa* (1988)★★, *Que Sera De Mi?* (1990)★★★, *The Trumpet Man* (1991)★★★.

● COMPILATIONS: *The Best Of Mario Ortiz* (1964)★★★.

Orton, Beth

b. December 1970, Norwich, Norfolk, England. Beth Orton pulled off the unlikely task of making folk-influenced music hip among mid-90s clubbers. Her early musical heroes were the likes of **Neil Young**, **Ricki Lee Jones** and **Joni Mitchell**, but by her teens she was more interested in an acting career than in being a singer. However, when **William Orbit** recruited her to record some spoken text for his Strange Cargo project, the moderately drunk Orton sang instead. Bizarrely, shortly afterwards she went totally blind for five days, for reasons still unexplained. After she regained her sight she made further guest appearances with Orbit and Red Snapper, then worked with the **Chemical Brothers**, singing 'Alive: Alone' on *Exit Planet Dust.* She recorded some demos with members of **Primal Scream**, which came to the attention of **Heavenly Records** boss Jeff Barrett and the *Winnebago* project was born. Orton's songs were definitely influenced by her 70s singer-songwriter idols but with the assistance of musicians such as Red Snapper's Ali Friend and **Sandals** drummer Will Blanchard, as well as remixes by dance maestro **Andy Weatherall**, the songs maintained a sort of trip-folk momentum and the album (renamed *Trailer Park* after threats of legal action from the makers of the camper van) was rivalled only by **Portishead**'s *Dummy* as a prime choice chill-out album for broad-minded beautiful people. Finally, British folk/dance meant something other than fat men in white trousers hitting each other with bladders. The *Best Bits EP*, released in December 1997, featured Orton duetting with her musical hero **Terry Callier** on a cover version of **Fred Neil**'s 'Dolphins'.

● ALBUMS: *Trailer Park* (Heavenly 1996)★★★★.

Ory, Edward 'Kid'

b. 25 December 1886, La Place, Louisiana, USA, d. 23 January 1973. A gifted, hard-blowing trombonist and a competitive musician, Ory came to New Orleans when in his mid-20s and he quickly established a fearsome reputation. An aggressive music maker and a tireless self-promoter, he was determined to be successful and very soon was. By 1919 he was one of the city's most popular musicians and bandleaders but he left town on medical advice. Taking up residence in California, he became just as popular in Los Angeles and San Francisco as he had been in New Orleans. In 1922 Ory became the first black New Orleans musician to make records and the success of these extended his fame still further. In 1925 he travelled to Chicago, playing and recording with **Joe 'King' Oliver**, **Jelly Roll Morton** and **Louis Armstrong**, with whom he made many classic Hot Five and Hot Seven sides. In 1930 he was back in Los Angeles, joining **Mutt Carey**, who had taken over leadership of the Ory band. By 1933, however, Ory had tired of the business and the lack of success he was enjoying compared to that of his earlier days and quit music. He returned in the early 40s, sometimes playing alto saxophone or bass. Encouraged by some prestigious radio dates, he was soon bandleading again and playing trombone and was thus well-placed to take advantage of the boom in popularity of traditional jazz which swept the USA. Throughout the 50s and into the early 60s he played successfully in San Francisco and Los Angeles, where he had his own club, touring nationally and overseas. He retired in 1966. A strong soloist and powerful ensemble player, Ory's work, while redolent of New Orleans-style jazz, demonstrated that his was a much richer and more sophisticated ability than that of many early trombonists. His compositions included 'Ory's Creole Trombone' and 'Muskrat Ramble', which became a jazz standard.

● ALBUMS: *Kid Ory's 'This Is Jazz' Broadcast* (1947)★★★, *Live At The Club Hangover Vol. 1* (1953)★★, *Live At The Club Hangover Vol. 2* (1953)★★, *Live At The Club Hangover Vol. 3* (1954)★★, *Live At The Club Hangover Vol. 4* (1954)★★, *Kid Ory's Creole Jazz Band* (1954)★★★, with Henry 'Red' Allen *Henry Red Allen Meets Kid Ory* (Verve 1957)★★★★, with Allen *We've Got Rhythm* (Verve 1957)★★★, *Live In England* (1959)★★★.

● COMPILATIONS: *Louis Armstrong Hot Five And Hot Seven* (1925-28)vH, *Edward 'Kid' Ory And His Creole Band* (1948), *This Kid's The Greatest!* 1953-1956 recordings (Contemporary 1983)★★★★, *The Legendary Kid* (Good Time Jazz 1993)★★★, *Creole Jazz Band* (Good Time Jazz 1993)★★★, *Kid Ory Favourites* (Fantasy 1993)★★.

Oryema, Geoffrey

b. 16 April 1953, Soroti, Uganda. Born into a family of poets, storytellers and musicians. Oryema began to write songs at an early age, also mastering a variety of traditional instruments. However, he decided to pursue a career in the theatre and, after graduating from drama school, he set up his own theatre company, mixing traditional African and modern western theatrical styles. Following the assassination of his father (a local politician) during the period of political turmoil in Uganda in the late 70s, Oryema, fearing for his own life, escaped across the border to Kenya in the boot of a car. Subsequently moving to Paris, he turned to music. Singing, as well as playing guitar, thumb piano, flute and nanga (seven-string Ugandan harp), he performed at the WOMAD festival in 1989 and at the Nelson Mandela Birthday Celebration Concert at Wembley Stadium in England a year later. In the same year **Real World Records** released *Exile*, his debut album. Produced by **Brian Eno** and featuring **Peter Gabriel**, it combined traditional African influences with elements of blues, country and folk rock. Lyrically, *Exile* addressed the problems of Oryema's homeland and the sadness he felt at being separated from it. In 1991 Oryema contributed a track to *I'm Your Fan*, a tribute album to **Leonard Cohen**. 1993's *Beat The Border* was co-produced by Bob Ezrin, (who had previously worked with artists such as **Pink Floyd** and **Alice Cooper**). The album saw Oryema moving further towards a polished soft rock sound, with his vocals at times sounding very much like Gabriel's. This shift towards a slick, westernized style continued with *Night To Night* (1996), on which Oryema abandoned the Ugandan languages of Swahili and Acoli to sing in French and English throughout

● ALBUMS: *Exile* (Real World 1990)★★★, *Beat The Border* (Real World 1993)★★, *Night To Night* (Real World 1996)★★.

Osadebe, Chief Stephen Osita

b. Stephen Osita Osadebe, 1936, Atani, Onitsha, Nigeria. Vocalist and bandleader Chief Stephen Osita Osadebe, one of the founding fathers of eastern Nigerian **highlife**, started as a percussion player, specializing in konkoma and other forms of street music. His real interest, however, lay in big band highlife, typified by the sophisticated sounds of legendary Ghanaian bandleader **E.T. Mensah** and, nearer home, Stephen Amechi and other Lagos-based outfits. In 1956, when Amechi's band visited his home-town, Osadebe contacted them, asking for an audition as a vocalist and percussionist. Although he impressed Amechi, and was invited to join the line-up, the band broke up and it was two years later, when Amechi reformed the group, that Osadebe played his first gig with them. After a few months, he left to join the Central Dance Band, playing drums, congas, percussion and alto saxophone. He released his first record under his own name, 'Lagos Life Na So So Enjoyment', in 1959, with accompaniment from trumpeter Zeal Onyia's band. The single was a sizeable local hit, and encouraged Osadebe to form his own band, the Nigeria Soundmakers International. The group met with wide, but by no means universal, acclaim: indeed, when Osadebe's father first heard his son's voice on Nigerian radio, he sent a telegram informing him he had died of shame. Fortunately, Osadebe's uncle was later able to effect a reconciliation. Since that first single, Osadebe has released over 30 albums, earning four gold discs and a platinum award for *Osadebe 75*. He remains a pillar of Nigerian highlife, continuing to perform in a style barely changed from that of his original inspiration, E.T. Mensah, although he has at last slowed down a little in the 90s. *Kedu America*, recorded in a single day in Connecticut, USA, was another typically vibrant album.

● ALBUMS: *Osadebe '75* (Polydor Nigeria 1975)★★★★, *Osadebe '78* (Polydor Nigeria 1978)★★★, *Agbalu Aka No Ano* (Polydor Nigeria 1980)★★, *Onu Kwulonjo Okwue Nma* (Polydor Nigeria 1981)★★★, *People's Club Special* (Polydor Nigeria 1982)★★★, *Onye Kwusia* (Polydor Nigeria 1983)★★, *Osandi Owendi* (Polydor Nigeria 1984),★★★ *Makajo* (Polydor Nigeria 1985)★★★, *Osadebe '87* (Polydor Nigeria 1987)★★, *Nigeria Go Better* (Polydor Nigeria 1988)★★, *Ana Masi Ife Uwa* (Polydor Nigeria 1989)★★, *Ezi Oy Amaka* (Polydor Nigeria 1990)★★★, *Kedu America* (Xenophile 1996)★★★.

Osborne Brothers

Bobby Van (b. 7 December 1931; mandolin, vocals) and Sonny (b. 29 October 1937, both at Hyden, Kentucky, USA; banjo, vocals) formed this talented bluegrass duo. Bobby had played with the Lonesome Pine Fiddlers in 1949 and in 1951, they recorded as a duo with Jimmy Martin. During Bobby's military service in 1952, Sonny, though barely 15 years old, was playing and appearing on the *Grand Ole Opry* with **Bill Monroe**. They were reunited in 1953, appeared on WROL Knoxville and made further recordings with Martin. From 1956-59, they played the WWVA *Wheeling Jamboree* and, recording with Red Allen, they had a 1958 hit on MGM with 'Once More'. In 1963 they joined the *Opry* and after changing to the **Decca** label had several country chart successes, including 'Rocky Top'. Never afraid to modernize their bluegrass (Sonny actually once stated that he did not care too much for the genre), they added other musicians and used electrified instruments including a steel guitar, piano and drums, which caused some traditionalists to criticize their work. In spite of the instrumental innovations, their unique harmonies saw them readily accepted and they survived the competition of rock and pop music much better than some of the other bluegrass groups. They toured with major stars including **Conway Twitty** and **Merle Haggard** and also played non-country venues such as nightclubs and even a concert at the White House. In the mid-70s. they began recording for the new CMH label and later recorded several albums, including one with **Mac Wiseman** with whom they charted 'Shackles And Chains' in 1979. They have continued recording and performing throughout the 80s and 90s.

● ALBUMS: with Red Allen *Country Pickin' & Hillside Singin'* (MGM 1959)★★★, *Bluegrass Music* (MGM 1962)★★★, *Bluegrass Instrumentals* (MGM 1962)★★★, *Cuttin' Grass* (MGM 1963)★★★, *Voices In Bluegrass* (Decca 1965)★★★, *Up This Hill And Down* (1966)★★★, *Modern Sounds Of Bluegrass* (Decca 1967)★★★, *Yesterday, Today & The Osborne Brothers* (Decca 1968)★★★, *Favorite Hymns By The Osborne Brothers* (Decca 1969)★★, *Up To Date & Down To Earth* (Decca 1969)★★★, *Ru-Beeee* (Decca 1970)★★, *The Osborne Brothers* (Decca 1971)★★★, *Country Roads* (Decca 1971)★★★, *Georgia Pinewoods* (Decca 1971)★★★, *Bobby & Sonny* (Decca 1972)★★★, *Bluegrass Express* (Decca 1973)★★★, *Midnight Flyer* (Decca 1973)★★★, *Fastest Grass Alive* (Decca 1974)★★★, *Pickin' Grass And Singin' Country* (Decca 1975)★★★, *Number One* (CMH 1976)★★★, with Charlie Bailey *Everlasting Joy (Early Bluegrass Gospel)* (Old Homestead 1976)★★★, *From Rocky Top To Muddy Bottom* (CMH 1977)★★★, *Bluegrass Collection* (CMH 1978)★★★, with Mac Wiseman *Essential Bluegrass Album* (CMH 1979)★★★★, with Buddy Spicher *Bluegrass Concerto* (CMH 1979)★★★, with Kenny Baker *Farmyard Swing* (County 1979)★★★, *I Can Hear Kentucky Calling Me* (CMH 1980)★★★, *Bluegrass Spectacular* (CMH 1982)★★★, *Bluegrass Gold* (CMH 1982)★★★, *Some Things I Want To Sing About* (Sugar Hill 1985)★★★, *Once More Volumes 1 & 2* (Sugar Hill 1986)★★★, *Favorite Memories* (Sugar Hill 1987)★★★, *Singing, Shouting Praises* (Sugar Hill 1988)★★★, *Hillbilly Fever* (CMH 1991)★★★.

Solo: Bobby Osborne *Bobby Osborne & His Mandolin* (CMH 1981)★★★. Sonny Osborne *Early Recordings Volumes 1, 2,.3* (1979)★★★, *Sonny Osborne & His Sunny Mountain Boys* (70s), *Songs Of Bluegrass, Five String In Hi-Fi.*

● COMPILATIONS: with Allen *The Osborne Brothers & Red Allen* (Rounder 1977)★★★, with Mac Wiseman *The Essential Bluegrass Album* (CMH 1979)★★★★, *Bluegrass 1956-1968* 4-CD box set (Bear Family 1995)★★★★, *Bluegrass 1968-1974* 4-CD box set (Bear Family 1995)★★★★,

Osborne, Jeffrey

b. 9 March 1948, Providence, Rhode Island, USA. Osborne sang with LTD (Love, Togetherness And Devotion) from 1970 until its disbandment 12 years later. However, he remained subject to the LTD contract with **A&M Records** for whom he recorded five albums as a solo soul executant. Under **George Duke**'s supervision, the first of these contained the singles 'I Really Don't Need No Light' and 'On The Wings Of Love' which both reached the US Top 40 - and the latter was a 'sleeper' hit in the UK, when 'Don't You Get So Mad' and the title track of *Stay With Me Tonight* had made slight headway there. In 1984 'Don't Stop' was, nevertheless, his last UK chart entry. The album of the same name featured a duet with Joyce Kennedy - duplicated on her *Lookin' For Trouble*, which was produced by Osborne. *Emotional* was a strong album, as were the subsequent singles, one of which, 'You Should Be Mine (The Woo Woo Song)', reached number 13, becoming his biggest US hit. For two years, he chose - perhaps unwisely - to rest on his laurels. He returned with *One Love One Dream* (co-written with Bruce Roberts) and, just prior to a transfer to **Arista Records**, he teamed up with **Dionne Warwick** for 1990's 'Love Power'. Airplay for his increasingly more predictable output was no longer automatic - and consumers had not restored him, even temporarily, to his former moderate glory.

● ALBUMS: *Jeffrey Osborne* (A&M 1982)★★★, *Stay With Me Tonight* (A&M 1983)★★★, *Don't Stop* (A&M 1984)★★★, *Emotional* (A&M 1986)★★★, *One Love One Dream* (A&M 1988)★★, *Only Human* (Arista 1991)★★★, *Something Warm For Christmas* (Modern 1997)★★.

Osborne, Jimmie

b. James Osborne Jnr., 8 April 1923, Winchester, Kentucky, USA, d. 26 December 1957. After someone gave him a guitar, Osborne decided to be a singer and at 16 he was appearing regularly on WLAP Lexington. World War II disrupted his plans and, for a time, he entertained only in the evenings and weekends, while working days in a factory. After the war, he performed on several stations including WLAP, before arriving at KWKH Shreveport in 1947. His vocal work there with the **Bailes Brothers** and on the ***Louisiana Hayride*** led to him recording for King. In 1948, he scored a number 10 country hit with his first release, 'My Heart Echoes'. He returned to WLEX Lexington, working as a disc jockey and singer. He always called himself the Kentucky Folk Singer and he had a penchant, like **Red River Dave**, for writing songs about topical events. In 1949, his recording of one such number, 'The Death Of Little Kathy Fiscus', the story of the tragic death of a young girl in California, became a number 7 hit for him. (The song has since been successfully recorded by many others, including **Howard Vokes** and **Kitty Wells**). During the Korean War, Osborne produced an almost endless line of story songs, most of a patriotic nature such as 'God Please Protect America', which gave him another Top 10 hit in 1950. Others included 'Thank God For Victory In Korea' and 'The Voice Of Free America'. He made appearances on Nashville's ***Grand Ole Opry*** and on WLS Chicago's ***National Barn Dance***. In 1952, he opened a record shop in Louisville, where he also became very popular for his radio show on WKLO. He made further King recordings until 1955 but he achieved no further hits. Osborne suffered bouts of depression and during one of these, for some unknown reason, he committed suicide on 26 December 1957. In 1988, a Dutch record label, Strictly Country, released an album that contained some of his King singles. (He is not connected with the **Osborne Brothers**.)

● ALBUMS: *Jimmie Osborne Singing Songs He Wrote* (Audio Lab 1959)★★★, *The Legendary Jimmie Osborne* (King 1961)★★★, *Golden Harvest* (King 1963)★★★, *Jimmie Osborne's Gold Harvest (24 Songs)* (King 1965)★★★.

● COMPILATIONS: *The Very Best Of Jimmie Osborne* (King 1964)★★★, *The Voice Of Free America* Dutch release (Strictly Country 1988)★★★.

Osborne, Joan

b. 1963, Anchorage, Kentucky, USA. The 90s rock singer Joan Osborne began her singing career one evening at the Abilene blues bar in New York, USA. Prompted by several drinks, she took the stage at 3 am as a dare and sang **Billie Holiday**'s 'God Bless The Child'. The resident pianist at the club encouraged her to attend the bar's regular open-microphone nights. Although a reluctant performer at first, she soon learned to enjoy these opportunities, building a solid reputation in the New York area. *Soul Show* was released on her own Womanly Hips Records in 1991 and an EP, *Blue Million Miles*, followed in 1993. Later that year she became the first signing to Blue Gorilla, a new label set up by Rick Chertoff, senior vice-president of **PolyGram Records**. However, before the deal was completed, Chertoff invited Osborne to take part in writing workshops in Katonah, New York, alongside a variety of musicians. It was here that the group who appeared on her major label debut formed. *Relish* featured Rob Hyman (keyboards), Eric Brazilian (guitar), Charlie Quintana (drums; also of **Cracker**) and Rainy Orteca (bass). Brazilian wrote the infectious single 'One Of Us'. This simple song, which combines a **Neil Young/Crazy Horse** guitar sound with a plaintive **Aimee Mann**-style vocal, opens with the thought-provoking 'what if God was one of us, just a slob like one of us, just a stranger on a bus, trying to make his way home'. Osborne's own songwriting was helped by a workshop given by **Doc Pomus**; this would explain the rootsy nature of much of her work which owes more to blues and R&B than to 90s rock music. The album also included two songs, 'Help Me' and 'Crazy Baby', originally included on *Soul Show.* Following the success of 'One Of Us', *Relish* received strong reviews from ***Rolling Stone***, the *New York Times* and the *New Yorker*, the latter describing Osborne as 'one of the most distinct voices in rock'. *Rolling Stone* went further, describing her as 'the next explosion waiting to happen'. Two television appearances on the *Late Show With David Letterman*, and national tours, during which she invited pro-life organizations to put their case to her audience, increased her profile throughout 1995. In 1996 'One Of Us' found its way to the UK and was a sizeable hit. It is hoped that media attention and radio saturation does not lessen the quality of her work. Both **Sheryl Crow** and **Alanis Morissette** received too much adulation too soon, and quickly became part of the establishment. Osborne does not deserve the same fate.

● ALBUMS: *Soul Show* (Womanly Hips 1991)★★, *Relish* (Blue Gorilla/Mercury 1995)★★★★, *Early Recordings* (Mercury 1996)★★.

Osborne, Mary

b 17 July 1921, Minot, North Dakota, USA. As a tiny child, Osborne played various string instruments including the banjo, and also took violin lessons. However, from the age of nine she began to concentrate upon the guitar. For some time she played in one or another of several bands led by her father. She heard jazz on radio and liked it but her father's bands played ragtime and for country dances. When she was 12, Osborne had begun appearing on radio, singing to her own guitar accompaniment, then joined an all-female trio. Around 1938 she heard the **Alphonso Trent** band at a dance, having been urged by friends to pay attention to the guitar player, **Charlie Christian**. This event changed her direction and she switched from acoustic to electric guitar and even sat in with Christian. By the early 40s Osborne had married; her husband, a trumpet player named Ralph Scaffidi, actively encouraged her playing, and she worked in a number of well-known if lesser big bands, including those led by **Dick Stabile** and **Bob Chester**. The 40s were very busy times for Osborne - she played in an all-female band, with **Joe Venuti**, and in the closing years of the decade was active in New York, playing clubs and making records. In the 50s she was busier than ever, working in television and radio and also finding time to extend her studies. She continued an active career, in the late 70s forming a small band which included her husband and also her son, playing bass. A fine soloist and a gifted accompanist, Osborne has played and recorded with many of the great names of jazz, amongst them **Mary Lou Williams**, **Coleman Hawkins** and **Charlie Shavers**. Her enthusiasm and skill never flagged. As she said to Sally Placksin, 'I got to do everything I wanted to do, and I'm ending up still doing exactly what I want. I'm still in music, and I'll stay in it until - *until*!'

● ALBUMS: *The Complete Coleman Hawkins, Vol 2, "Low Flame"* (RCA 1941-47)★★★★, included on *Café Society* (Onyx 1948)★★★, *Now And Then* (Stash 1981)★★★.

Osborne, Mike

b. 28 September 1941, Hereford, England. Osborne played violin in the school orchestra, but when he went to the Guildhall School it was to study clarinet. He could play piano too, but since turning professional his main instrument has always been alto saxophone. His favourite players are **Phil Woods**, **Joe Henderson** and **Jackie McLean**, with whom he shares a sharp-edged, slightly distressed-sounding tone, but he is often compared with **Ornette Coleman** for the urgency of his sound and his ability to create long, intense, graceful skeins of free melody. He first came to notice with the **Mike Westbrook** Concert Band when it re-formed after Westbrook's move to London from Plymouth. 'Ossie' sat in for a couple of gigs and was asked to join permanently in early 1963, when he was one of only two professional musicians in the orchestra. Over the next few years he was an important constituent of several fine bands, including the **Michael Gibbs** Band, **Chris McGregor**'s Brotherhood Of Breath, **Harry Miller**'s Isipingo and the group, ranging from a quartet to an octet, which he co-led with **John Surman** during 1968 and 1969. He also worked with John Warren, **Alan Skidmore**, Kenneth Terroade, Rik Colbeck, and **Humphrey Lyttelton**. In 1969 he established his own exceptionally exciting trio with Harry Miller and **Louis Moholo**, which, apart from many fine public gigs, recorded several superb sessions for BBC Radio's Jazz Club. In the early 70s he began a fruitful association with **Stan Tracey** in wholly improvised duets, which brought Tracey back from the brink of retirement through disillusion with the music business. In 1973 he co-founded S.O.S., probably the first regular all-saxophone band, with Alan Skidmore and **John Surman**. He was voted best alto saxophonist in the ***Melody Maker*** poll every year from 1969-73. During the late 70s he became increasingly ill and has been unable to play since 1980. His relatively small recorded oeuvre does show the range of his playing, from deeply moving but unsentimental ballad interpretations with Westbrook to scorchingly intense free explorations with Isipingo or the trio.

● ALBUMS: *Outback* (Future Music 1970)★★★, with Stan Tracey *Original* (1972)★★★★, *Border Crossing* (Ogun 1975)★★★, *All Night Long* (Ogun 1975)★★, *SOS* (1975)★★★, with Tracey *Tandem* (1976)★★★, *Marcel's Muse* (Ogun 1977)★★, *Gold Hearted Girl* (Crosscut 1988)★★★, *A Case For The Blues* (Crosscut 1993)★★★.

Osborne, Tony, Sound

UK-born Osborne was nominal leader of a traditional jazz outfit whose 'Saturday Jump' was the opening and closing theme to the highly influential BBC Light Programme's *Saturday Club* pop series on which they appeared regularly in the late 50s. By 1960, Osborne had enlisted additional musicians of such exacting calibre that the Tony Osborne Sound was hired frequently as all-purpose accompanists to visiting Americans such as **Connie Francis**, whose million-selling 'Mama' was recorded in Britain with them. Signed to **HMV**, the orchestra spent a week in the Top 50 in February 1961 under their own name with the film tune, 'Man From Madrid'. Twelve years later, they notched up a fractionally less minor UK hit - on the Philips label - with 'The Shepherd's Song', featuring vocalist Joanne Brown. His son Gary has composed numerous songs, most notably with **Elton John**.

Osborne, Will

b. USA. d. 22 October 1981. Bandleader Will Osborne established his first orchestra in New York City, New York, USA, in 1924, led by himself on drums and vocals. However, it was the slide trombone playing of his band that always most readily identified them. After several months playing 'the Speakeasy Circuit', the group followed **Duke Ellington** into the Kentucky Club for a year's engagement. His featured singers included Dick Robertson, Dorothy Rogers, Joan Whitney, Janice Todd, Lynn Davis and Eileen Wilson. However, it was Osborne's voice that dominated, and soon provoked something of a furore within the popular music industry. Osborne claimed to have invented the heavily stylized 'crooning' style of singing, much to the chagrin of **Rudy Vallee**, who argued that it was entirely his invention. This feud over the new style would run for several years. In truth it was prompted largely by Osborne's increasing popularity, which was built on remote radio broadcasts from hotels in New York. These were sponsored by Herbert's Blue-White Diamonds, Corn Products or Camel Cigarettes, while the orchestra's recordings, on a variety of labels including Banner, Mellotone, Perfect, Black & White, **Columbia** and **Decca Records**, sold well. These included dual theme songs 'Beside An Open Fireplace' and 'The Gentleman Awaits', while the later 'Pompton Turnpike' celebrated **Frank Dailey**'s Meadowbrook, one of the most popular big band venues. The group continued to tour widely in the late 30s and early 40s. During the war years Osborne relocated the band to Los Angeles, where he appeared in several films. The group remained active until the late 50s, though by this time the orchestra had reduced from its original 17-piece composition. Osborne then became entertainment director at Harvey's night-club in Lake Tahoe, Nevada. He subsequently retired to Newport Beach in California.

Osbourne, Johnny

b. *c.*1948, Jamaica, West Indies. During 1967 Osbourne became lead vocalist of the Wildcats, and recorded for producer **Winston Riley**, although nothing was issued. The Wildcats' manager then financed a session at **Coxsone Dodd**'s **Studio One**, from which his debut single, 'All I Have Is Love', was released. In 1969 he recorded an album, *Come Back Darling*, for Riley. It was a strong collection on which Osbourne was supported by the **Sensations** on harmony vocals. On the day that he completed the album, he emigrated to Toronto, Canada, to join his family. After singing with various soul and reggae groups, he became lead vocalist for Ishan People, and recorded two albums with them. The group broke up in 1979, and Osbourne decided to return to Jamaica. Shortly after returning, he recorded 'Forgive Them' and 'Jealousy, Heartache And Pain' for the Studio One label. Through late 1979 and early 1980 he recorded extensively for Dodd, with these sessions culminating in a stunning album, *Truths And Rights*. This beautifully understated set of classic songs is Osbourne's major work. In 1979 he also had a hit for **King Jammy** (then Prince Jammy) with 'Folly Ranking', and an excellent album of the same name followed in 1980. The success of these recordings made him one of the most in-demand vocalists on the island, and a glut of material was released, including *Fally Lover*, *Warrior*, *Innah Disco Style* and *Never Stop Fighting*, between 1980 and 1982. In 1983, he began the year with two big hits, 'Yo Yo' and 'Lend Me A Chopper', and later in the year enjoyed massive success with 'Water Pumping', an adaptation of Hopeton Lewis's 'Take It Easy', which had also served as the basis for **Johnny Clarke**'s 1976 hit 'Rockers Time Now'. The hits continued with 'Get Cracking', 'Check For You', 'Rewind' (1984), 'Buddy Bye', 'No Sound Like We' and 'In The Area' (1985). In the late 80s he was particularly successful when recording for **Bobby Digital**, and had hits with 'Good Time Rock' (1988) and 'Rude Boy Skank' (1988), both of which are included on the 1989 album *Rougher Than Them*. Throughout the 80s he continued to record for Coxsone Dodd, and excellent singles included 'Keep That Light', 'Unity' and 'A We Run Things', but a long-promised second album from Dodd has not materialized. Osbourne's versatility and talent have enabled him to remain at the forefront of reggae, and no matter how thin the lyrics he has sung have been, often no more than encouragements to dance or endorsements of a particular **sound system**, he always manages to inject artistry and vitality into the proceedings. He is doubtless capable of another *Truths And Rights*, but it has been a long time coming.

● ALBUMS: *Come Back Darling* (Trojan 1969)★★★, *Truths And Rights* (Studio One 1980)★★★★, *Folly Ranking* (Jammys 1980)★★★, *Fally Lover* (Greensleeves 1980)★★★, *Never Stop Fighting* (Greensleeves 1982)★★★, *Water Pumping* (Greensleeves 1984)★★★, *Reggae On Broadway* (Vista Sounds 1984)★★, *Dancing Time* (Londisc 1984)★★★, *Johnny Osbourne* (Lix 1984)★★★, *In The Area* (Greensleeves 1984)★★★, *Michael Palmer Meets Johnny Osbourne* (Vibes & Vibes 1984)★★, *Rub A Dub Soldier* (Jammys 1985)★★★, *Bring The Sensi Come* (Midnight Rock 1985)★★, *Reality* (Selection 1985)★★★, *Rock Me Rock Me* (Top Rank 1986)★★★, *Cool Down* (1989)★★★, *Johnny Osbourne* (Jetstar 1989)★★★, *Rougher Than Them* (1989)★★★★, *Smiling Faces* (Blue Mountain 1989)★★★, *Nuh Dis (Come Ya Fe Drink Milk)* (Star 1990)★★★.

Osbourne, Ozzy

b. John Osbourne, 3 December 1948, Birmingham, England. In 1979 this highly individual and by now infamous vocalist and songwriter left **Black Sabbath**, a band whose image and original musical direction he had helped to shape. His own band was set up with Lee Kerslake, formerly of **Uriah Heep**, on drums, **Rainbow**'s Bob Daisley (bass) and **Randy Rhoads**, fresh from **Quiet Riot**, on guitar. Rhoads' innovative playing ability was much in evidence on the debut, *Blizzard Of Oz*. By the time of a second album, Daisley and Kerslake had left to be replaced by **Pat Travers** drummer Tommy Aldridge and Rudy Sarzo (bass). Throughout his post-Black Sabbath career, Osbourne has courted publicity, most famously in 1982 when he had to undergo treatment for rabies following an onstage incident when he bit off the head of a bat. In the same year his immensely talented young guitarist, Rhoads, was killed in an air crash. In came Brad Gillis, former guitarist in **Night Ranger**, but, so close was Rhoads' personal as well as musical relationship to Osbourne, many feared he would never be adequately replaced. *Speak Of The Devil* was released later in 1982, a live album that included Sabbath material. Following a tour that saw Sarzo and Gillis walk out, Osbourne was forced to rethink the line-up of his band in 1983 as Daisley rejoined, along with guitarist Jake E. Lee. Aldridge left following the release of *Bark At The Moon*, and was replaced by renowned virtuoso drummer **Carmine Appice**. This combination was to be short-lived, however, Randy Castillo replacing Appice, and Phil Soussan taking on the bass guitar. Daisley appears on *No Rest For The Wicked*, although Sabbath bassist Geezer Butler played on the subsequent live dates. The late 80s were a trying time for Osbourne. He went on trial in America for allegedly using his lyrics to incite youngsters to commit suicide; he was eventually cleared of these charges. His wife, Sharon (daughter of **Don Arden**), also became his manager, and has helped Osbourne to overcome the alcoholism that was the subject of much of his work. His lyrics, however, continue to deal with the grimmest of subjects, including the agony of insanity, and *The Ultimate Sin* is concerned almost exclusively with the issue of nuclear destruction. In later years Osbourne has kept to more contemporary issues, rejecting to a certain extent the satanic, werewolf image he constructed around himself during the early 80s. He embarked on a farewell tour in 1992, but broke four bones in his foot which inhibited his performances greatly. He also donated $20,000 to the Daughters Of The Republic Of Texas appeal to help restore the Alamo, and performed his first concert in the city of San Antonio since being banned for urinating on a wall of the monument in 1982. Predictably, neither retirement nor atonement sat too comfortably with the man, and by late 1994 he was announcing the imminent release of a new solo album, recorded in conjunction with **Steve Vai**. He also teamed up with **Therapy?** to sing lead vocals on the track 'Iron Man' for the Black Sabbath tribute album, *Black Nativity*. Far less likely was his pairing with Miss Piggy of *The Muppet Show* on 'Born To Be Wild', for a bizarre Muppets compilation album. He also confesssed that his original partner on his 1992 **Don Was**-produced duet with actress Kim Basinger, 'Shake Your Head', was **Madonna**, although he had not actually recognized her. Other strange couplings included one with the Scottish comedian Billy Connolly and the popular UK boxer Frank Bruno on the 'Urpney Song', written by Mike Batt for the cartoon series *Dreamstone*. *Ozzmosis* was arguably his best album, and was a major success. The line-up on the album was Geezer Butler (bass), Rick Wakeman (keyboards), Zakk Wylde, who co-wrote six tracks (guitar), and Deen Castronovo (drums). Osbourne is one hard-rocker who has tried every excess known and has survived. Amazingly, his work continues to sound inspired and exciting.

● ALBUMS: *Blizzard Of Oz* (Jet 1980)★★★, *Diary Of A Madman* (Jet 1981)★★★, *Talk Of The Devil* (Jet 1982)★★, *Bark At The Moon* (Jet 1983)★★, *The Ultimate Sin* (Epic 1986)★★, *Tribute* (Epic 1987)★★★, *No Rest For The Wicked* (Epic 1988)★★, *Just Say Ozzy* (Epic 1990)★★, *No More Tears* (Epic 1991)★★★, *Live & Loud* (Epic 1993)★★, *Ozzmosis* (Epic 1995)★★★★.

● COMPILATIONS: *The Ozz Man Cometh* (Epic 1997)★★★★.

● VIDEOS: *The Ultimate Ozzy* (Virgin Vision 1987), *Wicked Videos* (CIC Videos 1988), *Bark At The Moon* (Hendring Video 1990), *Don't Blame Me* (Sony Music Video 1992), *Live & Loud* (1993), *Ozzy Osbourne: The Man Cometh* (SMV 1997).

● FURTHER READING: *Ozzy Osbourne*, Garry Johnson. *Diary Of A Madman: The Uncensored Memoirs Of Rock's Greatest Rogue*, Mick Wall.

Osby, Greg

b. 1961, St Louis, Missouri, USA. New York-based saxophonist who has attached jazz's cool to a militant hip-hop beat. Following his work with the M-Base project (including **Steve Coleman** and **Cassandra Wilson**), Osby decided he wanted to record a more free-ranging, one-off hip hop record: 'The purpose for this record was to function as an 'either/or', meaning that it could rest solely as a hardcore hip-hop record without any jazz or musicians at all, and that it also would be a strong musical statement without breakbeats or anything. I wanted it to bridge the gap'. Alongside jazz musicians including **Geri Allen** and **Darrell Grant**, he enlisted the aid of hip-hop producers Ali Shaheed Muhammed (**A Tribe Called Quest**) and Street Element, and a variety of rappers. Osby had actually begun life as an R&B musician, only discovering jazz when he attended college in 1978. Though setting up M-Base as a streetwise jazz/hip-hop enclave, he had little time for the work of **Gang Starr** or **Digable Planets**, who sample from jazz but do not, generally, work with live musicians. That did not stop him from being bracketed alongside those artists, however.

● ALBUMS: *Greg Osby And Sound Theatre* (Watt 1987)★★★, *Mind Games* (JMT 1989)★★★, *Season Of Renewal* (JMT 1990)★★, *Man Talk For Moderns Vol X* (Blue Note 1991)★★, *3-D Lifestyles* (Blue Note 1993)★★, *Black Book* (Blue Note 1995)★★★, *Art Forum* (Blue Note 1996)★★★.

Oscar The Frog

A highly regarded UK folk band, surprisingly neglected. Oscar The Frog had far more energy than most of the competition of the time. Despite definite power pop overtones, they deserve consideration for adapting the **Ian Dury** hit to 'Hit Me With Your Morris Stick'.

● ALBUMS: *Oscar The Frog* (1980)★★★.

Osibisa

Formed in London, England in 1969 by three Ghanaian and three Caribbean musicians, Osibisa played a central role in developing an awareness of African music - in their case, specifically, West African highlife tinged with rock - among European and North American audiences in the 70s. Since then, Osibisa have suffered the fate of many once-celebrated 70s African-oriented performers. Their pioneering blend of rock and African rhythms has either been overlooked or downgraded for its lack of roots appeal. There is, in truth, some justification for this: Osibisa's style was too closely hitched to western rock, and too much of a fusion to survive the scrutiny of western audiences who, from the early 80s onwards, were looking for 'authentic' African music. However, the group's towering achievements in the 70s should not be denigrated.

The Ghanaian founder members of Osibisa - Teddy Osei (saxophone), Sol Amarfio (drums) and Mac Tontoh (trumpet, Osei's brother) - were seasoned members of the Accra highlife scene before they moved to London to launch their attack on the world stage. Osei and Amaflio had played in the Star Gazers, a top Ghanaian highlife band, before setting up the Comets, who scored a large West African hit with their 1958 single 'Pete Pete'. Tontoh was also a member of the Comets, before joining the Uhuru Dance Band, one of the first outfits to bring elements of jazz into Ghanaian highlife. The other founder-members of Osibisa were Spartacus R, a Grenadian bass player, Robert Bailey (b. Trinidad; keyboards) and Wendel Richardson (b. Antigua; lead guitar). They were joined soon after their formation by the Ghanaian percussionist Darko Adams 'Potato' (b. 1932, d. 1 January 1995, Accra, Ghana). In 1962, Osei moved to London, where he was eventually given a scholarship by the Ghanaian government to study music. In 1964, he formed Cat's Paw, an early blueprint for Osibisa which blended highlife, rock and soul. In 1969, feeling the need for more accomplished African musicians within the line-up, he persuaded Tontoh and Amarfio to join him in London, where towards the end of the year Osibisa was born. The venture proved to be an immediate success, with the single 'Music For Gong Gong' a substantial hit in 1970 (three other singles later made the British Top 10: 'Sunshine Day', 'Dance The Body Music' and 'Coffee Song'). Osibisa's debut album displayed music whose rock references, especially in the guitar solos, combined with vibrant African cross rhythms. The band's true power only fully came across on stage, when African village scenarios and a mastery of rhythm and melody summoned up energy and spirit. *Woyaya* reached number 11 in the UK and its title track was later covered by **Art Garfunkel**. During the late 70s they spent much of their time on world tours, playing to particularly large audiences in Japan, India, Australia and Africa. In 1980 they performed a special concert at the Zimbabwean independence celebrations. By this time, however, Osibisa's star was in decline in Europe and America. The band continued touring and releasing records, but to steadily diminishing audiences. Business problems followed. After initially signing to **MCA Records**, Osibisa had changed labels several times, ending with Bronze Records. The moves reflected their growing frustration with British business, as each label in turn tried to persuade them to adapt their music to the disco style. Osibisa were prepared to make some concessions but only up to a point. In the mid-80s, the group directed their attention to the state of the music business in Ghana, planning a studio and theatre complex which came to nothing following the withdrawal of state funding, and helping in the promotion of younger highlife artists. In 1984, Tontoh formed a London band to back three visiting Ghanaian musicians - A.B. Crentsil, Eric Agyeman and Thomas Frempong. An album, *Highlife Stars*, followed on Osibisa's own Flying Elephant label. Effectively disbanded, Osibisa occasionally staged reunion concerts before Osei put together a new line-up for 1996's *Monsore*.

● ALBUMS: *Osibisa* (MCA 1971)★★★, *Woyaya* (MCA 1972)★★★★, *Heads* (MCA 1972)★★★, *Happy Children* (Warners 1973)★★, *Superfly TNT* (1974)★★, *Osibirock* (Warners 1974)★★★, *Welcome Home* (1976)★★, *Ojah Awake* (1976)★★★, *Black Magic Night* (1977), *Mystic Energy* (Calibre 1981)★★, *Celebration* (Bronze 1983)★★, *Unleashed: Live In India 1981* (Magnet 1983)★★, *Live At The Marquee* (Premier 1984)★★★, *Monsore* (Red Steel 1996)★★★.

● COMPILATIONS: *The Best Of Osibisa* (MCA 1974)★★★, *The Best Of Osibisa* (BBC 1990)★★★★.

● VIDEOS: *Warrior* (Hendring Video 1990).

Oslin, K.T.

b. Kay Toinette Oslin, 1943, Crossitt, Arkansas, USA. Oslin was raised in Mobile, Alabama, and then in Houston, Texas. She loved **Hank Williams** and the **Carter Family**, but hated early 60s country music because 'it was middle-aged men singing about drinking whiskey and cheating on their wives'. She attended drama school and worked in Houston as a folk trio with **Guy Clark** and radio producer David Jones. A live album she made with Texas singer Frank Davis was never released. She was in the chorus for the Broadway production of ***Hello, Dolly!*** starring Betty Grable, and for many years, she played bit parts, did session work and sang commercials to make a living. She sang harmony on the 1978 album *Guy Clark*, but her 1981 **Elektra** singles of 'Clean Your Own Tables' and 'Younger Men (Are Startin' To Catch My Eye)', released as Kay T. Oslin, did not sell. In 1982 **Gail Davies** recorded her song 'Round The Clock Lovin'', which prompted her to borrow $7,000 from an aunt to form a band for a Nashville showcase. The **Judds** recorded her song 'Old Pictures', while her own piano-based ballad, '80's Ladies', was a Top 10 country single and an anthem for older, single women (Oslin herself is unmarried). An album of songs written from the female perspective, also called *80's Ladies*, was a top-selling country album that crossed over to the pop market. **Tom T. Hall** described her as 'everybody's screwed-up sister'. Her number 1 country singles are 'Do Ya' (she stopped a faster take being released when she realized it worked much better at half-tempo), 'I'll Always Come Back' and the partly narrated 'Hold Me'. As a self-confessed 'aging sex bomb', it is unusual for a woman to have made her first mark on country music so late in life; it seems doubtful that she can maintain the momentum, particularly as she seems to have exhausted her original flow of songs, and because of the heart bypass operation she had to undergo in 1995. She released an imaginative covers album a year later, featuring songs picked from the past two centuries.

● ALBUMS: *80's Ladies* (RCA 1987)★★★, *This Woman* (RCA 1988)★★★, *Love In A Small Town* (RCA 1990)★★★★, *My Roots Are Showing...* (BNA 1996)★★★.

● COMPILATIONS: *Greatest Hits: Songs From An Aging Sex Bomb* (RCA 1993)★★★★.

Osmond, Donny

b. Donald Clark Osmond, 9 December 1957, Ogden, Utah, USA. The most successful solo artist to emerge from family group the **Osmonds**, Donny was particularly successful at covering old hits. His first solo success came in the summer of 1971 with a version of **Billy Sherrill**'s 'Sweet And Innocent', which reached the US Top 10. The follow-up, a revival of **Gerry Goffin/Carole King**'s 'Go Away Little Girl' (previously a hit for both **Steve Lawrence** and **Mark Wynter**) took Osmond to the top of the US charts. 'Hey Girl', once a success for **Freddie Scott**, continued his US chart domination, which was now even more successful than that of the family group. By the summer of 1972, Osmondmania reached Britain, and a revival of **Paul Anka**'s 'Puppy Love' gave Donny his first UK number 1. The singer's clean-cut good looks and perpetual smile brought him massive coverage in the pop press, while a back catalogue of hit songs from previous generations sustained his chart career. 'Too Young' and 'Why' both hit the UK Top 10, while 'The Twelfth Of Never' and 'Young Love' both reached number 1. His material appeared to concentrate on the pangs of adolescent love, which made him the perfect teenage idol for the period. In 1974, Donny began a series of duets with his sister **Marie Osmond**, which included more UK Top 10 hits with 'I'm Leaving It All Up To You' and 'Morning Side Of The Mountain'. It was clear that Donny's appeal was severely circumscribed by his youth and in 1977 he tried unsuccessfully to reach a more mature audience with *Donald Clark Osmond*. Although minor hits followed, the singer's appeal was waning alarmingly by the late 70s. After the break-up of the group in 1980, Donny went on to star in the 1982 revival of the musical ***Little Johnny Jones***, which closed after only one night on Broadway, and ceased recording after the mid-70s. A decade later, a rugged Osmond returned with 'I'm In It For Love' and the more successful 'Soldier Of Love', which reached the US Top 30. Most agreed that his attempts at mainstream rock were much more impressive than anyone might have imagined. Osmond proved his versatility again in the 90s by playing the lead in Canadian and North American productions of **Andrew Lloyd Webber** and **Tim Rice**'s musical ***Joseph And The Amazing Technicolor Dreamcoat***. When he hung up his loincloth at Toronto's Elgin Theatre in May 1997, after almost five years and 2,000 performances as the biblical son of Jacob, it was to join the cast of the 60th *Hill Cumorah Pageant, America's Witness To Christ*. In this upstate New York outdoor production, Osmond portrayed a prophet of the Mormon faith.

● ALBUMS: *The Donny Osmond Album* (MGM 1971)★★, *To You With Love, Donny* (MGM 1971)★★, *Portrait Of Donny* (MGM 1972)★★, *Too Young* (MGM 1972)★★, *My Best Of You* (MGM 1972)★★, *Alone Together* (MGM 1973)★★, *A Time For Us* (MGM 1973)★★, *Donny* (MGM 1974)★★, *Discotrain* (Polydor 1976)★★, *Donald Clark Osmond* (Polydor 1977)★★, *Donny Osmond* (Virgin 1988)★★★, *Eyes Don't Lie* (Capitol 1990)★★. With Marie Osmond *I'm Leaving It All Up To You* (MGM 1974)★★, *Make The World Go Away* (MGM 1975)★★, *Donny And Marie - Featuring Songs From Their Television Show* (Polydor 1976)★★, *Deep Purple* (Polydor 1976)★★, *Donny And Marie - A New Season* (Polydor 1977)★★, *Winning Combination* (Polydor 1978)★★, *Goin' Coconuts* (Polydor 1978)★★.

Osmond, Little Jimmy

b. 16 April 1963, Canoga Park, California, USA. The youngest member of the **Osmonds** family, Jimmy unexpectedly emerged as a pre-teen idol in 1972. Overweight and cute, he was launched at the peak of Osmondmania and topped the Christmas charts in the UK with his singalong 'Long-Haired Lover From Liverpool'. In doing so, he became, at nine years of age, the youngest individual ever to reach number 1 in the UK up until that time. He returned to the charts during the next two years with **Lavern Baker**'s old hit 'Tweedle Dee' and **Eddie Hodges**' 'I'm Gonna Knock On Your Door'. His brief popularity in Britain was eclipsed by fan mania in Japan where he was known as 'Jimmy Boy'. When the hits ceased and he grew up, he became successful as an entrepreneur and rock impresario.

● ALBUMS: *Killer Joe* (MGM 1972)★.

Osmond, Marie

b. 13 October 1959, Ogden, Utah, USA. Following the success of her elder siblings in the **Osmonds**, Marie launched her own singing career in late 1973. Her revival of **Anita Bryant**'s 'Paper Roses' reached the US Top 5 and did even better in the UK, peaking at number 2. Following two solo albums, she successfully collaborated with her brother **Donny Osmond** on a series of duets. They enjoyed a transatlantic Top 10 hit with a version of **Dale And Griffin**'s 'I'm Leaving It All Up To You' and repeated that achievement with a cover of **Tommy Edwards**' 'Morning Side Of The Mountain'. Marie simultaneously continued her solo career with a reworking of **Connie Francis**'s 'Who's Sorry Now?' The brother and sister duo next moved into the country market with a version of **Eddy Arnold**'s 'Make The World Go Away'. By early 1976, their popularity was still strong and they featured in a one-hour variety television show titled *Donny And Marie*. The programme spawned a hit album and another UK/US hit with a revival of **Nino Tempo And April Stevens**' 'Deep Purple'. By 1977, the Mormon duo were covering Tamla/**Motown** material, duetting on **Marvin Gaye** And **Tammi Terrell**'s 'Ain't Nothing Like The Real Thing'. The duets continued until 1978 and their last significant success was a cover of the **Righteous Brothers**' '(You're My) Soul And Inspiration'. That same year, Donny and Marie starred together in the movie *Goin' Coconuts*. Following the break-up of the Osmonds the sister continued with her own television series, *Marie*. Thereafter, she moved successfully into country music and recorded several albums for the Curb label. In addition to several Gold Records, Osmond's other honours have included a 1986 **Country Music Association** Award for Duo of the Year (with **Dan Seals**), and a 1979 People's Choice Awards for favourite television variety series. In 1989, she was the recipient of the Country Music Association's prestigious **Roy Acuff** Award for her efforts with children through the Children's Miracle Network, which she co-founded in 1983. In 1994 and 1995, Osmond starred as the governess Maria in the US and Canadian national tour of **Richard Rodgers** and **Oscar Hammerstein II**'s ***The Sound Of Music***, and reprised the role in 1997 via a tour across South East Asia. In December of that year she made her Broadway debut, taking over from Faith Prince, as Mrs. Anna, in the **Tony Award**-winning revival of another Rodgers and Hammerstein classic, ***The King And I***.

● ALBUMS: *Paper Roses* (MGM 1973)★★, *In My Little Corner Of The World* (MGM 1974)★★, *Who's Sorry Now?* (MGM 1975)★★, *This Is The Way That I Feel* (Polydor 1977)★★, *There's No Stopping Your Heart* (Capitol 1986)★★, *I Only Wanted You* (Capitol 1986)★★, *All In Love* (Capitol 1988)★★. With Donny Osmond *I'm Leaving It All Up To You* (MGM 1974)★★, *Make The World Go Away* (MGM 1975)★, *Donny And Marie - Featuring Songs From Their Television Show* (Polydor 1976)★★, *Deep Purple* (Polydor 1976)★★, *Donny And Marie - A New Season* (Polydor 1977)★★, *Winning Combination* (Polydor 1978)★★, *Goin' Coconuts* (Polydor 1978)★★.

● COMPILATIONS: *25 Hits Special Collection* (Curb 1995)★★★.

● FILMS: *Goin' Coconuts* (1978), *The Gift Of Love* (1979).

Osmonds

This famous family all-vocal group from Ogden, Utah, USA comprised Alan Osmond (b. 22 June 1949), Wayne Osmond (b. 28 August 1951), Merrill Osmond (b. 30 April 1953), Jay Osmond (b. 2 March 1955) and **Donny Osmond** (b. 9 December 1957). The group first came to public notice following regular television appearances on the top-rated ***Andy Williams*** *Show*. From 1967-69, they also appeared on television's *Jerry Lewis Show*. Initially known as the Osmond Brothers they recorded for Andy Williams' record label Barnaby. By 1971, their potential was recognized by Mike Curb, who saw them as likely rivals to the star-studded **Jackson 5**. Signed to **MGM Records**, they recorded the catchy 'One Bad Apple', which topped the US charts for five weeks. Before long, they became a national institution, and various members of the family including Donny Osmond, **Marie Osmond** and **Little Jimmy Osmond** enjoyed hits in their own right. As a group, the primary members enjoyed a string of hits, including 'Double Lovin'', 'Yo Yo' and 'Down By The Lazy River'. By the time Osmondmania hit the UK in 1972, the group peaked with their ecologically conscious 'Crazy Horses', complete with intriguing electric organ effects. Their clean-cut image and well-scrubbed good looks brought them immense popularity among teenagers and they even starred in their own cartoon series. Probably their most ambitious moment came with the evangelical concept album, *The Plan*, in which they attempted to express their Mormon beliefs. Released at the height of their success, the album reached number 6 in the UK. During the early to mid-70s, they continued to release successive hits, including 'Going Home', 'Let Me In' and 'I Can't Stop'. Their sole UK number 1 as a group was 'Love Me For A Reason', composed by **Johnny Bristol**. Their last major hit in the UK was 'The Proud One' in 1975, after which their popularity waned. The individual members continued to prosper in varying degrees, but the family group disbanded in 1980. Two years later, the older members of the group re-formed without Donny, and moved into the country market. During the mid-80s, they appeared regularly at the Country Music Festival in London, but their recorded output lessened.

● ALBUMS: *Osmonds* (MGM 1971)★★, *Homemade* (MGM 1971)★★, *Phase-III* (MGM 1972)★★, *The Osmonds 'Live'* (MGM 1972)★, *Crazy Horses* (MGM 1972)★★★, *The Plan* (MGM 1973)★★, *Our Best To You* (MGM 1974)★★, *Love Me For A Reason* (MGM 1974)★★, *I'm Still Gonna Need You* (MGM 1975)★★, *The Proud One* (MGM 1975)★★, *Around The World - Live In Concert* (MGM 1975)★, *Brainstorm* (Polydor 1976)★★, *The Osmonds Christmas Album* (Polydor 1976)★★, *Today* (1985)★★.

- COMPILATIONS: *The Osmonds Greatest Hits* (Polydor 1978)★★★, *The Very Best Of The Osmonds* (Polydor 1996)★★★.
- VIDEOS: *Very Best Of* (Wienerworld 1996).
- FURTHER READING: *At Last ... Donny!*, James Gregory. *The Osmond Brothers And The New Pop Scene*, Richard Robinson. *Donny And The Osmonds Backstage*, James Gregory. *The Osmond Story*, George Tremlett. *The Osmonds*, Monica Delaney. *On Tour With Donny & Marie And The Osmonds*, Lynn Roeder. *Donny And Marie Osmond: Breaking All The Rules*, Constance Van Brunt McMillan. *The Osmonds: The Official Story Of The Osmond Family*, Paul H. Dunn. *Donny And Marie*, Patricia Mulrooney Eldred.

Osser, Glenn

b. 28 August 1914, Munising, Michigan, USA. The son of Russian immigrants, Osser has had a successful career arranging and conducting for many leading bands and singers. He has also achieved a distinctive string sound through his clever scoring, which he describes as 'voicing register, and composition of the counterpoint'. In his early career Osser concentrated on arranging, and his scores were accepted by **Bob Crosby**, **Charlie Barnet**, **Bunny Berigan**, **Paul Whiteman**, **Les Brown** and **Red Nichols**. During the 50s, while still regularly working with Whiteman (who was Musical Director of the ABC Network at that time), Osser was in demand to back many singers for albums, including **Georgia Gibbs**, **Vic Damone**, **Jack Jones**, **Frankie Laine**, **John Raitt**, **Maurice Chevalier** and **Guy Mitchell**. Osser was also recording his own instrumental albums, notably some with **Bobby Hackett** and **Joe Bushkin**. Further albums found Osser backing **Johnny Mathis**, **Jerry Vale**, **Tony Bennett**, **Robert Goulet** and Leslie Uggams. Leaving US **Columbia** and moving to **RCA**, Osser worked with **Della Reese** and **Sam Cooke**. Until 1987 he was Music Director and arranger for the *Miss America Beauty Pageant* on television, with Osser and his wife contributing various original songs including 'Miss America, You're Beautiful' and 'Look At Her'. He has also written many works for concert bands that are still regularly performed by many high school and college bands in the USA.

- ALBUMS: as Glenn Osser Orchestra *But Beautiful* (Kapp 1956)★★★, with Joe Bushkin *Midnight Rhapsody* (Capitol 1957)★★★, *March Along Sing Along (Marching Band And Chorus)* (United Artists 1960)★★★, *Be There At Five* (Mercury 1960)★★★.

As accompanist: Marian McPartland *With You In Mind* (Capitol 1957)★★★, Georgia Gibbs *Swingin' With Her Nibs* (Mercury 1957)★★★, Vivian Blaine *Songs From Ziegfeld Follies* (Mercury 1957)★★★★, Jerry Vale *I Remember Buddy* (Columbia 1958)★★, Red Buttons, Barbara Cook *Hansel And Gretel* (MGM 1958)★★★, Maurice Chevalier *Maurice Chevalier Sings Songs Of Yesterday/Today* (MGM 1958)★★★, Guy Mitchell *A Guy In Love* (Columbia/Philips 1959)★★★, Vic Damone *Angela Mia* (Columbia 1959)★★★, Johnny Mathis *Heavenly* (Columbia 1959)★★★★, Leslie Uggams *The Eyes Of God* (Columbia 1959)★★★, Della Reese *Della By Starlight* (RCA 1960)★★★★, Sam Cooke *Cooke's Tour* (RCA 1960)★★★, Tony Bennett *Tony Bennett Sings A String Of Harold Arlen* (Columbia 1960)★★★, Diana Trask *Diana Trask* (Columbia 1961)★★★★, Dona Jacoby *Swinging Big Sound* (Decca 1962)★★★, Bobby Hackett *The Most Beautiful Horn In The World* (Columbia 1962)★★★, Jack Jones *Gift Of Love* (Kapp 1962)★★★, George Maharis *Portrait In Music* (Epic 1962)★★★, Robert Goulet *Two Of Us* (Columbia 1962)★★★, Jerry Vale *Arrivederci Roma* (Columbia 1963)★★★★, Barbara Carroll *Fresh From Broadway* (Warners 1964)★★★, Brook Benton *That Old Feeling* (RCA 1966)★★★, Jerry Vale *The Impossible Dream* (Columbia 1967)★★★, Johnny Mathis *Up Up And Away* (Columbia 1967)★★★, Bob Thiele *Those Were The Days* (Flying Dutchman 1972)★★★.

Ossian

This Scottish revival group, formed in 1976, performed traditional songs and tunes in an authentic setting combining contemporary instruments. The original line-up of Billy Jackson (b. Glasgow, Scotland; harp, uillean pipes, whistle, vocals), George Jackson (b. Glasgow, Scotland; cittern, guitar, whistle, flute), John Martin (b. Glasgow, Scotland; fiddle, viola), and Billy Ross (b. Glasgow, Scotland; guitar, vocals) changed in 1980 with the departure of Ross. He was replaced by Tony Cuffe (vocals, guitar, whistle, tiple). In 1981, Iain MacDonald (highland pipes, flute, whistle) joined the group. George and Billy Jackson and John Martin had played on the 1974 self-titled album by Contraband, fronted by singer **Mae McKenna**. The group provided music for a theatre group in Jura in 1976, which led to other theatrical music work, including providing music and songs for a play called 'Clanna Cheo'. This was a play based around the legend of Rob Roy, and it toured widely including London. *Ossian* was released on Springthyme Records, but subsequent recordings featured fewer Gaelic songs than previously. The various members continued with other commitments outside of the group, including Billy Jackson teaming up with former member Billy Ross to record *Misty Mountain*, and George Jackson and Maggie MacInnes recording *Cairistiona*. By 1991 both Billy and George Jackson were touring with the Tag Theatre Company. In 1997 the group reunited to release *The Carrying Stream*.

- ALBUMS: *Ossian* (Springthyme 1977)★★★, *St. Kilda Wedding* (1978)★★★, *Seal Song* (1981)★★, *Dove Across The Water* (1982)★★★, *Borders* (1984)★★★, *Light On A Distant Shore* (1986)★★★★, *The Carrying Stream* (Greentrax 1997)★★★.

Solo: Billy Ross and Billy Jackson *Misty Mountain* (1986)★★★★. George Jackson and Maggie MacInnes *Cairistiona* (1986)★★★, with William Jackson *Heart Music* (1987)★★★, with William Jackson *St. Mungo: A Celtic Suite For Glasgow* (1991)★★★. Billy Ross And John Martin *Braes Of Lochiel* (1991)★★.

- COMPILATIONS: *The Best Of...* (Iona 1994)★★★.

Ostrogoth

This Belgian hard rock outfit was formed in Gent, Belgium, during 1983, by guitarist Rudy Vercruysse and drummer Mario Pauwels. After a series of false starts, the line-up stabilized with the addition of Marc Debrauwer (vocals), Marnix Vandekauter (bass) and Hans Vandekerckhove (guitar). They debuted with a mini-album, *Full Moon's Eyes*, a competent if predictable rehash of **Iron Maiden** and **Judas Priest** riffs. This line-up recorded two further collections in the same vein, but received little recognition outside their native Belgium. The band splintered in 1985, with only Vercruysse and Pauwels remaining. They rebuilt Ostrogoth with Peter de Wint (vocals), Juno Martins (guitar), Sylvain Cherotti (bass) and Kris Taerwe (keyboards). In 1987 they produced *Feelings Of Fury*, which added a melodic slant to their previous enterprises. The group subsequently disbanded with Pauwels moving on to Shellshock and Hermetic Brotherhood.

● ALBUMS: *Full Moon's Eyes* mini-album (Mausoleum 1983)★★★, *Ecstasy And Danger* (Mausoleum 1983)★★, *Too Hot* (Mausoleum 1985)★★★, *Feelings Of Fury* (Ultraprime 1987)★★★.

Other Half

Although based in San Francisco, USA, during the latter part of the 60s, this primitive group was rooted in a Los Angeles garage band, the **Sons Of Adam**. Randy Holden (guitar) and Mike Port (bass) joined the new venture, although Port's contribution was confined to that of auxiliary member. The Other Half made an immediate impression with the powerhouse 'Mr. Pharmacist', and this seminal 60s punk offering was later covered by the **Fall**. Jeff Nowlen and Geoff Westen were among those supporting Holden on his group's lone album, which included 'Feathered Fish', a rare **Arthur Lee** song that the Sons Of Adam had also recorded. The quartet broke up in 1968 when Holden replaced Leigh Stephens in **Blue Cheer**.

● ALBUMS: *Other Half* (Acta 1968)★★.

Other Records

Other Records, originally the recording outlet for acclaimed house artists **A Man Called Adam**, has expanded since its formation in 1993 to become one of the UK's premier deep house record labels. The idea for the label came when Sally Rodgers and Steve Jones of A Man Called Adam broke away from their previous home at **Big Life Records**. Rather than look for a new deal, the duo elected to set up their own label. Eschewing the prevailing trend for progressive house and trance records, Other was envisaged as a home for the type of deeply melodic material A Man Called Adam had patented. They were inspired to pursue their own path by like-minded friends such as Roberto Mello (of Sensory Productions) and DJ D, both of whom would later work with Other. The label's first release was A Man Called Adam's 'I Am The Way'. That, and subsequent records like Beachflea's self-titled EP and Diane Mathis's 'Never Give Up', fell somewhere between the dominant dance strains in the UK of the time - hard house and garage. The duo began to work with Mike Ward of the About Time soul label, bartering their production services for the right to release house mixes of vocal tracks by former **Prince** backing singer Rosie Gaines and the aforementioned Diane Mathis. As well as further A Man Called Adam material such as 'Love Come Down' and 'Easter Song', other artists on the label included Reel Houze (a collaboration between Mello and DJ D), Jose Padilla and Maria Naylor. By 1996, and riding on a crest of acclaim, Other Records had become financially viable for the first time, proving once again that independent labels remain the touchstone for developments in the UK dance scene.

● ALBUMS: various artists *Other* (Other 1995)★★★.

Other Two

The most purely dance-orientated project of the three major **New Order** spin-offs, the Other Two features arguably the least attention-seeking members of the Manchester quartet: Stephen Morris (b. 28 October 1957, Macclesfield, Cheshire, England) and Gillian Gilbert (b. 27 January 1961, Manchester, England). Recording at their own studio in rural Macclesfield, they debuted on the charts with the number 41-peaking 'Tasty Fish' in 1991. The follow-up, 'Selfish', came two years later, and featured fashionable remixes by both **Moby** and **Farley And Heller**. The Other Two also tampered with the work of other artists, as well as earning several credits for television and soundtrack motifs.

● ALBUMS: *The Other Two & You* (London 1993)★★★.

Otis Blue - Otis Redding

The man who bought classic soul music to the white masses at the Monterey Pop Festival died later that year, just as he was really gearing up for a creative burst that included 'Dock Of The Bay'. This is the finest of many classic Otis albums in the soul genre and an automatic recommendation for anyone's playlist. Redding could make you dance and scream and the next minute have you crying yourself to sleep, such was his wide emotional range. Compare the power of 'Respect' and 'Shake' to the passion of 'I've Been Loving You Too Long' and 'My Girl'. Untouchable.

● Tracks: *Ole Man Trouble; Respect; Change Gonna Come; Down In The Valley; I've Been Loving You Too Long; Shake; My Girl; Wonderful World; Rock Me Baby; Satisfaction; You Don't Miss Your Water.*

● First released 1966

● UK peak chart position: 6

● USA peak chart position: 75

Otis Redding Live In Europe - Otis Redding

Otis Redding was adored in Europe long before he became an international star. The Essex mods held him in high esteem, and that reverence spread early on to Germany and Holland. The wonderful Stax tour of

1967 will remain in the hearts of everyone who was lucky enough to have seen it. The cream of the 60s soul movement came and played on our doorsteps. This is living proof of what it was like - Otis shook, he moaned, he cried, he sang his soul out and yet managed not to split his blue mohair suit. This is a sweaty album worth the price alone for the emotional version of 'Try A Little Tenderness'.

- Tracks: *Respect; I Can't Turn You Loose; I've Been Loving You Too Long; My Girl; Shake; (I Can't Get No) Satisfation; Fa-Fa-Fa-Fa-Fa (Sad Song); These Arms Of Mine; Day Tripper; Try A Little Tenderness.*
- First released 1967
- UK peak chart position: 14
- USA peak chart position: 32

Otis, Johnny

b. 28 December 1921, Vallejo, California, USA. Born into a family of Greek immigrants, Otis was raised in a largely black neighbourhood where he thoroughly absorbed the prevailing culture and lifestyle. He began playing drums in his mid-teens and worked for a time with some of the locally based jazz bands, including, in 1941, Lloyd Hunter's orchestra. In 1943 he gained his first name-band experience when he joined **Harlan Leonard** for a short spell. Some sources suggest that, during the difficult days when the draft was pulling musicians out of bands all across the USA, Otis then replaced another ex-Leonard drummer, **Jesse Price**, in the **Stan Kenton** band. In the mid-40s Otis also recorded with several jazz groups, including **Illinois Jacquet**'s all-star band and a septet led by **Lester Young**, which also featured **Howard McGhee** and **Willie Smith**. In 1945 Otis formed his own big band in Los Angeles. In an early edition assembled for a recording session, he leaned strongly towards a blues-based jazz repertoire and hired such musicians as Eli Robinson, **Paul Quinichette**, **Teddy Buckner**, **Bill Doggett**, **Curtis Counce** and singer **Jimmy Rushing**. This particular date produced a major success in 'Harlem Nocturne'. He also led a small band, including McGhee and **Teddy Edwards**, on a record date backing **Wynonie Harris**. However, Otis was aware of audience interest in R&B and began to angle his repertoire accordingly. Alert to the possibilities of the music and with a keen ear for new talent, he quickly became one of the leading figures in the R&B boom of the late 40s and early 50s. Otis also enjoyed credit for writing several songs, although, in some cases, this was an area fraught with confusion and litigation. Among his songs was 'Every Beat Of My Heart', which was a minor hit for **Jackie Wilson** in 1951 and a massive hit a decade later for **Gladys Knight**. Otis was instrumental in the discovery of **Etta James** and **Willie Mae 'Big Mama' Thornton**. A highly complex case of song co-authorship came to light with 'Hound Dog', which was recorded by Thornton. Otis, who had set up the date, was listed first as composer, then as co-composer with its originators, **Leiber And Stoller**. After the song was turned into a multi-million dollar hit by **Elvis Presley**, other names appeared on the credits and the lawyers stepped in. Otis had a hit record in the UK with an updated version of 'Ma, He's Making Eyes At Me' in 1957. During the 50s Otis broadcast daily in the USA as a radio disc jockey, and had a weekly television show with his band and also formed several recording companies, all of which helped to make him a widely recognized force in west coast R&B. During the 60s and 70s, Otis continued to appear on radio and television, touring with his well-packaged R&B-based show. His son, Johnny 'Shuggie' Otis Jnr., appeared with the show and at the age of 13 had a hit with 'Country Girl'. In addition to his busy musical career, Otis also found time to write a book, *Listen To The Lambs*, written in the aftermath of the Watts riots of the late 60s.

- ALBUMS: *Mel Williams And Johnny Otis* (1955)★★★, *Rock 'N' Roll Parade, Volume 1* (Dig 1957)★★★, *The Johnny Otis Show* (Capitol 1958)★★★★, *Cold Shot* (Kent 1968)★★★★, *Cuttin' Up* (Epic 1970)★★, *Live At Monterey* (Epic 1971)★★, *The New Johnny Otis Show* (Alligator 1981)★★, *Spirit Of The Black Territory Bands* (1993)★★.
- COMPILATIONS: *The Original Johnny Otis Show* (Savoy1985)★★★★, *The Capitol Years* (Capitol 1989)★★★★, *The Greatest Johnny Otis Show* (Ace 1998)★★★.
- FURTHER READING: *Upside Your Head! Rhythm And Blues On Central Avenue*, Johnny Otis.

Otis, Shuggie

b. John Otis Jnr., 30 November 1953, Los Angeles, California, USA. A precociously talented guitarist, Otis was encouraged by his bandleader father, **Johnny Otis**, who had him playing bass and lead guitar onstage in his early teens. Johnny Otis featured him on his 1969 Kent album, *Cold Shot*, and through that **Al Kooper** espoused his cause and recorded his debut album for **Columbia**. Father and son then both signed to Epic, and Shuggie appeared on his father's albums, *Cuttin' Up* and *The Johnny Otis Show Live At Monterey!*, as well as doing session work for **Sugarcane Harris** and playing bass on one track on **Frank Zappa**'s *Hot Rats*. Three further solo albums of indifferent quality were issued before Otis retired at the grand old age of 22. In the years that followed, he continued to do session work for his father but drug problems hampered his efforts at reviving his own career. An album recorded for Big Bear in 1991, *At The Blues Summit*, remains unissued.

- ALBUMS: *Kooper Session: Al Kooper Introduces Shuggie Otis* (Columbia 1969)★★★, *Here Comes Shuggie Otis* (Epic 1970)★★, *Freedom Flight* (Epic 1971)★★, *Inspiration Information* (Epic 1975)★★, *Omaha Bar-B-Q* (Epic 1976)★★, *Shuggie's Boogie: Shuggie Otis Plays The Blues* (Epic/Legacy 1994)★★★.

Ottawan

This European disco duo consisted of Annette (b. 1960, Guadeloupe Islands, West Indies) and Patrick (b. 1956, Guadeloupe Islands, West Indies). Patrick moved to

Paris in 1966 and Annette in 1976. He was already a star in France when they met and formed Ottawan. 'D.I.S.C.O.' was a hit on the continent in 1979 and was requested by returning holiday makers who helped make it a UK hit in 1980. Only the combined efforts of the **Police** ('Don't Stand So Close To Me') and **Barbra Streisand** ('Woman In Love') managed to hold Ottawan at number 2 for three weeks. The follow-ups, all in a very similar vein, were 'You're OK', 'Hands Up (Give Me Your Heart)' (which reached number 3), and 'Help, Get Me Some Help!'. By this time their audience was growing tired of their material, and Ottawan disbanded.

● ALBUMS: *Ottawan* (Carrere 1980)★.

● COMPILATIONS: *Ottawan's Greatest Hits* (Carrere 1981)★, *The Very Best Of Ottawan* (Carrere 1993)★.

Otway, John

b. 2 October, 1952, Aylesbury, Buckinghamshire, England. The enigmatic, madcap John Otway first came to prominence in the early 70s with his guitar- and fiddle-playing partner, Wild Willie Barrett. Otway's animated performances and unusual vocal style caught the attention of **Pete Townshend**, who produced the duo's first two Track label singles, 'Murder Man' and 'Louisa On A Horse'. Extensive gigging, highlighted by crazed and highly entertaining stage perfomrances, won Otway and Barrett a loyal collegiate following and finally a minor hit with 'Really Free' in 1977. Its b-side, 'Beware Of The Flowers ('Cause I'm Sure They're Going To Get You Yeh)', was equally appealing and eccentric, and augured well for further hits. Although Otway (with and without Barrett) soldiered on with syllable-stretching versions of **Tom Jones**'s 'Green Green Grass Of Home' and quirky, novelty work-outs such as 'Headbutts', he strangely remains a 70s curio, still locked into the UK college/club circuit. *Premature Adulation* was Otway's first original album in 12 years, but there was little change evident in his warped gallows humour.

● ALBUMS: with Wild Willy Barrett *John Otway & Wild Willie Barrett* (Polydor 1977)★★★, with Barrett *Deep And Meaningless* (Polydor 1978)★★★, *Where Did I Go Right?* (Polydor 1979)★★★, with Barrett *Way & Bar* (Polydor 1980)★★, with Barrett *I Did It Otway* (Stiff Canada 1981)★★★, *All Balls & No Willy* (Empire 1982)★★, with Barrett *The Wimp And The Wild* (1989)★★, *Under The Covers And Over The Top* (Otway Records 1992)★★, *Live!* (Amazing Feet 1994)★★★, *Premature Adulation* (Amazing Feet 1995)★★★.

● COMPILATIONS: with Barrett *Gone With The Bin Or The Best Of Otway & Barrett* (Polydor 1981)★★★, *John Otway's Greatest Hits* (Strike Back 1986)★★★, *Cor Baby That's Really Me!* (Strike Back 1990)★★★★.

● VIDEOS: *John Otway And Wild Willie Barrett* (ReVision 1990).

● FURTHER READING: *Cor Baby That's Really Me*, John Otway.

Ougenweide

A punchy German electric folk band, who wrote in their national folk style and adapted Bohemian drinking songs and ancient harmonies in a series of very successful, endemic records.

● ALBUMS: *Eulenspigel* (1976)★★★.

Oui 3

Oui 3 are Blair Booth (b. California, USA, vocals, programming), Phillip Erb (b. Switzerland, keyboards) and Trevor Miles (lyrics, rapping). In addition, their debut album featured the formidable rhythmic skills of Youth (**Killing Joke**, **Brilliant**, etc.), **Jah Wobble**, **Galliano** and the **Brand New Heavies**. It revealed an obvious debt to **PM Dawn**, with a flat, distinctively English rapping style. Booth was once a sidekick of Terry Hall of the **Specials/Fun Boy 3** (as part of Terry, Blair and Anouschka), while Erb worked alongside Billy MacKenzie (ex-**Associates**). Together they met unknown rapper Miles, who shared their interest in **George Clinton** and **Lee Scratch Perry**. Their speciality then, was a witty mix of vocals and raps, with clever observations on a series of tightly wound scenarios. 'Break From The Old Routine', for example, depicted a collapsing relationship: 'We ain't gelling these days - we're congealing'. They returned to their reggae roots with the 45 'Arms Of Solitude', which featured of all things, an **Augustus Pablo** mix.

● ALBUMS: *Oui Love You* (MCA 1993)★★★.

Our Daughters Wedding

This New York, USA electronic trio comprised Keith Silva (vocal), Layne Rico (synthesizers, vocal) and Scott (keyboards). After extensive gigging, they relocated to the UK and signed to **EMI**. In the summer of 1981, they broached the UK Top 40 with the catchy 'Lawnchairs'. The follow-up EP, *The Digital Cowboy*, gained considerable press but proved less commercial. Despite a strong record company investment, the trio lost ground and their sole album was followed by their demise.

● ALBUMS: *Moving Windows* (EMI 1982)★★★.

Our Kid

This school-aged Liverpool based quartet were Kevin Rown (b. 1964), Brian Farrell (b. 1963), Terry McCreight (b. 1961) and Terry Beccino (b. 1961). The well choreographed and groomed young vocal group were winners on UK television's top talent show *New Faces* and were quickly signed up by **Polydor Records**. Their first single 'You Just Might See Me Cry' in 1976, which was penned by the hit team of **Roger Greenaway** and Barry Mason, shot to the runner-up position on the UK chart. The future looked very bright for the polished and youthful foursome. However, the local educational authorities intervened and, because of their age, banned them from various television and live appearances. They had two more singles on Polydor but when neither charted they returned to their studies.

● ALBUMS: *Our Kid* (1975)★★.

Our Lady Peace

Comprising Raine Maida (vocals), Mike Turner (guitar), Chris Eacrett (bass) and Jeremy Taggart (drums), Our Lady Peace were formed in Toronto, Canada, in 1994. The unusual, eclectic nature of the band's music is as much a result of their varied experiences as their musical influences. Maida (b. *c.*1972, Canada) is a former criminology student at the University of Toronto, while Turner (b. *c.*1965, Canada), an English graduate, grew up in England during the punk explosion. Eacrett (b. *c.*1971, Canada) was studying marketing when he made initial contact with Maida and Turner. The youngest member of the group is drummer Taggart (b. *c.*1977, Canada). Accommodatingly, Our Lady Peace waited until he had finished high-school studies before entering the studio. After meeting local producer Arnold Lanni they set about recording their first demos, which immediately attracted the attention of Sony Music Canada. The group's debut album, *Naveed*, took its title from 'the ancient Middle Eastern name for bearer of good news'. As Maida elaborated: 'We took the concept of Naveed and placed it into the dark optimism of our music. Naveed is a constant quest to obtain knowledge, possessed with the desire to grow mentally and spiritually.' The songwriting, which was undertaken before their stage debut, evolved out of a communal musical approach, with Maida supplying lyrics. Although there are strong influences of **Nirvana** and **Dinosaur Jr**, the strength of their material is likely to see them through.

● ALBUMS: *Naveed* (Sony Canada/Epic 1995)★★★★, *Clumsy* (Columbia 1997)★★★.

Our Man In Paris - Dexter Gordon

One of the most successful of Blue Note's 'blue' period and an album that remains his finest work. Although his tenor sax occasionally grates, this is a brilliant example of late bebop. Supported by Bud Powell (piano), Kenny Clarke (drums) and Pierre Michelot (bass), the simple quartet sound coolly in control. 'Willow Weep For Me' is played with great beauty and 'A Night in Tunisia' is yet another well-crafted version. The bonus of 'Our Love Is Here To Stay' and 'Like Someone In Love' (from Powell's Alternate Takes) on the CD reissue puts this album in the first division.

● Tracks: *Scrapple From The Apple; Willow Weep For Me; Stairway To The Stairs; A Night In Tunisia; Our Love Is Here To Stay; Like Someone In Love; Broadway.*

● First released 1963

● UK peak chart position: did not chart

● USA peak chart position: did not chart

Our Miss Gibbs

Another vehicle for the vivacious actress and singer Gertie Millar, with music written for her by her husband, Lionel Monkton, in collaboration with Ivan Caryll. *Our Miss Gibbs* opened at the Gaiety Theatre in London on 23 January 1909, and dwelt, like so many similar productions of the time, on the life and loves of the common shop girl. This time the shop is in the county of Yorkshire, England, and sells flowers. Mary Gibbs (Gertie Miller) loves bank clerk Harry Lancaster (J. Edward Fraser), and the romance is going swimmingly until she discovers he is really the well-heeled Lord Eynsford, who has made certain commitments, marriage-wise, to Lady Elizabeth Thanet (Julia James). Wanting to be alone, she dashes off to the 1908 Franco-British Exhibition at London's White City Stadium (capacity 70,000), and emerges to accept the good Lord's apology and nuptial proposal. Most of the songs were written by Monkton or Caryll with lyricists Adrian Ross and Percy Greenbank, but the popular 'Yip-I-Addy-I-Ay', which was sung in the show by George Grossmith Jnr. (as the Hon. Hughie Pierrepoint), was the work of Grossmith Jnr. himself, with Will Cobb and John Flynn. The bulk of the score consisted of 'My Yorkshire Lassie', 'Not That Sort Of Person', 'Yorkshire', 'Mary', 'Hats', 'Country Cousins', 'White City', and 'Our Farm'. The song that created quite a stir, and endured, was the charming 'Moonstruck', which was introduced by Gertie Millar, dressed as a Pierrot, in a party scene. *Our Miss Gibbs* had - for those days - a prodigious run of 636 performances, but, understandably, given its subject matter and setting, flopped in New York, even with Pauline Chase as Mary, and some interpolated songs from **Jerome Kern**.

Our Tribe

Our Tribe is essentially Rob Dougan and Rollo Armstrong. They first met when Armstrong travelled to Australia with his friend Will Mount (later to become **Gloworm**) after finishing university, where he studied gynaecology. He met Dougan, who was then training to be an actor in Australia, signing a deal together for the rooArt label (nothing was released). On his return to England Rollo became a successful producer in his own right, and when Dougan emigrated they teamed up again. Their debut release for **ffrr**, 'I Believe In You', became a number 1 in the dance lists in the early 90s. Mel Medalie of **Champion** soon came along with the offer of both recording opportunities and their own subsidiary label (Cheeky). It was this that housed the duo's 'Understand This Groove' (as Franke), Gloworm's 'I Lift My Cup' and the OT Quartet's 'Hold That Sucker Down', a Top 10 hit. Our Tribe went on to remix for U2 ('Numb'), **Pet Shop Boys** ('Can You Forgive Her', 'Absolutely Fabulous'), **M People** ('How Can I Love U More?'), **Wonderstuff** ('Full Of Life'), Shola ('Love, Respect & Happiness'), **Raze** ('Break 4 Love') and **Gabrielle** ('Dreams'). The duo were also behind the writing and production of Kristine W's 'Feel What You Want' and Our Tribe, featuring Sabrina Johnston's 'What Hope Have I?'.

Out Cold Cops

This gang of law enforcement toughs caused the Detroit Police Department to launch an internal enquiry when it was discovered that the crew was made up of their officers. After peforming on television's the *Jerry Springer Show*, they released an album, *Diary Of A Killer*, which recounted the joys of brutalizing prisoners and criminals, thereby presenting their employers with a PR nightmare.

- ALBUMS: *Diary Of A Killer* (1994)★★.

Out Of My Hair

Effectively a vehicle for lead singer and guitarist 'Comfort' (b. Simon Eugene, *c.*1970), so much so that he sacked the rest of the original line-up when they objected to his controlling influence, Out Of My Hair additionally comprises Sean Elliot (guitar), Kenny Rumbles (drums) and Jon George (bass). Formed in London, England, and signed to **RCA Records**, the sound was one of glamorous indie guitar pop, with Comfort offering a **Rolling Stones**/**Jimi Hendrix**-styled vocal performance at its heart. However, he and the band remained suspicious of the 'retro' tag that had dogged more mainstream artists such as **Lenny Kravitz**: 'I'm not into all that hippie shit. I was watching **Woodstock** the other day and it just made me think, Fuck Off!'. Despite this, the group's debut single, 'In The Groove Again', had an obvious 60s, neo-acid rock feel. The follow-up, 'Heart's Desire', was less restrained and more sprawling, but still in the classic pop tradition - or, as Comfort prefers to call it, 'psychedelic bubblegum folk'.

- ALBUMS: *Drop The Roof* (BMG 1996)★★★.

Out Of The Blue

'More like into the red', wrote one critic, after attending the opening night of this musical drama on 23 November 1994 at the Shaftesbury Theatre in London. Another scribe remarked on 'the wild courage it takes to create a West End musical in which America's atomic bombing of Nagasaki in 1945, and a terminal case of radiation sickness are the catalysts for catastrophe.' The brave (or foolhardy) person who conceived this epic and wrote the sung-through score, was Tokura Shun-Ichi, one of Japan's leading composers of contemporary music. Paul Sand, the British rock musician-turned composer, lyricist, and director, was responsible for the libretto. His story concerns Father Marshall (James Graeme), a Boston Roman Catholic priest, whose wartime memories comes flooding back to him when he receives a request from the Japanese Dr. Akizuki (Michael McCarthy) to speak at his Boston church on the 25th anniversary commemoration of the dropping of the bomb on Nagasaki. As a young American GI in Japan after the war, Marshall (Greg Ellis) had married a local girl, Hideko (Meredith Braun), who died of radiation sickness. After he returned to the USA, Marshall received a letter from her fanatically nationalistic brother, Hayashi (Simon Burke/David Burt), telling him that their daughter, Hana (Paulette Ivory), had also died. However, during his visit to Boston, Akiszuki reveals that Hana did not perish, but is alive and working in his hospital in Nagasaki. In the second act, father and daughter are finally reunited at the Nagasaki Peace Park. Accompanying this worthy and well-meaning, if often sententious, tale with its inevitable reliance of flashbacks between the 40s, early 50s and 1970, was a score 'which mixed the styles of East and West, and combined frenzied percussion and whispering synthesisers with fragments of haunting melody', sung by some of the most beautiful voices in London. No individual song titles were listed in the programme. Ironically, set and costume designer Terry Parsons's dramatically angular stage, and chorus of hooded, visored, samurai-like figures, gave the David Gilmore production a kind of space-age look. John Combe was the choreographer. Lighting designer Mark Henderson won a **Laurence Olivier Award** for his work on this show and others during the year.

As with the other current oriental-type musical, ***Miss Saigon***, some critics recognized echoes of Puccini's *Madame Butterfly* in *Out Of The Blue*. That may well be true, but the similarity ended there. For, when the latter closed on 10 December after a run of less than three weeks, *Miss Saigon* was in the process of overtaking ***My Fair Lady*** to become the longest-running musical in the history of the Theatre Royal Drury Lane.

Out Of The Blue - Electric Light Orchestra

Leader **Jeff Lynne** took his Lennon/Beatles sound to the extreme by releasing a double album of Beatlesque pop. Hit after hit followed and it is arguable that radio overplay made us sick of the sound of ELO and their subsequent fall from credibility. However, this would be unfair since Lynne is a master songwriter and this album is crammed full of great melodies and 'interesting twiddly bits'. Rather than recall the flogged hits, let us recall other corkers; 'Jungle', 'Standing In The Rain' and 'Birmingham Blues'. Who will own up to building the impossible cardboard cut-out space ship that came with the original, and how many still exist?

- Tracks: *Turn To Stone; It's Over; Sweet Talkin' Woman; Across The Border; Night In The City; Starlight; Jungle; Believe Me Now; Steppin' Out; Standing In The Rain; Summer And Lightning; Mr. Blue Sky; Sweet Is The Night; The Whale; Wild West Hero; Birmingham Blues.*
- First released 1977
- UK peak chart position: 4
- USA peak chart position: 4

Out Of The Cool - Gil Evans

A much admired and loved man, of all the many brilliant orchestration projects this was his finest in his own right. He teases us with the opening of 'La Nevada' until the gorgeous repeated four-bar riff finally bursts on our ears with orgasmic delight. There are wonderful brass solos from John Coles, Tony Studd and Budd Johnson and a bass showcase for Ron Carter. As the opening track peters out after 15 minutes the listener enjoys the smug realization that there are a further four outstanding pieces to come. Too much of Evans's fame came through **Miles Davis** and **Jimi Hendrix**.

- Tracks: *La Nevada; Where Flamingoes Fly; Bilbao Song; Stratusphunk; Sunken Treasure.*
- First released 1960
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Out Of Time - R.E.M.

R.E.M. are the most successful band of recent years, and their stream of acclaimed albums illustrates their importance as America's greatest post-Springsteen export. Michael Stipe's thinking person's lyrics are almost buried by the band's Byrdslike arrangements of the notable 'Radio Song' and 'Shiny Happy People'. There are those that have criticized R.E.M. for stepping out of a parochial indie scene, but their impact in the 90s was as welcome as the **Sex Pistols** were in the 70s. Their catalogue is destined to endure as critics reluctantly accept their considerable importance in the history of rock. They will continue to make albums as good as this.

- Tracks: *Radio Song; Losing My Religion; Low; Near Wild Heaven; Endgame; Shiny Happy People; Belong; Half A World Away; Texarkana; Country Feedback; Me In Honey.*
- First released 1991
- UK peak chart position: 1
- USA peak chart position: 1

Out To Lunch! - Eric Dolphy

Although a difficult album for those not seeped in jazz, it is still regarded as a milestone of recorded jazz. Featuring Freddie Hubbard (trumpet), Bobby Hutcherson (vibes), Tony Williams (drums) and Richard Davis (bass), this recording shows a unit hell-bent on pushing forward the perimeters of jazz, with extraordinary success. Dolphy's various saxophones, flute and chilling bass clarinet are literally all over the place without ever detracting from the quite outstanding performances from his supporting musicians. Although it won't be played as often as *Kind Of Blue* your collection would be all the poorer without it.

- Tracks: *Hat And Beard; Something Sweet, Something Tender; Gazzelloni; Out To Lunch; Straight Up And Down.*
- First released 1964
- UK peak chart position: did not chart
- USA peak chart position: did not chart

Outcaste Records

This label was set up in May 1994 by Shabs Jobanputra to promote new Asian music in the UK. Among its releases are **Nitin Sawhney**'s two albums *Migration* (1995) and *Displacing The Priest* (1996), **Shri**'s *Drum The Bass* (1997) and **Badmarsh** And Shri's *Dancing Drums* (1998). Their first compilation, *Untouchable Outcaste Beats* (1997), included tracks by a number of these and other contemporary artists working in this area, as well as material by fusionists from the 60s and 70s such as Shankar, **Wolfgang Dauner** and the Dave Pyke Set. Outcaste have also run successful club nights in London at the End and Notting Hill Arts Club, which, as well as featuring DJs, present live music, rappers, traditional dancing, poetry and films. Although some of their music blends British dance styles with traditional Asian music in the same vein as much of the so-called Asian Underground, the label's artists, notably Nitin Sawhney and Shri, have a much broader scope that combines all kinds of sounds bound together by the Asian theme. In 1997 the label signed a distribution agreement with the American hip-hop label **Tommy Boy Records**.

Outcasts

At one time the premier punk band in Northern Ireland, the Outcasts' line-up revolved around the three Cowan brothers; Greg (b. *c.*1961; bass, vocals), Martin (b. *c.*1955; guitar) and Colin (b. *c.*1957, d. 1984; drums). This was the nucleus, though Gordon Blair had temporarily replaced Greg when he was injured in a car crash. The line-up was completed by 'Getty' (b. Colin Getgood, *c.*1960; guitar) and Raymond Falls (b. *c.*1965; additional drums). An impressive early single, 'Magnum Force', earned them the support of BBC disc jockey **John Peel**. They went on to release a solid debut album, characterized by the heavy rhythms produced by the twin drummers. However, before the release of *Seven Deadly Sins*, Colin Cowan was killed in a car crash.

- ALBUMS: *Blood And Thunder* (Abstract 1983)★★★, *Seven Deadly Sins* (New Rose 1984)★★★.

Outer Rhythm Records

A subsidiary of the UK label **Rhythm King Records**, Outer Rhythm was established in 1989 to license hot 'outside' products. Early releases on the label included **Leftfield**'s single 'Not Forgotten' (1990) released before that band had become a duo. They also scored with material under license from **R&S Records** including Digital Excitation's 1992 trance hit, 'Pure Pleasure'. They imported heavily from Detroit, notably Random Noise Generation's 'Falling In Dub' in early 1992, which had originally been housed on **430 West Records** and Germany's Hithouse stable. The label closed in June 1992 owing to 'changing forces in the market place'.

Outfield

A trio of Tony Lewis (vocals), John Spinks (guitar) and Alan Jackman (drums), Outfield formed in the East End of London, England, in the mid-80s. However, all of their success would come in the USA. Signed to **Columbia Records**, they recorded the bland but proficient pop rock debut *Play Deep* in 1986, which included the successful radio single 'Your Love'. As a result the album rose to number 9 in ***Billboard***'s US charts and achieved double platinum sales. A second collection, *Bangin'*, was released a year later and reached the US Top 20 and went gold. However, afterwards the group's career hit a downward spiral. The group followed their Columbia Records' boss to MCA Records in 1990 but the move failed to revive their flagging career. Jackman later played with **After Hours**.

- ALBUMS: *Play Deep* (Columbia 1986)★★★, *Bangin'* (Columbia 1987)★★★★.

Outhere Brothers

This dance outfit from Chicago, Illinois, USA, consist of the singer and lyricist Malik and the producer Hula. Malik previously wrote the lyrics to **Jazzy Jeff** And The Fresh Prince's worldwide hit, 'Boom Boom Shake The Room'. He had also been a member of another dance group, Lidell Townsell And M.T.F., who had a Top 20 US hit with 'Nu Nu'. He agreed to work with Hula through a mutual Jazzy Jeff connection. Hula produced the rapper/DJ team's Grammy award-winning platinum single, 'Summertime'. They were originally joined by two other members, who promptly disappeared on their first trip to Europe. As the Outhere Brothers they enjoyed considerable success first with 'Pass The Toilet Paper' then two UK number 1 singles, 'Don't Stop (Wiggle Wiggle)' and 'Boom Boom Boom'. The latter stayed at the top of the charts for several weeks in 1995, and featured a memorable video of the two Chicago Bulls fans playing basketball. Both singles were big sellers in Europe, despite a near absence of mainstream radio play due to their risqué lyrical contents. In April 1995 the duo were investigated by New Scotland Yard following a justified complaint from a Bradford mother that the album, purchased by her 10-year-old daughter, was obscene, especially deliberately provocative titles such as 'I'll Lick Your Pussy' and 'Fuck U In The Ass'. At the same time further complaints were received about the lyrics of a bonus track on their irritating number 1 hit, 'Don't Stop (Wiggle Wiggle)'. In September 1995 another single, 'La La La Hey Hey', appeared in the UK charts. The repetitive nature of their work would indicate a short commercial life and thousands of parents will breathe a sigh of relief.

- ALBUMS: *1 Polish 2 Biscuits And A Fish Sandwich* (Eternal/WEA 1995)★★, *The Party Album* (WEA 1996)★★.

Outkast

Atlanta, Georgia duo comprising Andre 'Dre' Benjamin and Antoine 'Big Boi' Patton, who broke big with 'Player's Ball' - produced by **TLC** backroom gang **Organized Noise**. It comprised tales of the streets of their local East Point and Decateur neighbourhoods. Sadly songs like 'Get Up And Get Out' introduced wholly regrettable lines like 'I learned the difference between a bitch and a lady, but I treated them all like ho's'. They were signed to **LA & Babyface**'s LaFace imprint. 'Elevators (Me & You)' became a major rap chart success in July 1996, as did the following album *ATLiens*.

- ALBUMS: *Southerplayalisticadillacmuzik* (LaFace 1994)★★★, *ATLiens*)LaFace 1996)★★★.

Outlandos D'Amour - The Police

It is hard to imagine, after the sophistication of *Synchronicity* and Sting's excellent solo work, together with the new age/prog direction that Summers has taken, that the **Police** debut is a bit punky. This writer saw one of their first gigs supporting hippie darlings Spirit. They were energetic and raw but when they played 'So Lonely', 'Next To You' and 'Roxanne', you realized the potential of something really special. This album is underproduced and raw but it retains a quality that cannot be quantified. These are the real inventors of white reggae-flavoured punk pop. Derivative but innovative.

- Tracks: *Next To You; So Lonely; Roxanne; Hole In My Life; Peanuts; Can't Stand Losing You; Truth Hits Everybody; Born In The 50s; Be My Girl - Sally; Masoko Tanga.*
- First released 1979
- UK peak chart position: 6
- USA peak chart position: 23

Outlaw Posse

UK duo of the early 90s comprising DJ K Gee and rapper Bello, originally titled Brothers Like Outlaw, who saw the potential of their debut album neutered by a long-delayed release schedule. Disillusioned, it was some small time before the release of their next record, the 'Party Time' 45, which included a sample of the **Cookie Crew**'s 'Born This Way'. Here they worked with a singer (Alison Evelyn) and live percussion. Although some accused them of jumping the jazz-rap bandwagon, they had actually prefaced their interest in such things as long ago as their 1989 debut single, 'Original Dope', which sampled **Donald Byrd**. Bello rapped memorably on the **KLF**'s 'What Time Is Love', and also produced tracks for Upfront, while Karl has remixed for numerous artists inlcuding **Queen Latifah**, **Mica Paris**, **Young Disciples** and **Omar**. The group enlisted a live crew entitled Push, and gigged widely through Europe and Scandanavia during the 90s, eventually shortening their name to simply Outlaw. The group split shortly thereafter, Bello going on to record solo as Mister Bello. He also inaugurated his own label, Krazy Fly, to which he signed Upfront Ruddies, a crew he also manages.

- ALBUMS: *My Afro's On Fire* (Gee St 1990)★★★★.

Outlaws (UK)

Although officially formed in December 1960, the origins of this group date to the preceding May when Billy Grey (vocals), Billy Kuy (lead guitar), Reg Hawkins (rhythm guitar), Chas Hodges (bass) and Bobby Graham (drums) put together Billy Grey And The Stormers to play at Filey holiday camp. When Grey opted to leave music, the remaining four musicians stayed together as the Outlaws. In 1961 they were signed by producer **Joe Meek** who employed the group to support vocalist **Mike Berry**, notably on 'Don't You Think Its Time' and 'Tribute To Buddy Holly'. The Outlaws also recorded instrumentals, most of which were composed by Meek and revolved around cowboy themes. Two 1961 singles, 'Swingin' Low' and 'Ambush', reached the Top 50 of the UK charts, which in turn inspired the release of *Dream Of The West.* By 1962 only Hodges remained from the founding line-up and a reshaped Outlaws was completed by Roger Mingay (lead guitar, ex-Savages), Ken Lundgren (rhythm guitar) and Don Groom (drums). Three further singles, 'Valley Of The Sioux', Ku Pow' and 'Sioux Serande', followed before further changes in personnel. However, by September 1962 the Outlaws had a settled line-up of Hodges, Lundren, **Ritchie Blackmore** (lead guitar, ex-Savages) and Mick Underwood (drums). They remained a crucial part of Joe Meek's productions, appearing on sessions by **John Leyton, Heinz** and **Glenda Collins**, as well as numerous package tours. The Outlaws continued to record under their own name and the introduction of Blackmore brought more fire to their releases. 'Return Of The Outlaws', 'That Set The West Free' and 'Law And Order' are vibrant singles, but the rise of Merseybeat made Meek's work sound increasingly old-fashioned. The Outlaws' recording career ended with a vocal track, 'Keep A Knockin'', in 1964. Following this Blackmore left to join Heinz's Wild Boys, then **Neil Christian**'s Crusaders. He was replaced by Harvey Hinsley, but in June 1965 the Outlaws split up. Hodges joined **Cliff Bennett And The Rebel Rousers**, while Underwood joined the embryonic **Herd** before opting for **Episode Six.** Lundren emigrated to Canada and Hinsley eventually found a niche as a member of **Hot Chocolate.**

- ALBUMS: *Dream Of The West* (HMV 1961)★★.
- COMPILATIONS: *The Outlaws Ride Again (The Singles As And Bs)* (See For Miles 1990)★★★.

Outlaws (USA)

Formed in Tampa, Florida, USA in 1974, the Outlaws comprised Billy Jones (guitar), Henry Paul (guitar), Hugh Thomasson (guitar), Monty Yoho (drums) and Frank O'Keefe (bass) - who was superceded by Harvey Arnold in 1977. With Thomasson as main composer, they were respected by fans (if not critics) for a strong stage presentation and artistic consistency which hinged on an unreconstructed mixture of salient points from the **Eagles**, **Allman Brothers** and similarly guitar-dominated, denim-clad acts of the 70s. The first signing to **Arista**, their 1975 debut album - produced by **Paul A. Rothchild** - reached number 13 in ***Billboard***'s chart. The set included the riveting lengthy guitar battle 'Green Grass And High Tides', which was the highlight of the group's live act. Singles success with 'There Goes Another Love Song' and 'Lady In Waiting' (the title track of their second album) was followed by regular touring. A coast-to-coast tour in 1976 and further less publicized work on the road necessitated the hire of a second drummer, David Dix, who was heard on 1978's in-concert *Bring It Back Alive* - the first without Paul (replaced by Freddy Salem) whose resignation was followed in 1979 by those of Yoho and Arnold. In 1981 the band was on the edge of the US Top 20 with the title track of *Ghost Riders* - a revival of **Vaughn Monroe**'s much-covered ballad - but, when this proved their chart swansong, the outfit - with Thomasson the only remaining original member - disbanded shortly after *Les Hombres Malo.* Following modest success with two albums by the Henry Paul Band, its leader rejoined Thomasson in a re-formed Outlaws who issued *Soldiers Of Fortune* in 1986.

- ALBUMS: *The Outlaws* (Arista 1975)★★★★, *Lady In Waiting* (Arista 1976)★★★, *Hurry Sundown* (Arista 1977)★★, *Bring It Back Alive* (Arista 1978)★★★, *Playin' To Win* (Arista 1978)★★, *In The Eye Of The Storm* (Arista 1979)★★, *Ghost Riders* (Arista 1980)★★★, *Los Hombres Malo* (Arista 1982)★★, *Soldiers Of Fortune* (Pasha 1986)★★.
- COMPILATIONS: *Greatest Hits Of The Outlaws/High Tides Forever* (Arista 1982)★★★★, *On The Run Again* (Raw Power 1986)★★, *Best Of: Green Grass & High Tides* (Arista 1998)★★★★.

Outside

Namely one Matt Cooper (b. *c.*1973, England), who is widely recognized among club and genre cognoscenti as the most talented arrival on the jazz/funk scene in the last decade. Classically trained on the piano, he went on to a deal with **Dorado** Records that allowed him to install a new digital recording studio in his own North London abode. Their relationship began with the singles 'No Time For Change' and 'Big City', whose featured vocalists included Cleveland Watkiss, with a bass line from Gary Crosby, before collaborating with fellow Dorado interns **D*Note** and jazzmen like Steve Williamson and Ronnie Laws. A third single, 'Movin' On', was completed as a typically strong and energetic debut album was assembled in late 1993. Outside also comprise Patrice Blanchard (bass) and Byron Wallen (trumpet), plus various session musicians as the occasion demands.

- ALBUMS: *Almost In* (Dorado 1993)★★★, *Discoveries* (Dorado 1997)★★★.

Outside Edge

Formerly known as **Blackfoot Sue** and Liner, this UK band switched to the name Outside Edge in 1984 to pursue an AOR direction. Comprising Tom Farmer (vocals, bass), Eddie Golga (guitar), Pete Giles (keyboards) and Dave Farmer (drums), they signed to **Warner Brothers** and released a self-titled debut in 1985. This was Americanized melodic rock, but featured rough and ragged vocals from Farmer, in contrast to the musical stylization. *Running Hot* followed in 1986 and was produced by Terry Manning (of **ZZ Top** fame), but Outside Edge were still unable to break through on a commercial level. The Farmer brothers left in 1989 and the remaining duo recruited new members to become Little Wing.

- ALBUMS: *Outside Edge* (Warners 1985)★★★, *Running Hot* (10 1986)★★.

Outsiders

Based in Cleveland, Ohio, USA, the Outsiders was the brainchild of Tom King, a guitarist, composer and arranger. He was born in the city in 1944, and the group evolved from a duo he had formed with vocalist Sonny Geraci (b. 1948, Cleveland, Ohio, USA). Initially known as Tom King And The Starfires, the line-up was completed by Bill Bruno (b. 1946, Pittsburgh, Pennsylvania, USA; guitar), Met Madsen (b. Denmark; bass) and Rick Biagiola/Baker (b. 1949, Cleveland, Ohio, USA; drums). The Outsiders scored a million-selling single in 1966 with their debut release, 'Time Won't Let Me'. An infectious slice of classic American pop, it introduced a series of similarly excellent songs, which included the original version of 'Help Me Girl', later a hit for **Eric Burdon** And The **Animals** in 1966. Madsen was replaced by Ritchie D'Amato (b. 1949, Cleveland, Ohio, USA). By the following year the Outsiders' brand of unassuming pop was deemed anachronistic and their brief spell in the spotlight ended. Geraci subsequently fronted a new group, **Climax**, who attained a gold disc in 1971 with 'Precious And Few'.

● ALBUMS: *Time Won't Let Me* (Capitol 1966)★★★★, *The Outsiders Album #2* (Capitol 1966)★★★, *Happening Live!* (Capitol 1967)★★, *In* (capitol 1967)★★.

Ovans, Tom

b. Boston, Massachusetts, USA. After leaving high school, folk-singer, songwriter and harmonica player Ovans headed to the west coast and then New York. Living on friends' floors and in cheap hotel rooms, he was initially disillusioned by the fact that the Village coffee-house scene that birthed his hero **Bob Dylan** was dying on its feet. It was only when he moved to Nashville that he secured a recording contract, resulting in the release of *Industrial Days*. It prompted one reviewer to state that '. . . sometimes only a cliché will do, so - with apologies to all concerned - maybe Tom Ovans is the new Bob Dylan.'

● ALBUMS: *Industrial Days* (Nebula Sound 1995)★★★, *Nucelar Sky* (Demon 1996)★★★★, *Dead South* (Demon 1997)★★★.

Ovations

An R&B vocal group from Memphis, Tennessee, USA. The lead singer Louis Williams sounded very much like **Sam Cooke**, and the group built their career on a merger of the Sam Cooke sound with southern gospel harmonies. Recording for the Goldwax label, their first hit in 1965 was 'It's Wonderful To Be In Love' (number 22 R&B, number 61 pop). Although producing a score of southern hits, they had only one other national hit on Goldwax with 'Me And My Imagination' (number 40 R&B) in 1967. The original group soon broke up, and Williams formed a new Ovations group with three former members of Ollie And The Nightingales, Rochester Neal, Bill Davis and Quincy Billops Jnr. They reached the charts again with the **MGM**-subsidiary label Sounds Of Memphis. Reverting to the parent label, the group had its biggest hit in 1973 by fully exploiting Williams' ability to sound like Sam Cooke with a remake of the singer's 1962 hit, 'Having A Party' (number 7 R&B, number 56 pop). The group was sadly never able to reach the charts again and soon disbanded.

Overbea, Danny

b. 3 January 1926, Philadelphia, Pennsylvania, USA, d. 11 May 1994, Chicago, Illinois, USA. Guitarist and singer Overbea, who came out of the Chicago R&B scene, was one of the earliest pioneers of rock 'n' roll. He began his musical career in 1946 and first recorded in 1950 as a vocalist on an **Eddie Chamblee** track. Overbea joined **Chess Records** in 1952, producing his best-known songs, 'Train Train Train' (number 7 R&B) and '40 Cups Of Coffee', the following year. Both were essentially rock 'n' roll songs before the concept of 'rock 'n' roll' had even emerged. In the pop market, 'Train Train Train' was covered by **Buddy Morrow** and '40 Cups Of Coffee' by **Ella Mae Morse.** By 1955, when rock 'n' roll was making its breakthrough on the pop charts, **Bill Haley And His Comets** recorded '40 Cups Of Coffee', which, even though it did not chart, proved to be one of the group's better efforts. Famed disc jockey **Alan Freed** featured Overbea many times in his early rock 'n' roll revues in Ohio and New York; his acrobatic back-bend to the floor while playing the guitar behind his head was always a highlight of the shows. Overbea was also a talented ballad singer (in the mode of Billy **Eckstine**), having most success with 'You're Mine' (also recorded by the **Flamingos**) and 'A Toast To Lovers'. Overbea made his last records in 1959 and retired from the music business in 1976.

Overdose

First sighted contributing a track to the *Metal Massacre 9* compilation, Brazilian thrash band Overdose actually started their career alongside the better-known **Sepultura**, each band supplying one side to the *Brutal Devastation/Seculo XX* album in 1985. Afterwards, the fortunes of the two bands diverged, and it looked as though Overdose would become a mere footnote in the Sepultura story (Overdose vocalist B.Z., a graphic artist, also designed their logo). Claudio David (guitar), Sergio Cichovicz (guitar), Eddie Weber (bass), Andre Marcio (drums) and B.Z. kicked their heels while contractual problems were sorted out. They sustained themselves with a rigorous South American touring schedule that helped to define their bombastic and potent sound. They also recorded profusely. 1994's *Progress Of Decadence* was their sixth album, but was the first to be released in Europe, the group having previously sustained themselves with a staunch following in their native territory.

● ALBUMS: including *Progress Of Decadence* (Under One Flag 1994)★★★.

Overflash

Announcing his musical style as 'Cyberdeath', Overflash is the creation of Swedish-born 'musical deviant' Devo. Employing high-tech midi-computer technology in addition to his own screaming vocals, Overflash's musical output encompasses everything from baroque to techno and death metal. Calling on guitars, percussion instruments, strings, vocoder voice treatments and a wide variety of samples, his debut album was released on MNW Records in 1994 - though Overflash had originally been founded in 1986. Despite its eclecticism, *Threshold To Reality* was criticized for the artist's over-employment of pulp cyberpunk imagery that lacked lyrical dexterity.

● ALBUMS: *Threshold To Reality* (MNW 1994)★★.

Overkill

This thrash metal quartet was formed in New York, USA, in 1984 by vocalist Bobby 'Blitz' Ellsworth, guitarist Bobby Gustafson, bassist D.D. Vernie and drummer Sid Falck. Together they self-financed the recording of a mini-album. Desperately short of cash and exposure, they sold the rights to the small Azra label and made a net loss. They were soon picked up by Megaforce, however, and released their full debut album in 1985. *Feel The Fire* was a brutal speed-metal riff assault, but lacked the variation in light and shade to compete with groups such as **Metallica** and **Anthrax**. Three more albums followed a similar pattern, with *Under The Influence* raising their profile and generating comparisons to **Testament**. Following *The Years Of Decay*, Gustafson quit and was replaced by Rob Cannavino and Merritt Gant (ex-**Faith Or Fear**). Expanded to a quintet, the band recorded *Horrorscope*, their best work to date. Varying their approach, they only switched to hyperspeed at crucial moments, in order to maximize the impact. The album also featured an amazing version of **Edgar Winter**'s 'Frankenstein'. Their reputation has continued to grow, following successful support slots on **Helloween** and **Slayer** tours, and another excellent album in *I Hear Black*. *W.F.O.* was packed with strong songs such as 'Where It Hurts' and 'New High In Lows', but was released only in mainland Europe. In 1995, shortly after releasing a 10th anniversary live triple album, guitarists Cannavino and Gant both left the band. Gustafson later appeared as a member of Grip Inc, Cycle Sluts From Hell and Skrew.

● ALBUMS: *Overkill* mini-album (Azra 1984)★★★, *Feel The Fire* (Megaforce 1985)★★, *Taking Over* (Megaforce 1987)★★, *Under The Influence* (Megaforce 1988)★★★, *The Years Of Decay* (Megaforce 1989)★★★, *Horrorscope* (Megaforce 1991)★★★★, *I Hear Black* (Megaforce 1993)★★★, *W.F.O.* (Concrete 1994)★★★, *Wrecking Your Neck - Live* (Concrete/Edel 1995)★★, *The Killing Kind* (Concrete/Edel 1996)★★★.

Overlanders

This UK vocal trio - Paul Arnold (aka Paul Friswell), Laurie Mason and Peter Bartholemew - initially pursued a folk-based career, but scored a surprise, if minor, US hit in 1964 with their version of 'Yesterday's Gone'. Buoyed by the addition of Terry Widlake (bass) and David Walsh (drums), they enjoyed a UK number 1 the following year with an opportunistic version of the **Beatles**' 'Michelle', but the reshaped group was unable to shake off a somewhat anachronistic image. A strong follow-up to their chart-topper, 'My Life', unfortunately failed to chart. Arnold left for a solo career in 1966, but despite the arrival of Ian Griffiths, the Overlanders failed to reap reward from their early success.

● ALBUMS: *Michelle* (Pye 1966)★★★.

Overlord X

b. *c*.1968. Hackney, London, England. Overlord X is a Brit-rapper who first arrived on Music Of Life's *Hard As Hell* compilation. However, he made his name with the verve of two excellent albums for **Island** Records, which were particularly successful in Europe. Indeed, *X Versus The World* went platinum in France, making it the most popular hardcore hip-hop album in that territory. Although not immediately recognizable as hardcore in the musical sense, there remained a lyrical exactitude that defied compromise. The influence of **Public Enemy** and Chuck D, in particular, has always been self-evident, notably on cuts like 'Prologue 1990', which featured a sample of the former's 'Bring The Noise'. However, Overlord had little time for **NWA**'s ghetto-romanticism: 'Trying to say we're niggers, who the fuck are you? Coming from this brother with an attitude' ('You Can't Do It In London'). An alliance with ragga stars Midrange and Kandy on *X Versus The World* proved his diversity. He also produced their recordings as part of the **X-Posse**, and began work on his own film and a documentary about Hackney. Perhaps Overlord X's influence in the medium of television has had the greatest impact, however. Terry Jarvis, a well-known BBC producer, directed the promo clip, '14 Days In May', through which Janet Street Porter commissioned him to provide continuity links between sections of *Def II*. He subsequently became producer for that show for 18 months, before providing the title-song and music for sitcom *The Real McCoy*. However, a 1992 record deal with Jarvis was less successful. His imprint, Down To Jam, was financed by **Motown**, but its life span was truncated by financial considerations. Overlord X, no longer employing that name, regrouped in 1994 as part of Benz.

● ALBUMS: *Weapon Is My Lyric* (Mango Street 1988)★★★, *X Versus The World* (Mango Street 1990)★★★★.

Overstreet, Paul

b. 17 March 1955, Newton, Mississippi, USA. Overstreet moved to Nashville in 1973 and was married for a short time to **Dolly Parton**'s sister Frieda. It was not until 1982 that he made an impression as a songwriter. **George Jones** had a US country hit with 'Same Old Me' and Overstreet was able to 'buy a lot of booze and drugs and a new car'. The country hits continued with 'Diggin' Up Bones', 'On The Other Hand' and 'Forever And Ever, Amen', all for **Randy Travis**, and 'You're Still New To Me', a duet for **Marie Osmond** and **Paul Davis**. In 1985 and with the help of his new wife, Julie, Paul Overstreet decided to giving up drinking and drugs and devote his time to God and his family. This new lifestyle is reflected in many of his songs. He was part of the band **SKO** in 1986/7 and then had another US country number 1 with 'I Won't Take Less Than Your Love', which he performed with **Tanya Tucker** and Paul Davis. He wrote 'When You Say Nothing At All' (**Keith Whitley**), 'A Long Line Of Love' (**Michael Martin Murphey**) and 'Love Can Build A Bridge' (**Judds**) as well as having his own country hits with 'Seein' My Father In Me', 'Richest Man On Earth' and 'Daddy's Come Around', which was a number 1.

● ALBUMS: *Paul Overstreet* (RCA 1982)★★★, *Sowin' Love* (RCA 1989)★★★, *Heroes* (RCA 1991)★★★, *Love Is Strong* (RCA 1992)★★, *Time* (Scarlett Moon 1996)★★★.

● COMPILATIONS: *The Best Of Paul Overstreet* (RCA 1994)★★★★.

Overstreet, Tommy

b. Thomas Cary Overstreet, 10 September 1937, Oklahoma City, Oklahoma, USA. Overstreet grew up in Houston, the home-town of his uncle, the 30s pop singer **Gene Austin**, and learned to play the guitar at the age of 14. Here he first appeared on KTHT radio and in a local production of *Hit The Road*, but after completing high school, he moved to Abilene. During 1956-57, he studied radio and television production at the University of Texas and also featured on Slim Willett's local television show, at one time appearing as Terry Dean from Abilene. Between 1957 and 1964 (military service excepted), he toured with Gene Austin, after which he worked for a time as a songwriter with **Pat Boone**'s Cooga Music in Los Angeles. He recorded, without success, for Dunhill and eventually returned to Texas. In 1967, he moved to Nashville, where his University training saw him become manager of **Dot Records**' office. He also recorded for the label and after two minor hits, he had a Top 5 US country and minor pop hit with 'Gwen (Congratulations)'. This launched his career, and during the 70s, he registered 27 ***Billboard*** country chart hits. Although he never achieved a number 1, he did have Top 3 hits with 'Ann (Don't Go Runnin')', 'Heaven Is My Woman's Love' and '(Jeannie Marie) You Were A Lady'. Overstreet was never solely a country performer and with his band Nashville Express, he toured extensively both in the USA and Europe. He was at one time especially popular in Germany, where a recording of 'Heaven Is My Woman's Love', sung in German, was a hit. He appeared on most of the top US television programmes and made guest appearances on the *Grand Ole Opry* and *Hee-Haw*. He left Dot in 1979 and had six minor hits on **Elektra**, including 'What More Could A Man Need', but by the early 80s he was recording for minor labels. By this time, he had become a polished cabaret-style entertainer, far removed from any country roots; many may perhaps doubt that any ever really existed. He had a minor chart hit with 'Next To You' in 1986.

● ALBUMS: *Gwen (Congratulations)* (Dot 1971)★★★, *This Is Tommy Overstreet* (Dot 1972)★★★, *Heaven Is My Woman's Love* (Dot 1972)★★★, *My Friends Call Me T.O.* (Dot 1973)★★, *Woman Your Name Is My Song* (Dot 1974)★★, *I'm A Believer* (Dot 1975)★★★, *Live From The Silver Slipper* (Dot 1975★★★, *Turn On To Tommy Overstreet* (Dot 1976)★★★, *Vintage '77* (Dot 1977)★★, *Hangin' Around* (Dot 1977)★★★, *A Better Me (10th Anniversary Album)* (Dot 1978)★★★, *There'll Never Be Another First Time* (Dot 1978)★★★, *The Real Tommy Overstreet* (Dot 1979)★★★, *I'll Never Let You Down* (Elektra 1979)★★★, *I Can Hear Kentucky Calling* (Elektra 1980)★★, *Tommy Overstreet* (1982)★★, *Dream Maker* (1983)★★.

● COMPILATIONS: *Solid Gold Hits* (Bulldog 1988)★★★.

Oviedo, Papi

b. Gilberto Oviedo, 1934, Havana, Cuba. The son of Isaac Oviedo, the renowned songwriter and master of the tres (traditional Cuban guitar), Papi continued in the family tradition, playing the tres from an early age. He formed his first group, a trio with whom he busked on the streets of Havana, in 1949. He joined the group of Enrique Perez in 1954, and moved on to play with Conjunto Chocolate and then with the band of trumpeter Felix Chapatin. In 1981 Papi joined **Orquesta Reve**. He stayed with them for the next 14 years, recording extensively and touring around the world. He left Reve in 1995 to form his own group, Papi Oviedo Y Su Soneros, which featured an all-acoustic line-up of tres, guitar, trumpets, bass and percussion, and vocalists Maria Cristina Azcuy and Miguel Martinez Rajas. Both vocalists had previously sung with some of Cuba's leading groups. The group recorded their debut, *Encventro Entre Soneros*, in 1996 at ICAIC studios in Havana. Released a year later, the album provides a fine introduction to their traditional Cuban 'son' sound.

● ALBUMS: *Encventro Entre Soneros* (Tumi 1997)★★★★.

Owen, Jim

b. 21 April 1941, Robards, Kentucky, USA. When he was eight years old, Owen saw **Hank Williams** sing and from that time he became completely fascinated by the star and his music. After completing his education, he worked variously as a journalist and as a golf coach until 1969 when, with **Mel Tillis**'s help, he relocated to Nashville to work as a songwriter. Over the next few years, several artists had chart hits with his songs. These included 'Too Lonely Too Long' and 'One More Drink' (both Mel Tillis), 'Little Boy's Prayer' (**Porter Wagoner**), 'Sweet Baby On My Mind' (June Stearns), 'Southern Loving' and 'Broad Minded Man' (both **Jim Ed Brown**), 'The Telephone' (**Jerry Reed**) and arguably the best-known of all, 'Louisiana Woman, Mississippi Man' (**Conway Twitty** and **Loretta Lynn**). He never lost his obsession with Hank Williams and encouraged by his wife, who once dreamed that she saw Owen onstage at the ***Grand Ole Opry*** but that it was Williams' voice that she heard coming from him, he began to recreate his idol. He talked with people that had known or worked with Williams and practised his mannerisms and stage presentation. In 1976, he presented *Hank*, a one-hour PBS television special that won him an Emmy award for the best show of the year on public television. He then produced a 90-minute one-man live stage show, *An Evening With Hank Williams*, which had backing tracks provided by Hank's band, the Drifting Cowboys. He commenced touring extensively with the show and regularly drew audiences of thousands at countless venues. He also starred in the 1980 film *Hank Williams:The Man And His Music*, for which he received an Emmy nomination. In 1978, his Epic recording of 'Lovesick Blues', recorded with the Drifting Cowboys, was a minor chart hit and in the early 80s, he scored two more minor hits with 'Ten Anniversary Presents' and 'Hell Yes, I Cheated'. In 1985, he wrote and produced a 10-hour Hank Williams radio show which, on New Year's Day, was broadcast on various US stations as a tribute. Owen has also appeared as Williams for the noted *Legends In Concert* at the Imperial Palace, Las Vegas, and made many appearances on the *Opry*, including a special one on 1 January 1993, the 40th anniversary of Williams' death, which gained him a standing ovation. He continued to tour into the 90s, still writes songs and, at times, works as an auctioneer near his Henderson, Tennessee home. He is also noted for his collection of classic cars.

● ALBUMS: with the Drifting Cowboys *A Song For Us All - A Salute To Hank Williams* (Epic 1977)★★★, *Hank* (Sun 1982)★★.

● FILMS: *Hank Williams: The Man And His Music* (1980).

Owen, Mark

b. Mark Anthony Owen, 27 January 1974, England. Widely regarded as 'the pretty one' in **Take That**, the diminutive Mark Owen was the third of that group to launch a solo career in 1996, following **Gary Barlow** and Robbie Williams. Although his debut single, 'Child', was evidently intended to offer a bridge between Take That fans and a new audience, his debut solo album, *The Green Man*, was far more experimental in nature than anything issued by his former compatriots. Though it retained pop elements, there was a committed attempt to take the songwriting and production away from the 'teenybopper' constituency of old. Among the surprises was Owen's choice of collaborators. The producers involved were John Leckie (**Radiohead**, **Fall**) and **Craig Leon** (famed for his work with **Blondie**). The musicians included Dave Gregory (ex-XTC) and Clem Burke (ex-Blondie). Owen later confessed to not really knowing who Leckie was, but to admiring the depth of atmosphere created on Radiohead's *The Bends*. The songwriting was predominantly Owen's own, despite the fact that he had only contributed two b-sides to Take That's extensive career. All the tracks, apart from 'Child', were solo efforts, which he had previously demoed at his Lancashire home with his father playing the guitar.

● ALBUMS: *Green Man* (RCA 1996)★★.

Owen, Reg

b. February 1928, England. Owen was a British bandleader who reached the US and UK charts in 1959 with his version of the song 'Manhattan Spiritual', written by Billy Maxted. The song was issued on the small Palette label in the USA and began its climb in December 1958, ultimately reaching number 10 in February 1959. Meanwhile, the record was issued in England on Pye International, where it reached number 20. Owen placed one other single on the English chart, 'Obsession', in 1960, and although he continued to record, there were no further chart successes on either side of the Atlantic. None of his albums, including those recorded for **RCA Records** prior to 'Manhattan Spiritual's success, charted in either country.

● ALBUMS: *I'll Sing You A Thousand Love Songs* (RCA 1958)★★★, *Girls Were Made To Take Care Of Boys* (RCA 1959)★★, *Cuddle Up A Little Closer* (RCA 1959)★★★, *Manhattan Spiritual* (RCA 1959)★★, *Fiorello* (RCA 1959)★★★.

Owens, Bonnie

b. Bonnie Campbell, 1 October 1932, Blanchard, Oklahoma, USA. Bonnie was a yodelling country singer, who married **Buck Owens** in 1947. Their son, Alvis Alan Owens (b. 22 May 1948), became the singer Buddy Alan. Buck and Bonnie Owens toured together and had a radio series in Arizona. They divorced in 1953 but both moved to Bakersfield in the early 60s, where she made her first records, 'Dear John Letter', 'Why Daddy Don't Live Here Anymore' and 'Don't Take Advantage Of Me'. After a relationship with **Merle Haggard**'s manager, Fuzzy Owen, she married Haggard in 1965, becoming part of his stage show and recording a successful duet album with him. Their marriage was unusual in that Owens tolerated Haggard's affairs - 'I don't care what you do so long as you don't flaunt it in my face', she is reputed to have said. In 1970 they co-wrote 'Today I Started Loving You Again'. She stopped performing in 1975 to look after their family and business interests. They divorced in 1978 but she is now an integral part of his roadshow.

● ALBUMS: *Don't Take Advantage Of Me* (Capitol 1965)★★★, with Merle Haggard *Just Between The Two Of Us* (Capitol 1966)★★★, *Your Tender Loving Care* (Capitol 1967)★★★, *All Of Me Belongs To You* (Capitol 1967)★★★, *Somewhere Between* (Capitol 1968)★★★, *Hi-Fi To Cry By* (Capitol 1969)★★, *Lead Me On* (Capitol 1969)★★★, *Mother's Favourite Hymns* (Capitol 1971)★★.

Owens, Buck

b. Alvis Edgar Owens Jnr., 12 August 1929, Sherman, Texas, USA. Buck Owens became one of the leading country music stars of the 60s and 70s, along with

Merle Haggard, the leading exponent of the 'west coast sound'. Owens gave himself the nickname Buck at the age of three, after a favourite horse. When he was 10, his family moved to Mesa, Arizona, where Owens picked cotton, and at 13 years of age he began playing the mandolin. He soon learned guitar, horns and drums. Owens performed music professionally by the age of 16, starring, along with partner Ray Britten, in his own radio programme. He also worked with the group Mac's Skillet Lickers, and at 17 married their singer, Bonnie Campbell, who later launched her own career as **Bonnie Owens**. The couple bore a son, who also had a country music career as Buddy Alan. In 1951 Owens and his family moved to Bakersfield, California, at the suggestion of an uncle who said work was plentiful for good musicians. Owens joined the Orange Blossom Playboys, with whom he both sang and played guitar for the first time, and then formed his own band, the Schoolhouse Playboys. Owens made ends meet by taking on work as a session guitarist in Los Angeles, appearing on recordings by **Sonny James**, **Wanda Jackson**, **Tommy Sands** and **Gene Vincent**. When the Playboys disbanded in the mid-50s Owens joined country artist **Tommy Collins** as singer and guitarist, recording a few tracks with him.

In 1955-56 Owens recorded his first singles under his own name, for Pep Records, using the name Corky Jones for rockabilly and his own name for country recordings. Owens signed to **Capitol Records** in March 1957. It was not until his fourth release, 'Second Fiddle', that he made any mark, reaching number 24 on ***Billboard***'s country chart. His next, 'Under Your Spell Again', made number 4, paving the way for over 75 country hits, more than 40 of which made that chart's Top 10. Among the biggest and best were 'Act Naturally' (1963), later covered by the **Beatles**, 'Love's Gonna Live Here' (1963), 'My Heart Skips A Beat' (1964), 'Together Again' (1964), 'I've Got A Tiger By The Tail' (1965), 'Before You Go' (1965), 'Waitin' In Your Welfare Line' (1966), 'Think Of Me' (1966), 'Open Up Your Heart' (1966) and a cover version of **Chuck Berry**'s 'Johnny B. Goode' (1969), all of which were number 1 country singles. Owens recorded a number of duets with singer Susan Raye, and also with his son Buddy Alan. He also released more than 100 albums during his career. In addition, his compositions were hits by other artists, notably **Emmylou Harris** ('Together Again') and **Ray Charles** ('Crying Time'). Owens' band, the Buckaroos (guitarist Don Rich, bassist Doyle Holly, steel guitarist Tom Brumley and drummer Willie Cantu), was also highly regarded. Their back-to-basics, honky-tonk instrumental style helped define the Bakersfield sound - Owens' recordings never relied on strings or commercialized, sweetened pop arrangements. The Buckaroos also released several albums on their own. In 1969, Owens joined as co-host the country music television variety programme *Hee Haw*, which combined comedy sketches and live performances by country stars. He stayed with the show until the mid-80s, long after his Capitol contract expired, and he had signed with **Warner Brothers Records** in 1976. Although Owens continued to place singles in the country charts with Warners, his reign as a top country artist had faltered in the mid-70s and he retired from recording and performing to run a number of business interests, including a radio station and recording studio in Bakersfield. In 1988, country newcomer **Dwight Yoakam** convinced Owens to join him in recording a remake of Owens' song 'Streets Of Bakersfield'. It reached number 1 in the country chart and brought new attention to Owens. He signed with Capitol again late in 1988 and recorded a new album, *Hot Dog*, featuring re-recordings of old Owens songs and cover versions of material by Chuck Berry, **Eddie Cochran** and others. Although Owens had not recaptured his earlier status by the early 90s, he had become active again, recording and touring, including one tour as a guest of Yoakam. In 1996 he was inducted into the **Country Music Hall Of Fame**.

● ALBUMS: *Buck Owens* (LaBrea 1961)★★★, *Buck Owens Sings Harlan Howard* (Capitol 1961)★★★, *Under Your Spell Again* (Capitol 1961)★★★, *The Fabulous Country Music Sound Of Buck Owens* (Starday 1962)★★★, *You're For Me* (Capitol 1962)★★★, *Buck Owens On The Bandstand* (Capitol 1963)★★★, *Buck Owens Sings Tommy Collins* (Capitol 1963)★★★, *Together Again/My Heart Skips A Beat* (Capitol 1964)★★★, *I Don't Care* (Capitol 1964)★★★, *I've Got A Tiger By The Tail* (Capitol 1965)★★★, *Before You Go/No One But You* (Capitol 1965)★★★, *The Instrumental Hits Of Buck Owens And The Buckaroos* (Capitol 1965)★★★, *Christmas With* (Capitol 1965)★★★, *Roll Out The Red Carpet* (Capitol 1966)★★★, *Dust On Mother's Bible* (Capitol 1966)★★★, *Carnegie Hall Concert* (Capitol 1966)★★★, *Open Up Your Heart* (Capitol 1967)★★★, *Buck Owens And His Buckaroos In Japan* (Capitol 1967)★★★, *Your Tender Loving Care* (Capitol 1967)★★★, *It Takes People Like You To Make People Like Me* (Capitol 1968)★★★, *A Night On The Town* (Capitol 1968)★★★, *Sweet Rosie Jones* (Capitol 1968)★★★, *Christmas Shopping* (Capitol 1968)★★★, *Buck Owens The Guitar Player* (Capitol 1968)★★★, *Buck Owens In London* (Capitol 1969)★★★, *Tall Dark Stranger* (Capitol 1969)★★★, *Big In Vegas* (Capitol 1970)★★★, with Susan Raye *We're Gonna Get Together* (Capitol 1970)★★★, with Raye *The Great White Horse* (Capitol 1970)★★★, *A Merry Hee Haw Christmas* (Capitol 1970)★★★, *I Wouldn't Live In New York City* (Capitol 1971)★★★, *Bridge Over Troubled Water* (Capitol 1971)★★★, with Raye *Merry Christmas From Buck Owens & Susan Raye* (Capitol 1971)★★, *The Songs Of Merle Haggard* (Capitol 1972)★★★, *Buck Owens Live At The Nugget* (Capitol 1972)★★★, *'Live' At The White House* (Capitol 1972)★★, *In The Palm Of Your Hand* (Capitol 1973)★★★, *Ain't It Amazing, Gracie* (Capitol 1973)★★★, with Raye *The Good Old Days Are Here Again* (Capitol 1973)★★, *Arms Full Of Empty* (Capitol 1974)★★★, *41st Street Lonely Hearts' Club/ Weekend Daddy* (Capitol 1975)★★, *Buck 'Em* (Warners 1976)★★, with Roy Clark, Grandpa Jones, Kenny Price *The Hee-Haw Gospel Quartet* (Songbird 1981)★★★, *Hot Dog!*

(Capitol 1988)★★★, *Act Naturally* (Capitol 1989)★★★, *Blue Love* (1993)★★★.

● COMPILATIONS: *Country Hit Maker #1* (Starday 1964)★★★, *The Best Of Buck Owens* (Capitol 1964)★★★★, *The Best Of Buck Owens, Volume 2* (Capitol 1968)★★★★, *The Best Of Buck Owens, Volume 3* (Capitol 1969)★★★, *Close Up* (Capitol 1969)★★★, *Buck Owens* (Capitol 1970)★★★, *The Best Of Buck Owens, Volume 4* (Capitol 1971)★★★, with Susan Raye *The Best Of Buck Owens & Susan Raye* (Capitol 1972)★★★, *The Best Of Buck Owens, Volume 5* (Capitol 1974)★★★, *The Best Of Buck Owens, Volume 6* (Capitol 1976)★★★, *All-Time Greatest Hits, Vol. 1* (Curb 1990)★★★, *The Buck Owens Collection (1959-1990)* 3-CD box set (Rhino 1992)★★★★, *Very Best Of Buck Owens, Vol. 1* (Rhino 1994)★★★★, *Very Best Of Buck Owens, Vol. 2* (Rhino 1994)★★★★, *The Buck Owens Story Vol. 1 (1956-64)* (Personality 1994)★★★★, *The Buck Owens Story Vol. 2 (1964-68)* (Personality 1994)★★★★, *The Buck Owens Story Vol. 3 (1969-89)* (Personality 1994)★★★★, *Duets: Half A Buck* (K-Tel 1996)★★★.

Owens, Calvin

b. 1929, Houston, Texas, USA. His Creole mother told her son stories about **Louis Armstrong**, so that by the age of 13 Owens was keen to play the trumpet. A year later, he joined up with the Leonard Dunkins Revue, a vaudeville band that played various musical styles and at the time featured **Willie Mae Thornton** as one of its singers. After that, Owens led a series of bands of his own, as well as touring Texas, Oklahoma and Louisiana with various **territory bands**. During the 40s, his band backed men such as **Big Joe Turner** and **T-Bone Walker** when they were in town. Owens also worked with the young **Amos Milburn**, and also **Leroy Ervin** and **Lightnin' Hopkins**. In 1949, he toured briefly with the Brownskin Models before joining I.H. Smalley's band, who regularly backed guitarist **Lester Williams**. Owens also worked in the house band at the Eldorado Ballroom until 1953, when **B.B. King** asked him to join his touring group. He remained with the band for four years and became King's music director. Owens returned to Houston in 1957 and became an A&R director for **Don Robey**, appearing on many Duke and Peacock recordings. In 1979, he returned to work for B.B. King for another five years, appearing on *Live At Ole Miss* and *Live In London*, for which he also wrote the arrangements. During this time he married and settled in Belgium, his wife's home country. *True Blue* was recorded there, with guest appearances by King and **Johnny Copeland**. The album and its successor, *That's Your Booty*, brilliantly recreate the heyday of big band blues, with lavish brass arrangements and driving rhythm.

● ALBUMS: *True Blue* (Sequel 1993)★★★★, *That's Your Booty* (Coast To Coast 1995)★★★★.

Owens, Harry

b. 1902, Nebraska, USA, d. 11 December 1986, Eugene, Oregon, USA. Before forming his own dance band Owens played trumpet in several Los Angeles area orchestras, including those of **Vincent Rose** and the Cocoanut Grove Orchestra. When he established his own combo in 1926 to play at the local Lafayette Cafe, it was a conventional dance band which gave little indication of his future direction. The change came about when he travelled to Honolulu in 1934 to fulfil a four-month contract as the musical director of the Royal Hawaiian Hotel. The orchestra he pieced together here took native Hawaiian music as its theme, combining this with a more traditional dance band sound. The musicians who contributed were primarily local men, tutored in the big band dynamic by Owens himself. Various vocalists were also employed, including Hilo Hattie, the Royal Hawaiian Sweethearts, Kenny Allen and Gil Mershon. Songs such as 'Hawaiian Paradise', 'To You Sweetheart Aloha', 'Voice Of The Trade Winds' and 'Polynesian Holiday', plus theme tune 'Sweet Leilani', readily identified the group's sound. These and other songs were released on recordings by Hamilton, **Columbia**, **Capitol** and **Decca Records**, which proved particularly popular with American audiences who idealised the island's sun swept beaches but were unable to afford the air fare. Owens stayed at the Royal Hawaiian for seven years, with his raw musicians gradually becoming more adept at what was essentially an alien style of playing. Throughout he made brief returns to the American mainland, playing Californian venues such as the St. Francis and Beverley Wilshire Hotels, also appearing in several films. However, the advent of World War II, and more particularly the Japanese bombing of Pearl Harbor, precluded his return to the island for several years. Owens continued to work on the west coast however, and in 1949 organised a successful CBS television show that ran for nine years. When he retired from music he established a Hawaiian tour agency in Santa Monica, before moving to Eugene, Oregon, in 1976.

Owens, Jack

b. 17 November 1904, Bentonia, Mississippi, USA, d. 9 February 1997. Along with **Skip James** and the unrecorded Henry Stuckey, Owens was one of the originators of the distinctive blues style developed in Bentonia after World War 1, featuring 'deep' lyrics much concerned with death and loneliness, given a high and melismatic delivery. The complex three-finger guitar accompaniment, often in an eerie E minor tuning, blends inextricably with the equally affecting vocal line. Owens was not recorded until 1966, but proved to be a major musician, playing very extended songs with long guitar breaks. He was proud of his guitar prowess and, although fondest of E minor, he could play in seven tunings. He lived in Bentonia all his life, farming and at one time operating a juke-joint. His wife's death in 1985 allowed him to play a few concerts further afield; in 1989 he played in Chicago, still a master musician at 84. In later years he received a US government grant.

● ALBUMS: *It Must Have Been The Devil* (1971)★★★, *Bentonia Country Blues* (1979)★★★, *50 Years - Mississippi Blues In Bentonia* (1991)★★★, with Bud Spires *It Must Have Been The Devil* (Testament 1995)★★★.

Owens, Jay

b. Jerome Owens, 1947, Lake City, Florida, USA. Blind singer and guitarist Owens purveys music that is accurately described by the title of his first album. His first musical inspiration was his uncle Clarence Jenkins, a popular local blues musician, whom Owens quickly learned to accompany on the bass strings of his first guitar. Further tuition in chords and tunings came from **Ink Spots** guitarist Jimmy McLin, who lived nearby. In high school he joined Albert Wright And The Houserockers, a revue band that also featured shake dancers. Although both parents were ministers in the Pentecostal Church, they encouraged their son's musical education. He joined Chuck Mills' band, the Barons, and travelled throughout America, working with **Al Green**, **O.V. Wright**, **Donny Hathaway**, **Little Milton** and **Bobby Womack**. He also worked with **Faith Hope And Charity**, a vocal group whose lead singer, Zulema Cusseaux, left to pursue a solo career in New York, taking Owens with her. After several years, he left to form a series of his own bands, including Soundtrack And The Pocket, a blues trio that gigged at New York venues such as Manny's Car Wash and the Lone Star Cafe. He was introduced to **Mike Vernon** through **Lazy Lester**; Vernon heard his songs and invited him to England, where he was a surprise hit at the 1992 Burnley Blues Festival. *The Blues Soul Of...*, consisting entirely of original material that skilfully blended blues, soul and gospel influences, was well received. Moving to Code Blue, *Movin' On* repeated the same feat, proving the emergence of a serious songwriting talent.

● ALBUMS: *The Blues Soul Of...* (Indigo/Code Blue 1992/1994)★★★, *Movin' On* (Code Blue 1995)★★★★.

Owens, Jimmy

b. 9 December 1943, New York, USA. Owens went to the High School of Music and Art in New York when he was aged 14. He then studied composition with Henry Bryant and trumpet with **Donald Byrd**. In the 60s, after Marshall Brown's Newport Youth Band, he played with the bands of **Slide Hampton**, **Lionel Hampton**, **Maynard Ferguson**, **Gerry Mulligan**, **Charles Mingus** and **Herbie Mann**. Owens worked briefly with **Duke Ellington** and **Count Basie** and was a member of the **Thad Jones-Mel Lewis** band. During the early 70s he played with drummer **Billy Cobham** as well as in **Billy Taylor**'s band on the *Frost Show* and continued the work he had started with Collective Black Artists Inc. (1969) and Jazzmobile. He has been on the music panel of the New York State Council on the Arts and was musical director of the **New York Jazz Repertory Company** (1974). Owens has written many extended pieces for the Brooklyn Philharmonic Orchestra. The foundation of his music remains in the blues. He plays with a prodigious technique and clear, ringing tone. He has had a special four valve fluegelhorn made for him. In 1979 he toured with the Mingus Dynasty band.

● ALBUMS: with Charles Mingus *The Black Saint And The Sinner Lady* (1963)★★★★, with Mingus *Live At Monterey* (1965)★★★★, with Gerald Wilson *The Golden Sword* (1966)★★★, *No Escaping It* (1970)★★★, *Young Man On The Move* (1976)★★★, *Heading Home* (1978)★★★, with Billy Cobham *Spectrum* (1973)★★★, with Mingus Dynasty *Chair In The Sky* (1979)★★★.

Owens, Robert

A long time collaborator with **Mr Fingers** in Fingers Inc, Owens provided the vocal for early house classics like 'Washing Machine' and 'Music Takes Me Up'. He also sang on classics like **Frankie Knuckles**' 'Tears' and (uncredited) on the **Bobby Konders**' production, Jus' Friends' 'As One'. Ownes grew up, inspired by **Stevie Wonder**, **Patti Labelle** and others, with a church choir background, going on to sing in several bands. As a youth he travelled between his Los Angeles-based mother and Chicago-stabled father, where he was first introduced to house music. Ironically his first experience of a warehouse party left him overpowered, and he left after 15 minutes. He would later watch the assembled masses through a window, and decided to begin DJing himself, combining deck skills with his own vocals. It was at this point that he was introduced to Larry Heard, aka Mr Fingers. Owens would select from the tunes presented to him by Fingers and choose the ones he wished to write lyrics for. This paved the ground for Owens' breakthrough performance on Fingers Inc's 'Can You Feel It?'. When his songwriting partnership with Fingers broke up due to financial pressures, he recreated the method with **Frankie Knuckles** and **David Morales** (hardly a step down in quality) for his debut solo album. He was eventually dropped from his contract with **Island** in 1992 despite US success with 'I'll Be Your Friend' (which came out on **Paul Oakenfold**'s **Perfecto**, and was remixed by Morales and Satoshi Tomiie) and the self-produced 'You Gotta Work'. Owens remains one of house music's great showmen, offering uplifting live sets with his Freetown posse (which was also the name of the label he helped establish). Earlier he had been the star turn on the first house package tour to London which arrived on English shores in February 1987. 1994 saw him defect to the Musical Directions imprint.

● ALBUMS: *Rhythms In Me* (4th & Broadway 1990)★★.

Owens, Tex

b. Doie Hensley Owens, 15 June 1892, Killeen, Texas, USA, d. 9 September 1962, New Baden, Texas, USA. The eldest of the 13 children of a sharecropper family that included sister **Texas Ruby**, who married fiddler **Curly Fox**, and who was a very popular country singer at the time of her tragic death in 1963. The family relocated to Oklahoma where, at 15 as 'Tex', he worked on ranches and briefly with touring shows as a singer and guitarist. For some years, he drifted around and worked on oilfields and railroad bridge building. He married Maude Neal in 1916. From 1920-22, he was a town marshal in Kansas and in the mid-20s, was working as a mechanic for a Chevrolet dealer. In 1932, after beginning to write songs seriously, he had his own show on KMBC Kansas City, Missouri, and also appeared on KMBC's *Brush Creek Follies.* In 1934, he made two recordings with a KMBC group, the Texas Rangers (who appeared on his show but were not his band) and four solo numbers including his now famous 'Cattle Call'. His show, which at times included his two daughters singing as Joy And Jane, proved so popular that it was networked by CBS and lasted on KMBC for over 11 years. It is possible that the show even appeared on early television broadcasts in 1932. Ten 1936 RCA-Victor recordings were unissued and seemingly are now lost. After KMBC, he starred on and co-hosted *Boone County Jamboree* in Cincinnati, before moving to KHJ Hollywood to do radio and film work. He broke his back when his horse fell on him during filming for the John Wayne film *Red River* (Owens spent over a year in hospital and later found that his scenes had been cut from the movie). He made his final four recordings in Hollywood in 1953-54, with backing that included his guitarist brother Charles. In 1960, he retired to his native state where he died at New Baden, on 9 September 1962. He wrote over 100 songs, and in 1971, he was posthumously elected to the Nashville Songwriters' Hall Of Fame. His song 'Cattle Call' has become a country standard, recorded by countless artists but none with more success than the million-selling RCA-Victor version made by **Eddy Arnold** in 1955. Owens' eldest daughter (as **Laura Lee McBride**) later became known for her vocal work with **Bob Wills**.

● COMPILATIONS: *Tex Owens - Cattle Call* (Bear Family 1994)★★★.

Owoh, Orlando

b. 1942, Owo, Oyo State, Nigeria. Guitarist, vocalist and composer 'Dr Ganja' Owoh is amongst the handful of Nigerian musicians who has remained within the **highlife** tradition throughout his career - even when the style was eclipsed by **juju**, apala and **fuji** and audiences and record sales dwindled. Playing in an acoustic style known as toye, he continues today to be popular with Yoruba audiences (although those audiences are of Owoh's own generation, with few younger people within them). He began playing professionally in the early 60s, as a percussionist, first with the Fakunle Major Band and then with Kehinde Adex. Moving to the capital, Lagos, in 1965, he learnt guitar from Fatai Rolling Dollar, and spent the years 1967-70 in the Nigerian army, then at war with the secessionist Biafran state. At the conclusion of the war, Owoh returned to music, forming his own Omimah Band and enjoying a sizeable local hit with the single 'Oriki Ilu Oke'. In 1976, now a major star throughout Western (Yoruba) Nigeria, he renamed the band the Young Kenneries. His last period of major success came in the early 80s, before the wholesale triumph of juju music, when he recorded a string of singles riddled with *double entendres.* However, much of the rest of that decade he spent imprisoned, but returned in the 90s with a tour of Nigerian communities in the UK.

● ALBUMS: *In Great Britain* (Decca West Africa 1972)★★★★, *Okiki Ojo* (Decca West Africa 1975)★★★, *Easter Special* (Decca West Africa 1977)★★★★, *Money For Hand Back For Ground* (Shana-Olu 1979)★★★, *Ganja Part 2* (Shana-Olu 1981)★★★, *In The Sixties* (Decca 1983)★★★, *Asotito Aiye* (Shana-Olu 1984)★★★★, *Foufou* (Shana-Olu 1986)★★, *Dr Ganja's Polytonality Blues* (Original Music 1995)★★★.

Oxford, Vernon

b. 8 June 1941, Benton County, Arkansas, USA. Oxford comes from a musical, church-going family, and his father passed his fiddle-playing talent on to his son. He was given a guitar when he was 13 years old and has been singing country and country/gospel ever since. In 1964 he moved to Nashville with his wife, Loretta, and, after being turned down by several companies, **RCA Records** signed him, releasing a single and an album, both called 'Woman, Let Me Sing You A Song'. Oxford's recordings are a throwback to the rural honky-tonk sound of **Hank Williams**, with a voice to match, but he claims, 'I am being me. I sing a lot of Hank's songs but I never set out intentionally to imitate him. I guess we're both country boys and we both sing from the heart.' RCA dropped Oxford when his records did not sell, but a contingent of British fans lobbied RCA so hard that they reversed the decision. RCA released a UK double album in its *Famous Country Music Makers* series, although Oxford was anything but famous at the time. Oxford won more British fans with UK appearances, particularly at Wembley Country Music Festivals. He made the US country charts with 'The Shadows Of My Mind' and then, in 1976, with his controversial 'Redneck! (The Redneck National Anthem)', written by Mitchell Torok, and in the same vein, 'Redneck Roots' and 'A Good Old Fashioned Saturday Night Honky Tonk Barroom Brawl'. He also recorded a humorous duet with Jim Ed Brown called 'Mowing The Lawn'. He claims he just dreamed the words and music of his own songs, 'She's Always There' and 'Better Way Of Life'. Since 1977, Oxford has not had chart success in the USA, but that is not one of his objectives. He says, 'Going to church doesn't make you a Christian, and, in 1978, I was born again, even though I was a Baptist already'. However, Oxford, the subject of a BBC Television documentary, says, 'I do cheating songs but now I do them to represent what sin is: I use them to make a point about Jesus Christ. "Redneck!" shows what I used to be before I was saved. I sing gospel songs at the end of every show and tell them about the Truth. Sometimes I combine singing with preaching.

When I called a girl out of the audience once, the power of God knocked her down and she slithered like a snake across the floor. I have found peace and happiness and I would like to help others to find it too.'

● ALBUMS: *Woman, Let Me Sing You A Song* (RCA Victor 1967)★★★, *By Public Demand* (RCA 1975)★★★, *America's Unknown Superstar* (RCA 1976)★★★, *I Just Want To Be A Country Singer* (RCA 1976)★★★, *Tribute To Hank Williams* (Meteor 1978)★★★, *Nobody's Child* (1978)★★★, *If I Had My Wife To Love Over* (Rounder 1979)★★★, *Keepin' It Country* (1979)★★, *I Love To Sing* (1980)★★★, *His And Hers* (1980)★★, *A Better Way Of Life* (Minit 1981)★★, *Pure Country* (1982)★★★, *The Tradition Continues* (1983)★★, *Power In The Blood* (BBC 1989)★★, *100% Country* (1990)★★★, *The Gospel Truth* (Rocade 1997)★★★.

● COMPILATIONS: *Famous Country Music Makers* (RCA 1974)★★★, *Twenty Of The Best* (RCA 1984)★★★, *Keeper Of The Flame* 5-CD box set (Bear Family 1995)★★★★.

Oxley, Tony

b. 15 June 1938, Sheffield, Yorkshire, England. Oxley began to teach himself piano at the age of eight, and did not pursue the drums seriously until he was 17. During his National Service (1957-60) he studied drums and theory and for the following four years he led his own group in Sheffield. From 1963-67 he worked with **Derek Bailey** and bassist/composer Gavin Bryars in developing an abstract, freely improvised genre. In 1966 he moved to London, and was for some years in the house band at **Ronnie Scott**'s club, backing many famous visiting musicians. He was also in Scott's octet, the Band, and worked with **Howard Riley**, **Gordon Beck**, **Alan Skidmore**, **Mike Pyne** and **Barry Guy**'s **London Jazz Composers Orchestra** (LJCO). In 1970 he co-founded Incus Records with **Evan Parker** and Bailey and was a founder-member of the London Musicians' Co-operative, and from 1973 was an organizing tutor at the Barry Summer School in Wales. In the mid-70s he led his own band, Angular Apron, which included Riley, Guy and Dave Holdsworth. In 1978 he moved to East Germany, then (clandestinely) to West Germany in 1981, but has returned to the UK for concerts. He also plays in the trio SOH (with Skidmore and Ali Havrand), with **Didier Levallet** and in the Quartet. Since the late 80s he has been a regular associate of **Cecil Taylor**, playing in the pianist's Feel Trio and recording the *Leaf Palm Hand* duo with him at FMP's special Taylor festival in Berlin in 1988. His Celebration Orchestra comprised four brass players, six strings, piano and five drummers, but he enjoys small group improvising best: witness the excellence of the trio Coe, Oxley & Co. (with **Tony Coe** and **Chris Laurence**). Oxley is a highly skilled and versatile drummer whose fierce dedication to his music has gained him a reputation for being a difficult person to deal with. His playing is, however, that of a responsive and supportive colleague.

● ALBUMS: *The Baptised Traveller* (1969)★★★, *Four Compositions For Sextet* (1970)★★★, *Ichnos* (1971)★★★, with Alan Davie *Duo* (1974)★★★, *Tony Oxley* (Incus 1975)★★★★, *February Papers* (1977)★★★, *Nutty (On) Willisau* (1984)★★, with Phil Wachsmann *The Glider And The Grinder* (1987)★★, *Tomorrow Is Here* (1988)★★★, with Cecil Taylor *Leaf Palm Hand* (1989)★★★, *The Tony Oxley Quartet* (Incus 1993)★★★★.

Oysterband

The Oysterband entry was withdrawn at the suggestion of band member John James.

● ALBUMS: *Jack's Alive* (1980)★★, *English Rock 'N' Roll - The Early Years 1800-1850* (Pukka 1982)★★★★, *Lie Back And Think Of England* (Pukka 1983)★★★, *20 Golden Tie-Slackeners* (1984)★★★, *Liberty Hall* (Pukka 1985)★★★, *Step Outside* (Cooking Vinyl 1986)★★★, *Wide Blue Yonder* (Cooking Vinyl 1987)★★★, *Freedom And Rain* (Cooking Vinyl 1990)★★★, *Deserters* (Cooking Vinyl 1992)★★★★, *Holy Bandits* (Cooking Vinyl 1993)★★★, *The Shouting End Of Life* (Cooking Vinyl 1995)★★★, Deep Dark Ocean (Cooking Vinyl 1997)★★★.

● COMPILATIONS: *Trawler* (Cooking Vinyl 1994)★★★★,

Oz

This Finnish heavy metal outfit was formed by The Oz (vocals) and Eero Hamalainen (guitar) in 1977. Complemented by Kari Elo (bass) and Tauno Vajavaara (drums), they adopted an approach that fused elements of **Black Sabbath** and **Motörhead** into a violent power-chord frenzy. It took five years before the band made their debut with *The Oz*, a heavy rock album that suffered from a low-budget production and weak vocals. Elo and Hamalainen were fired shortly after the album's release, with bassist Jay C. Blade and guitarists Speedy Foxx and Spooky Wolff recruited as replacements. The band relocated to Sweden and produced *Fire In The Brain*, a collection of tough and uncompromising power-metal songs not dissimilar to the work of **Judas Priest**. It served to bring them to the attention of **RCA Records** who offered them a European contract. The two albums that followed, however, were disappointing. Oz moved away from their metallic roots and experimented with a greater use of melody, and this approach did not suit. It came as no surprise when they lost their contract. Disillusioned, the band split up in 1987 before re-forming two years later (with no original members). Comprising Ape De Martini (vocals), Mark Ruffneck (drums), T.B. Muen (bass), Michael Loreda (guitar) and Mike Paul (guitar), they entered the studio to start work on new material in vain pursuit of former glories.

● ALBUMS: *The Oz* (Kraf 1982)★★, *Fire In The Brain* (Wave 1983)★★★, *III Warning* (RCA 1984)★★★, *Decibel Storm* (RCA 1986)★★★.

Ozark Jubilee, The

The show was the brainchild of four Springfield, Missouri men, led by a promoter named Ely E. 'Si' Siman, who was initially connected with KWTO Springfield radio. In the early 50s, KWTO broadcast country radio programmes and Siman recognized the potential success of a networked televised country show. When KYTV Springfield began to televise local country shows, Siman and his three associates, Ralph Foster, Lester Cox and John Mahaffey, formed Crossroads Television Productions, Inc. and gave up their interest in the purely local radio shows. On 26 December 1953, the first of the new televised shows was broadcast and the following year, Siman succeeded in talking **Red Foley**, an established ***Grand Ole Opry*** star in Nashville, into becoming the MC and star of the Springfield show. In September 1954, the show was transmitted from the Jewell Theatre, Springfield, back to KYTV's studio and then relayed from there. Siman soon succeeded in selling the show to ABC-TV and on 22 January 1955, part of it was broadcast live on that network. There were some initial transmission difficulties and for 22 Saturdays, the show was transmitted from KOMU Columbia, Missouri. In April 1955, the *Jubilee* returned to Springfield, where it ran until its final show in January 1961 (Red Foley's departure because of income tax problems with the IRS has been cited as one reason for the show's demise). It was then replaced by the *Five Star Jubilee*, a colour show, which made KYTV the first station outside of Los Angeles, Chicago and New York, to have a regular colour programme. It broadcast 29 shows from the Landers Theatre, Springfield, before the series ended. Many future stars benefited from their appearances on the *Jubilee* programme including **Porter Wagoner**, **Bobby Lord**, **Wanda Jackson**, **Jean Shepard**, **Carl Smith** and **Billy Walker**. Amusingly, **Willie Nelson**, then the frontman and bass guitarist in **Ray Price**'s band (and washing dishes in a restaurant to help to eke out a living), was once told by the show's producers that he was 'not yet ready for national television'. *The Ozark Jubilee*, sometimes referred to as *Jubilee USA*, did not survive for as long as some of its contemporaries, nor did it ever attain the popularity of the *Opry* or the ***Louisiana Hayride***, but it did establish its place in the history of country music by the fact that it was the first to be aired on network television. Siman died of cancer in Springfield on 16 December 1994.

Ozark Mountain Daredevils

One of country rock's more inventive exponents, the Ozark Mountain Daredevils featured the songwriting team of John Dillon (b. 6 February 1947, Stuttgart, Arkansas, USA; guitar, fiddle, vocals) and Steve Cash (b. 5 May 1946, Springfield, Missouri, USA; harmonica, vocals) with Randle Chowning (guitar, vocals), Buddy Brayfield (keyboards), Michael 'Supe' Granda (b. 24 December 1950, St. Louis, Missouri, USA; bass) and Larry Lee (b. 5 January 1947, Springfield, Missouri, USA; drums). The group were originally based in Springfield, Missouri. Their acclaimed debut album, recorded in London under the aegis of producer **Glyn Johns**, contained the US Top 30 single 'If You Want To Get To Heaven', while a second success, 'Jackie Blue', which reached number 3, came from the group's follow-up collection, *It'll Shine When It Shines*. Recorded at Chowning's ranch, this excellent set showcased the Ozarks' strong harmonies and intuitive musicianship, factors maintained on subsequent releases, *The Car Over The Lake Album* and *Men From Earth*. A 1978 release, *It's Alive*, fulfilled the group's obligation to **A&M Records** and two years later they made their debut on **CBS**. Paradoxically the Ozarks' subsequent work lacked the purpose of those early releases although the unit continues to enjoy a cult popularity. The group was reactivated in the late 80s by Dillon and Cash with Granda, Steve Canaday (b. 12 September 1944, Springfield, Missouri, USA; drums) and D. Clinton Thompson (guitar) and the resulting album, *Modern History*, released on the UK independent Conifer label, found the Ozarks with a new lease of life.

● ALBUMS: *The Ozark Mountain Daredevils* (A&M 1974)★★★, *It'll Shine When It Shines* (A&M 1974)★★★★, *The Car Over The Lake Album* (A&M 1975)★★★★, *Men From Earth* (A&M 1976)★★★, *Don't Look Down* (A&M 1977)★★, *It's Alive* (A&M 1978)★★, *Ozark Mountain Daredevils* (Columbia 1980)★★, *Modern History* (Request/Conifer 1990)★★★, *13* (New Era 1998)★★★.

● COMPILATIONS: *The Best Of The Ozark Mountain Daredevils* (A&M 1983)★★★.

Ozone

Ozone were formed in Nashville, Tennessee, USA, in 1977 by three former members of the funk band the Endeavors, Benny Wallace, Jimmy Stewart and Charles Glenn. This trio recruited Thomas Bumpass, William White, Ray Woodard, Greg Hargrove and Paul Hines to lend them instrumental and vocal support. The group perfected a mix of up-tempo dance material and romantic ballads that was heavily influenced by the **Commodores**, and they were signed to the same record label as their mentors in 1979. **Motown** initially used Ozone as backing musicians for artists including **Billy Preston** and **Syreeta**, before allowing them to record the first in a series of low-key albums in 1980. The instrumental 'Walk On' brought them an initial taste of chart success, but like their subsequent black-music hits, it failed to cross over into the pop market.

● ALBUMS: *Walk On* (Motown 1980)★★★, *Jump On It* (Motown 1981)★★, *Send It* (Motown 1981)★★, *Li'l Suzy* (Motown 1982)★★, *Glasses* (Motown 1983)★★.

Ozone, Makoto

b. 1961, Kobe, Japan. Makoto is the son of one of Japan's best jazz pianists, Minoru Ozone. He started on the organ at the age of four and was later much impressed by the organ playing of **Jimmy Smith**. He took up the piano in his teens after hearing **Oscar Peterson**. Ozone has a prodigious technique and a wide knowledge of jazz piano styles. In 1980 he went to the USA to study composing and arranging at the **Berklee College Of Music**. He played a Carnegie Hall recital to open the Kool Jazz Festival of 1983. On Ozone's arrival at Berklee he immediately impressed **Gary Burton** and was playing regularly with his quartet in 1985 when he was also playing in a duo with **Michel Petrucciani**. Alongside his jazz activities he is studying classical piano playing. John Scofield joined Makoto's regular cohorts Kiyoshi Kitagawa and Clarence Penn on three tracks for 1997's *Trio*.

- ● ALBUMS: *Makoto Ozone* (1984)★★★, with Gary Burton *Real Life Hits* (ECM 1984)★★★, with Chuck Loeb *My Shining Hour* (1988)★★★, *The Trio* (Verve 1997)★★★.

Ozric Tentacles

Predominantly an 80s UK festival band, Ozric Tentacles was originally a name conjured up by the band for a psychedelic breakfast cereal. Their original line-up featured Ed Wynne (guitar), his brother Roly (bass), Nick 'Tig' Van Gelder (drums), Gavin Griffiths (guitar) and Joie 'Ozrooniculator' Hinton (keyboards). They met around an open campfire at Stonehenge in 1982. By the following year a second synthesizer player, Tom Brookes, had joined. They started gigging in clubs such as the 'Crypt' in Deptford, south-east London. There they met their second percussionist, Paul Hankin. They soon became regulars at another psychedelic 'head' venue, the Club Dog, at the George Robey pub in Finsbury Park, north London. The band's long existence has seen a number of shifts in personnel. In 1984 Griffiths left to form the Ullulators, and Brookes left a year later. Hinton remained but also played for the aforementioned Ullulators and the Oroonies. The next major change arrived in 1987 when Merv Pepler replaced Van Gelder. More recently Steve Everett has replaced Brookes on synthesizers, while Marcus Carcus and John Egan have added extra percussion and flute. Considering their lengthy career it might appear that the band have had a relatively sporadic, and recent, recording output. However, much of their work from the mid-80s onwards was made available on six cassette-only albums. Into the early 90s, with the British neo-hippy, new-age travellers receiving a higher media profile and their role in organizing music festivals becoming increasingly important, bands such as the Ozric Tentacles and the **Levellers** benefited greatly and began to widen their audience. Hinton and Pepler left the band in 1994 and devoted their energies to Eat Static full-time. New members Rad and Seaweed were featured on the meandering instrumental albums *Become The Other* and *Curious Corn*.

- ● ALBUMS: *Erpsongs* cassette only (Dovetail 1985)★★, *Tantric Obstacles* cassette only (Dovetail 1986)★★, *Live Ethereal Cereal* cassette only (Dovetail 1986)★★★, *There Is Nothing* cassette only (Dovetail 1986)★★★, *Sliding Gliding Worlds* cassette only (Dovetail 1988)★★★, *The Bits Between The Bits* cassette only (Dovetail 1989)★★, *Pungent Effulgent* (Dovetail 1989)★★★, *Erpland* (Dovetail 1990)★★★, *Strangeitude* (Dovetail 1991)★★★, *Jurassic Shift* (Dovetail 1993)★★★, *Aborescence* (Dovetail 1994)★★, *Become The Other* (Dovetail 1995)★★, *Curious Corn* (Snapper 1997)★★★.
- ● COMPILATIONS: *Vitamin Enhanced* 6-CD box set of the first six albums (Dovetail 1993)★★★.

Ozz

This American hard rock project was founded by vocalist Alexis T. Angel and guitarist Gregg Parker. Using session musicians to complete the band, they debuted with *Prisoners* in 1980. Produced by Andy Johns, Parker's guitarwork proved exemplary and provided the perfect foil for Angel's vocal acrobatics (comparisons to prime **Led Zeppelin** were frequently mooted). Parker then relocated to London in 1982 to form the short-lived Ninja, but interest in his former project remained strong enough to prompt the release of *Exploited*, a compilation of live material and studio outtakes.

- ● ALBUMS: *Prisoners* (Epic 1980)★★★, *Exploited* (Streamline 1983)★★.

P

P

This US celebrity rock band was formed by actor Johnny Depp and Gibby Haines of the **Butthole Surfers** in 1995. Depp, a film superstar of the 90s through films such as *Edward Scissorhands* and *Benny And Joon*, had previously played on **Shane MacGowan And The Popes**' debut album and had associated with several rock stars. He had actually harboured dreams of his own band ever since running away from home in Florida as a teenager, moving to Los Angeles in the hope of finding a deal for his then band. His ambitions were realised when Depp met Haines through a mutual friend, Sal Jenco, at the Viper Room actor's club (owned by Depp). Jenco became the band's drummer, with Depp on vocals and bass, Haines on lead vocals and Bill Carter on guitar and bass. Their debut album was produced by Andrew Weiss (ex-**Henry Rollins** Band, currently of **Ween**) at Oceanway Studios in Los Angeles. The first single was 'Michael Stipe', a tribute to the **R.E.M.** leader featuring the lyrics 'I finally got to meet Michael Stipe/He touched my arm'. Also included was a cover version of **Abba**'s 'Dancing Queen', on which Depp played sitar. After recording, however, Haines returned to work with the Butthole Surfers, leaving P's long term future in doubt.

● ALBUMS: *P* (Capitol 1995)★★★.

P.O.W.E.R.

Their initials standing for People Oppressed by the World's Empire Ruling elite, it would not take genre commentators long to predict a similarity in style and presentation to **Consolidated**. POWER too deal in doses of polemic rap spliced with heavy rhythmic surges and undulations. The group comprises Krys Kills and Che 'Minister Of Defence' - a rapper and DJ respectively who met while studying law at college in Portland, Oregon. Their debut single 'Racemixer' emerged on Nettwerk/Play It Again Sam Records, as did a follow-up album crammed with message-lyrics like 'Geurilla Warfare' and 'Modern Day Slavery'.

● ALBUMS: *Dedicated To World Revolution* (Nettwerk 1994)★★★.

Pablo

b. Pablo Lubadika Porthos, 1952, Inongo, Zaire. Vocalist and guitarist Pablo first came to the attention of European African music enthusiasts in the early 80s, following the release of **Island Records**' soukous compilation album, *Sound D'Afrique*, and the tracks 'Mbanda' and 'Madeleina'. By this time he was already a major star in Zaire, having worked during the 70s with such bands as Orchestre Kara, Kim Bantous and Lovy Du Zaire. He was also featured on **Sam Mangwana**'s first major hit, 'Georgette Eckins'. Having been invited to join **Les Quatre Etoiles** in 1984, he declined, preferring to pursue a solo career as a vocalist, and a session career as a guitarist. His first UK release was *Pablo Pablo Pablo* in 1985, but afterwards he would concentrate almost exclusively on session work in Paris.

● ALBUMS: *Idie* (AMR 1981)★★★, *Concentration* (Syllart 1982)★★★, *Revient En Force* (COSIC 1983)★★★, *En Action* (Darl 1984), *Pablo Pablo Pablo* (Globestyle 1985)★★★, with Tutu *Safula* (BIZ 1987)★★★.

Pablo Cruise

Formed in 1973, this San Francisco-based group was founded when two ex-members of **Stoneground**, Cory Lerois (b. California, USA; keyboards) and Steve Price (b. California, USA; drums), were joined by Dave Jenkins (b. Florida, USA; guitar) and Bud Cockrell (b. Missouri, USA; bass) from **It's A Beautiful Day**. *Pablo Cruise* enjoyed critical acclaim for its astute blend of rich, jazz-influenced textures and accomplished instrumental work and while *Lifeline* enhanced this reputation, the quartet reaped commercial rewards when 'Whatcha Gonna Do?' from *A Place In The Sun* reached number 6 in the US singles chart. 'Love Will Find A Way' achieved the same position the following year, while promoting *Worlds Away* into the US Top 10, while 'Don't Want To Live Without It' also entered the Top 30 as the group adroitly added elements of disco to an already cosmopolitan approach. Former **Santana** bassist Bruce Day joined the group for *Part Of The Game*, replacing Cockrell, but he in turn was supplanted by John Pierce and second guitarist Angelo Rossi. Although *Reflector*, a collaboration with veteran R&B producer **Tom Dowd**, generated another hit in 'Cool Love', Pablo Cruise was increasingly viewed as moribund in the wake of the 'new wave'. Internal problems led to further wholesale changes and a period of inactivity followed the release of *Out Of Our Hands*, after which the line-up reverted to that of the original quartet.

● ALBUMS: *Pablo Cruise* (A&M 1975)★★, *Lifeline* (A&M 1976)★★★, *A Place In The Sun* (A&M 1977)★★, *Worlds Away* (A&M 1978)★★★, *Part Of The Game* (A&M 1979)★★, *Reflector* (A&M 1981)★★, *Out Of Our Hands* (A&M 1983)★★.

Pablo Gad

In 1977 Pablo Gad was introduced to Joe Sinclair by his benefactor Winston Fergus. Sinclair had set up the Klik label following his departure from **Trojan Records** with a view to releasing authentic Jamaican sounds. Both Fergus and Gad were British-based but were able to maintain an appeal within the roots market. Fergus was the lead singer of the Equators who provided the backing to Gad's debut recordings. Surfacing on the Caribbean subsidiary, 'International Dread' and 'Kunte Kinte' enhanced his position as a top vocalist. In 1978 Gad emerged with the classic 'Blood Suckers', which surfaced through **Clement Bushay**'s Burning Sounds empire. From the opening bars this rhythm was destined to last, and was enhanced by Gad's vocals, with his delivery reminiscent of **Fred Locks**. Further singles surfaced through Bushay, including 'Natty Loving', 'Trafalgar Square', 'Throw Your Dreams' and 'Riddle I Dis'. The success of 'Blood Suckers' overshadowed his later output which probably inspired the revival of the rhythm for 'Hard Time'. The outcome was another smash hit that has become an anthem for revival DJs. 1980 was a prolific year when a successful run of hits encompassed 'Guns Fever', 'Nursery Rhyme', 'Oh Jah' and 'Fly Away Home'. Pablo Gad continues to record in the 90s, including the self-penned 'Johnny Reggae' and the haunting 'Lash On My Back', the latter being featured on the Brixton-based *Lion Roots* compilation.

● ALBUMS: *Trafalgar Square* (Burning Rockers 1980)★★★, *Hard Time* (Form 1980)★★★★, *Life Without Death* (Reggae On Top 1993)★★.

● COMPILATIONS: *The Best Of* (Reggae On Top 1993)★★★★.

Pablo Honey - Radiohead

Before the breakthrough that was *The Bends* and the colossal *OK Computer*, there was the quietly magnificent *Pablo Honey*. 'Creep' was the surprise hit single in the UK, but even that gave scant indication of how 'fuckin' special' this band would become. Benefiting from a raw production, the debut was undoubtedly less slick and accomplished than subsequent work, although Thom Yorke's vulnerable but impressive vocal styling was already in place on songs such as 'Stop Whispering'. Many of the compositions were somewhat simplistic, but in terms of musical maturity Radiohead were years ahead of their time. An indispensable album, it should not be parted from its two big brothers.

● Tracks: *You; Creep; How Do You?; Stop Whispering; Thinking About You; Anyone Can Play Guitar; Ripcord; Vegetable; Prove Yourself; I Can't; Lurgee; Blow Out.*

● First released 1993

● UK peak chart position: 25

● USA peak chart position: 32

Pablo, Augustus

b. Horace Swaby, *c.*1954, St. Andrew, Jamaica, West Indies. Pablo was responsible for putting the humble melodica on the musical map when one day in 1969, he walked into **Herman Chin-Loy**'s Aquarius Records shop clutching the instrument, and was taken to Randy's studio the following day to cut his first record, 'Iggy Iggy'. His next release for the same producer was the prototype 'Far East' sound of 'East Of The River Nile'. Moving from Chin-Loy to **Clive Chin** as his new producer at Randy's, the next single, 'Java', proved to be Pablo's biggest, and one of his most influential. Chin later worked on the classic instrumental set *This Is Augustus Pablo*, on which Pablo played a number of lead keyboard instruments. He worked with other producers at this time, cutting 'Lovers Mood' for Leonard Chin, 'Hot And Cold' with **Lee Perry**, and others for **Gussie Clarke, Keith Hudson** and **Bunny Lee**. Dissatisfied with the financial and artistic arrangements with the producers, Pablo set up his own label named Rockers, after the **sound system** he and his brother Garth operated. His first releases were a mixture of new versions of old **Studio One** rhythms - 'Skanking Easy' (from 'Swing Easy') and 'Frozen Dub' (from 'Frozen Soul'), plus original compositions 'Cassava Piece', '555 Crown Street' and 'Pablo's Theme Song'. *King Tubby Meets Rockers Uptown* is regarded by many as one of the finest dub albums of all time. It contains dubwise versions of most of Pablo's productions, mixed by the legendary independent studio engineer **King Tubby**. Other artists have benefitted from Pablo's skills as a producer, notably **Jacob Miller, Hugh Mundell** and Tetrack. Pablo was also in demand as a session musician and played on countless recordings throughout the 70s. *East Of The River Nile* in 1978 remains his most compelling instrumental set after *This Is Augustus Pablo*. On this release, Pablo and his Rockers All Stars band, featuring guitarist Earl 'Chinna' Smith, created vast landscapes of rhythmic sound awash with Pablo's string synthesizer and melodica. The sound bore the unmistakable production stamp of Lee Perry's Black Ark studios.

The early 80s saw Pablo floundering somewhat in the early throes of the **dancehall** revolution, though he later rallied with his production of **Junior Delgado**'s 'Raggamuffin Year' single and album in 1986. Since then he has released a number of recordings with varying degrees of artistic success, both of his own music and that of artists such as **Yammie Bolo, Icho Candy**, Delroy Williams, Norris Reid and Blacka T. Ironically, he has managed to adapt to the new computerized technology, which many of his fans blame for what they see as the decline in musicianship in reggae music in the 80s and 90s. A withdrawn slip of a man, often in ill health, Pablo's music has, at its best, always reflected a humility and inner peace. Although most critics agree his influential and commercially successful period was over by the end of the 70s, his 1990 instrumental set *Blowing With The Wind* was his best since *East Of The River Nile*, and belied criticisms of artistic demise.

● ALBUMS: *This Is Augustus Pablo* (Tropical 1974)★★★★, *Thriller* (Tropical/Nationwide 1975)★★★, *Ital Dub* (Trojan

1975)★★★, *King Tubby Meets Rockers Uptown* (Clocktower 1976)★★★★, *East Of The River Nile* (Message 1978)★★★★, *Africa Must Be Free By 1983 Dub* (Greensleeves 1979)★★★, *Dubbing In A Africa* same tracks as *Thriller* (Abraham 1979)★★★, *Earths Rightful Ruler* (Message 1982)★★★, *Rockers Meet King Tubby In A Fire House* (Shanachie 1982)★★★, *King David's Melody* (Alligator 1983)★★★, *Rising Sun* (Greensleeves 1986)★★★, *East Man Dub* (Greensleeves 1988)★★★, *Rockers Comes East* (Greensleeves 1988)★★★, *Blowing With The Wind* (Greensleeves 1990)★★★, with Junior Delgado *Raggamuffin Dub* (Rockers International 1990)★★★, with Delgado *One Step Dub* (Greensleeves 1990)★★★, *Heartical Chant* (Rockers International 1992)★★★, *Pablo And Friends* (1992)★★★.

● COMPILATIONS: *Original Rockers* (Greensleeves 1979)★★★★, *Original Rockers 2* (Greensleeves 1989)★★★, *Authentic Golden Melodies* (Rockers International 1992)★★★, *Augustus Pablo Presents DJs From 70s To 80s* (Big Cat 1997)★★★★.

Pacheco, Johnny

b. 25 March 1935, Santiago De Los Caballeros, Dominican Republic. The son of bandleader Rafael Azarias Pacheco, Johnny became a musician at an early age. He was 11 years old when his family emigrated to New York. While at school, he played tambora (a double-headed Dominican drum) at weekends with the meringue group of Dioris Valladares. He learnt to play the saxophone at school and formed a group called the Chuchulecos Boys with trombonist Barry Rogers, who later achieved fame with **Eddie Palmieri**'s band La Perfecta. Johnny later worked with artists such as **Pérez Prado, Xavier Cugat** and **Tito Puente**. In 1959 **Charlie Palmieri** encountered Pacheco playing flute at the Monte Carlo Ballroom in New York and recruited him to his band. Johnny initially played timbales, but when trumpeter Mario Cora departed to live in Puerto Rico, Pacheco took over on flute. He appeared on the 1960 debut album, *Let's Dance The Charanga!*, by Palmieri's flute, strings, rhythm section and voices band, Charanga 'La Duboney', on the United Artists label, which was reissued under the title *Echoes Of An Era*. The two musicians parted company in 1960. Most accounts have highlighted 'musical differences', but Latin music historian Max Salazar gives another perspective: '. . . this red-hot charanga (flute and violin) band was in great demand as its name began to appear on posters for two and three dances on the same evening. (Palmieri and Pacheco booked the gigs in different parts of town.) The dancers let Charlie know that they felt robbed and the high price of tickets entitled them to his band for an entire evening. When Palmieri decided that he alone would book the band, Pacheco left to form his own charanga band . . .' (quote from article 'Remembering Charlie Palmieri', 1989).

Pacheco debuted with his own band in 1960 on *Pacheco y su Charanga Vol. I*, which was the first album released on the Alegre label, founded by **Al Santiago**. The record was a best seller and contained the smash hit 'El Güiro De Macorina', which shot to the top of the *Farándula* New York chart in February 1961. Johnny and his charanga band issued a further four volumes on Alegre. His lead singers included Elliot Romero, Rudy Calzado and **Pete 'El Conde' Rodríguez**, who joined on volume four. Pacheco's was the most successful band during the charanga and pachanga craze from 1960-64. In 1961, Johnny played flute with the Alegre All-Stars on their first descarga (latin jam session) album. ' . . . I cut my own throat', said Al Santiago in a 1989 interview, 'when the album came out and I named Charlie (Palmieri) as leader of the Alegre All-Stars - Pacheco from that point down didn't want to have anything to do with the Alegre All-Stars. That's why he was never on any other album except the first.'

Pacheco befriended Jerry Masucci (b. 1935, Brooklyn, New York, USA), an Italian-American lawyer who had dealt with his divorce. When Masucci became aware that Johnny was discontented with his record company, he proposed that they form their own label. With an initial investment of five thousand dollars, they founded Fania Records in 1964. For the first release on the label, *Cañonazo*, Pacheco dropped flute and violins and adopted the Cuban conjunto format of trumpets, rhythm section and voices, calling the band his Nuevo Tumbao (New Rhythm). He switched to timbales. Despite some fellow musicians' viewpoint that the new group's sound was a copy of Sonora Matancera, Pacheco's 'new' sound was a huge success. The lead singer on *Cañonazo* was Pete Rodríguez, who also sang lead vocals on eight out of the 13 other titles Pacheco released between 1964 and 1973. Nuevo Tumbao's other vocalists and accompanists included **Monguito**, Chivirico Dávila, and pianist/arranger Héctor Rivera. For the 1965 descarga album, *Pacheco His Flute And Latin Jam*, Johnny assembled a group of veteran and young musicians, including Lino Frías (piano), Carlos 'Caito' Diaz (vocals), Barry Rogers (trombone), **Bobby Valentín** (trumpet), **Pupi Legarreta** (violin), Orestes Vilato (timbales, see **Típica 73**), Carlos 'Patato' Valdés (conga) and Osvaldo 'Chi Hua Hua' Martínez (güiro). Cuban saxophonist José 'Chombo' Silva, a participant on the first two Panart *Cuban Jam Session* volumes in 1956, was also involved. Chombo later said that the cut 'Sugar Frost (Azucare)' was one of his favourite recordings. Max Salazar cited this track and 'Echate Pa' Ila' from Chi Hua Hua's *Descarga Cubana Vol.1* (1966) on the Fonseca label, as two of the most notable descargas. Pacheco guested on the Tico All-Stars descarga albums recorded at New York's Village Gate in 1966. He became the musical director of the **Fania All Stars** in 1968 and made his only UK appearance (to date) with them in 1976.

In the early Fania days, Pacheco and Masucci made their own deliveries to the record stores. Johnny scouted for talent and acted as recording director. Jerry initially looked after administration in addition to running his law firm, but within three years, he had devoted himself full-time to the label. At the beginning of the 70s, the Fania subsidiary, Vaya Records, was launched, and by the middle of the decade, the rival labels of Inca, Cotique, Tico and Alegre had been swallowed up. Their roster included an impressive array of stars like **Willie Colón**, **Ray Barretto**, **Celia Cruz**, Tito Puente and **Rubén Blades**. In 1975, Fania accounted for more than 80 per cent of all salsa record sales in the USA and as well as owning a recording studio and a Seventh Avenue headquarters in Manhattan, having a pressing plant in Puerto Rico, sponsoring shows on seven radio stations nationally and making two movies on the Latin music scene (*Our Latin Thing (Nuestra Cosa)* in 1972, and *Salsa* in 1976), Fania's interests in magazines and nightclubs, along with production and distribution deals with **Columbia** and **Atlantic Records**, helped to make Fania the biggest salsa labels of all time.

Johnny began a successful collaboration with Celia Cruz in 1974 on *Celia & Johnny*. They released a further five albums together up to 1985. In 1975, smoky-voiced, Afro-Cuban singer Héctor Casanova replaced El Conde on Pacheco's *El Maestro*. He appeared on two other records with Johnny before issuing the solo albums *Casanova* (1980), *Montuno Y Las Muchachas* (1983) and *Solido* (1986). Previously, he recorded *En Una Nota!* in 1974 with Monguito Santamaría (son of **Mongo Santamaría** (b. 1946, Havana, Cuba; bandleader/pianist/composer/arranger). Pacheco released a series of albums on which he teamed up with veteran Latin stars like Pupi Legarreta (violin/flute), songwriters Angel Luis Silva 'Melón' (b. Mexico; vocals) and Daniel Santos (b. Puerto Rico; vocals), Celio González (b. Cuba; vocals), José Fajardo (flute) and Rolando La Serie (b. Cuba; vocals). La Serie had recorded previously with the bands of Ernesto Duarte, Bebo Valdés, Tito Puente, Porfi Jiménez and **Rafael Cortijo**. At the beginning of the 80s, Fania went into decline. Masucci sold the company to the Argentinian firm of Val Syn, but retained a consultancy role. During the remainder of the decade, a procession of artists departed to other labels and releases slowed to a trickle. Meanwhile, Pacheco engaged in 'extra-curricular' work for other labels, with artists such as Santiago Ceron, Israel 'Kantor' Sardiñas, Los Guaracheros de Oriente, Héctor Casanova, Lefty Pérez and Melcochita. Johnny and El Conde reunited to make four more albums between 1983 and 1989. Their 1987 release *Salsobita* was nominated for a Grammy Award. Pacheco appeared twice in the UK BBC 2 *Arena* television series in 1988: first in the film profile *My Name Is Celia Cruz* and then in a *Rhythms Of The World* programme devoted to concert footage of Celia teamed up with Tito Puente's big band (with Pacheco as a special guest) recorded at New York's **Apollo** Theater in 1987. Pacheco can be seen conducting and performing with the Fania All Stars in Zaire in 1974 on the UK video release *Salsa Madness* (1991).

● ALBUMS: *Pacheco y su Charanga Vol. I* (1960)★★★★, *Pacheco y su Charanga Vol. II* (1961)★★★, with the charangas of Charlie Palmieri and José Fajardo *Las Charangas* (1961)★★★★, *Pacheco y su Charanga Vol. III: Que Suene La Flauta* (1962)★★★, *Pacheco y su Charanga Vol. IV 'Suav'ito'* (1963)★★★, *Pacheco y su Charanga Vol. V: Spotlight On Pacheco* (1964)★★★, *Cañonazo* (1964)★★★, *Pacheco At The N. Y. World's Fair* (1964)★★, *Pacheco te Invita a Bailar* (1965)★★★, *Pacheco His Flute And Latin Jam* (1965)★★★★, *Viva Africa* (1966)★★★, *Pacheco y su Charanga - By Popular Demand* (1966)★★★, *Sabor Tipico* (1967)★★★, *Latin Piper* (1968)★★★, *Volando Bajito* (1968)★★★, *La Perfecta Combinación* (1970)★★★, *Los Compadres* (1971)★★★, with Justo Betancourt *Los Dinamicos* (1971)★★, *Tres de Café y Dos de Azúcar* (1973)★★★, with Celia Cruz *Celia & Johnny* (1974)★★★, with Cruz *Tremendo Caché* (1975)★★★, *El Maestro* (1975)★★★, with Cruz, Justo Betancourt and Papo Lucca *Recordando El Ayer* (1976)★★★, *The Artist* (1977)★★★, with Pupi Legarreta *Los Dos Mosqueteros - The Two Musketeers* (1977)★★★, with Angel Luis 'Melón' Silva *Llegó Melón* (1977)★★★, with Cruz *Eternos* (1978)★★★, *Los Amigos* (1979)★★★, with Daniel Santos *Los Distinguidos* (1979)★★, with Legarreta, José Fajardo and Javier Vázquez *Las Tres Flautas* (1980)★★★, with Cruz and Pete 'El Conde' Rodríguez *Celia, Johnny and Pete* (1980)★★★, with Celio González *El Zorro De Plata Presenta Al Flaco De Oro* (1981)★★★, with Fajardo *Pacheco y Fajardo* (1982)★★★, with Rolando La Serie *De Pelicula* (1982)★★★, with Rodríguez *De Nuevo Los Compadres* (1983)★★★, with Silva *Flying High* (1984)★★★, with Cruz *De Nuevo* (1985)★★★, with Rodríguez *Jicamo* (1985)★★★, with Rodríguez *Salsobita* (1987)★★★★, with Rodríguez *Celebración* (1989)★★★.

● COMPILATIONS: (by Pacheco and his charanga) *Habia Una Vez/Once Upon A Time* (1973)★★★★, *Lo Mejor de/The Best of Pacheco* (1974)★★★★; (with his conjunto) *10 Great Years* (1971)★★★★, *The Champ* (1980)★★★. *Introducing...Johnny Pacheco* (1989)★★★.

Pacheco, Tom

b. 4 November 1948, Massachusetts, USA. Pacheco's father, Tony, had played guitar, in Europe, with **Django Reinhardt**. He later moved to a farm in Massachusetts, where he also owned a music store and taught guitar. Tom started playing guitar at the age of 10, studying both Flamenco and classical styles whilst in high school. Leaving home at the age of 16, and already writing his own songs, he moved into the Greenwich Village scene in New York during the 60s. Gradually he emerged into the non-traditional country field of music, his early albums for **RCA** and **CBS** not being too well received. During the late 70s, Pacheco turned towards rock 'n' roll, his song 'All Fly Away' being recorded by **Jefferson Starship** as the title track of their *Dragonfly* album. Spending 1982/3 playing, and living, in Austin, Texas, Pacheco continued to build a following for himself. He then spent two years in Woodstock, before moving to Nashville in 1986. The following year he moved to Oldcastle, County Meath, Eire, and then to Dublin. It was while there *Eagle In The Rain* was recorded, which contained the excellent 'You Will Not Be Forgotten', and 'Jesus In A Leather Jacket'. Apart from being produced by Arty McGlynn, of **Patrick Street** fame, the album brought Pacheco some overdue critical acclaim. Appearances at the Cambridge Folk Festival in 1990, and sharing the bill with **Townes Van Zandt** at the Berlin Independence Day celebrations in September 1990, and numerous UK appearances, have all helped to circulate his music to a wider audience. *Big Storm Coming* recorded with the Norwegian Steinar Albrigtsen, had, by June 1993, sold some 35,000 copies in Norway, and topped the Norwegian album charts, outselling acts such as **Guns N'Roses**.

● ALBUMS: *Pacheco And Alexander* (CBS 1969)★★★, *Swallowed Up In The Great American Heartland* (RCA 1973)★★, *The Outsider* (RCA 1977)★★★, *Eagle In The Rain* (Round Tower Music 1989)★★★★, *Sunflowers And Scarecrows* (Round Tower Music 1991)★★★, *Tales From The Red Lake* (Round Tower Music 1992)★★★, with Steinar Albrigtsen *Big Storm Coming* (Round Tower Music 1993)★★★.

Pacific Drift

This UK group, formed in the late 60s, comprised Barry Reynolds (guitar/vocals), Brian Shapman (keyboards/vocals), Graham Harrop (bass) and Lawrence Arendes aka Larry King (drums). King, formerly of Liverpool's Wimple Winch, founded this new quartet from the ashes of Sponge, a jazz-rock unit which imploded when saxophonist Jack Lancaster left in 1968 to join **Blodwyn Pig**. The quartet's debut single, a version of **Spirit**'s 'Water Woman', was followed by a self-titled album, on the **Decca**/Nova label, in 1970. However, although they appeared live at the requisite underground haunts and festivals, Pacific Drift were unable to sustain a career and split up by the end of the year.

● ALBUMS: *Pacific Drift* (Deram 1970)★★★.

Pacific Gas And Electric

Formed in Los Angeles, California, USA, in 1968, Pacific Gas And Electric was a quintet that merged blues, gospel, soul, jazz and rock. The members were Charlie Allen (vocals), Glenn Schwartz (lead guitar), Thomas Marshall (rhythm guitar), Brent Black (bass) and Frank Cook (drums), the latter an alumnus of **Canned Heat**. The group's first album, *Get It On*, was initially issued on the small Bright Orange label and then reissued on the band's own Power Records, scraping into the charts at number 159. An appearance at the Miami Pop Festival in December 1968 was considered a highlight of that event and the group came to the attention of **Columbia Records**, who subsequently signed them. A self-titled album was released on Columbia in August 1969 and fared somewhat better, reaching number 91. The group's third album, *Are You Ready*, did not fare as well, reaching only number 101, but it did yield their only hit single in the title track, a gospel-influenced rocker that climbed to number 14 in mid-1970. One other album and a couple of further singles were issued but by 1971 the group was in disarray. Various personnel changes, including the addition of a horn section, left Allen the only original member by 1973, when the group's final album was issued on Dunhill Records.

● ALBUMS: *Get It On* (Bright Orange/B&C 1968)★★★, *Pacific Gas And Electric* (CBS 1969)★★★, *Are You Ready* (CBS 1970)★★, *Hard Burn* (CBS 1971)★★, *PG&E* (1971)★★, *Pacific Gas And Electric, Starring Charlie Allen* (1973)★★.

● COMPILATIONS: *The Best Of* (1985)★★★.

Pacific Overtures

Sometimes known as **Stephen Sondheim**'s 'kabuki musical', this ambitious production opened at the Winter Garden, New York, on 11 January 1976. The book was by John Weidman, a student of law at Yale University. It traced the history of Japan from 1852, when naval officer Commander Matthew Perry, and four warships, attempted to establish 'friendly' relations with a 'isolated and peaceful country', through a period of some 120 years of continual change, culminating in the country's emergence as a dominant trading force in the western world. The story was told in an imaginative and original manner, with every aspect of the production heavily influenced by the traditional form of Japanese Kabuki theatre. Most of Sondheim's music was written in the Japanese pentatonic scale, and his lyrics used extremely simple language, with very few rhymes. The songs included 'Pretty Lady', 'Four Black Dragons', "There Is No Other Way', 'Chrysanthemum Tea', 'Please Hello', 'A Bowler Hat', 'Welcome To Kanagawa', 'Someone In A Tree', 'Next'. 'The Advantages Of Floating In The Middle Of The Sea', and 'Poems'. The actors, who included Mako, Soon-Teck Oh, Yukis Shimoda, and Sab Shimono, were all Asians, even those who played Americans. Director **Hal Prince** was prominent among the show's several **Tony Award** nominees for his staging of a project that was both daring and completely different from anything Broadway had seen in living memory, but the only winners were Florence Klotz (costumes) and Boris Aronson (scenic design). The show also won the New York Drama Critics' Circle Award for best musical. It ran for 193 performances, and was presented in a revised, small-scale version Off Broadway in 1984, and in a far more lavish Paul Kerryson production at England's Leicester Haymarket Theatre in 1993.

Paddy, Klaus And Gibson

Formed in 1965, this Liverpool-based 'supergroup' featured Paddy Chambers (lead guitar; ex-**Big Three** and **Escorts**), **Klaus Voorman** (bass) and Gibson Kemp (drums; ex-**Kingsize Taylor And The Dominoes**). Their three singles included a version of **Marvin Gaye**'s 'No Good Without You Baby' and the theme song to British television's *Quick Before They Catch Us*, but despite the patronage of **Beatles**' manager **Brian Epstein**, the trio failed to secure commercial success. Plans by **Pete Townshend** to amalgamate the group with part of the **Who** fell apart when tribulations within the latter act were settled. Paddy, Klaus And Gibson embarked on separate careers late in 1966 with Voorman securing subsequent fame as the illustrator of the **Beatles**' *Revolver* album cover and also as a member of **Manfred Mann** and the **Plastic Ono Band**.

Page, Cleo

Very much one of the mystery men of the blues, this singer/guitarist caused a minor stir in the 70s with his powerful, raw blues records which were issued on small Los Angeles labels including Goodie Train and Las Vegas. In 1979 JSP Records released enough material for an album which was described by Jim DeKoster in *Living Blues* as 'one of the most striking blues albums of the past year', but Page remains elusive. His music is tough, no-nonsense, mostly original blues, with sometimes startling lyrics; although JSP also issued a more contemporary-sounding risqué single entitled 'Hamburger-I Love To Eat It', which was not on the album.

● ALBUMS: *Leaving Mississippi* (JSP 1979)★★★.

Page, Jimmy

b. James Patrick Page, 9 January 1944, Heston, Middlesex, England. One of rock's most gifted and distinctive guitarists, Page began his professional career during the pre-beat era of the early 60s. He was a member of several groups, including **Neil Christian**'s Crusaders and Carter Lewis And The Southerners, the latter of which was led by the popular songwriting team **Carter And Lewis**. Page played rousing solos on several releases by Carter/Lewis protégés, notably the McKinleys' 'Sweet And Tender Romance', and the guitarist quickly became a respected session musician. He appeared on releases by **Lulu**, **Them**, **Tom Jones** and **Dave Berry**, as well as scores of less renowned acts, but his best-known work was undertaken for producer **Shel Talmy**. Page appeared on sessions for the **Kinks** and the **Who**, joining an élite band of young studio musicians who included **Nicky Hopkins**, **John Paul Jones** and Bobby Graham. The guitarist completed a solo single, 'She Just Satisfies', in 1965, and although it suggested a frustration with his journeyman role, he later took up an A&R position with **Immediate** Records, where he produced singles for **Nico** and **John Mayall**. Having refused initial entreaties, Page finally agreed to join the **Yardbirds** in 1966 and he remained with this groundbreaking attraction until its demise two years later. The guitarist then formed **Led Zeppelin**, with whom he forged his reputation. His propulsive riffs established the framework for a myriad of tracks - 'Whole Lotta Love', 'Rock 'N' Roll', 'Black Dog', 'When The Levee Breaks' and 'Achilles Last Stand' - now established as rock classics, while his solos have set benchmarks for a new generation of guitarists. His acoustic technique, featured on 'Black Mountain Side' and 'Tangerine', is also notable, while his work with **Roy Harper**, in particular on *Stormcock* (1971), was also among the finest of his career. Page's recordings since Led Zeppelin's dissolution have largely been ill-focused. He contributed the soundtrack to Michael Winner's film *Death Wish II*, while the **Firm**, a collaboration with **Paul Rodgers**, formerly of **Free** and **Bad Company**, was equally disappointing. However, a 1988 release, *Outrider*, did much to re-establish his reputation, with contributions from **Robert Plant**, **Chris Farlowe** and Jason Bonham, the son of Zeppelin's late drummer, John. The guitarist then put considerable effort into remastering that group's revered back-catalogue. *Coverdale/Page* was a successful but fleeting partnership with the former **Whitesnake** singer in 1993, but it was his reunion with Robert Plant for the *Unledded* project, and an album of new material in 1998, that really captured the public's imagination.

● ALBUMS: *Death Wish II* film soundtrack (Swan Song 1982)★★, with Roy Harper *Whatever Happened To Jugula* (Beggars Banquet 1985)★★★, *Outrider* (Geffen 1988)★★, with David Coverdale *Coverdale/Page* (EMI 1993)★★★, with Robert Plant *Unledded/No Quarter* (Fontana 1994)★★★★, with Plant *Walking Into Clarksdale* (Atlantic 1998)★★★★.

● COMPILATIONS: *Jam Session* (Charly 1982)★★, *No Introduction Necessary* (Thunderbolt 1984)★★, *Smoke And Fire* (Thunderbolt 1985)★★.

● FURTHER READING: *Mangled Mind Archive: Jimmy Page*, Adrian T'Vell.

Page, Larry

b. Leonard Davies, *c*.1938, Hayes, Middlesex, England. While working as a packer at the nearby **EMI Records** factory, Davies auditioned for his record company and was duly signed. After changing his name to Larry Page in honour of Larry Parks, the star of *The Jolson Story*, the teenager began a brief recording career. Dubbed 'the Teenage Rage' by showbusiness columnist Jack Bentley, Page lived up to his sobriquet with a series of exploits, including a whirlwind romance with a fan leading to a much publicized marriage. With his sharp suits, blue-tinted hair and monotone croon, Page was an unlikely pop star but became one of the first UK performers to cover a **Buddy Holly** song with 'That'll Be The Day'. After retiring from performance at the end of the 50s, Page joined Mecca Enterprises as a consultant manager and ran the Orchid ballroom in Coventry. This led to a meeting with music publisher Eddie Kassner and the formation of Denmark Productions. With a deal whereby he could select and manage acts, Page launched a selection of minor talent, including Johnny B. Great, the Orchids, Little Lenny Davis and Shel Naylor.

In 1964 Page was approached by two society gentlemen, Robert Wace and Grenville Collins, and offered the chance to co-manage a north London group known as the Ravens. Page rechristened them the **Kinks**, helped fashion their image and prevented their imminent dissolution following a notorious quarrel between **Dave Davies** and Mick Avory, in which the former was hospitalized. An unsatisfactory US tour culminated in a dispute between Page and Ray Davies that festered into a High Court action. Recovering his poise, he promoted a couple of other groups, the Pickwicks and the **Riot Squad**, before finding another hit artist in the Troggs. On this occasion, Page not only signed the group to a management deal but produced their records and made them the leading lights of Page One (the record company he had formed with publisher **Dick James**). Remarkably, his association with the Troggs ended in another High Court action yet, in spite of his litigious history, Page was never regarded as one of the unscrupulous managers of the 60s. His name was well-known during this period, not only because of frequent appearances in print but the instrumental albums his label released under the self-referential title the Larry Page Orchestra. When Page One ceased operating in the early 70s, Dick James went on to found **DJM Records** while Larry formed the inauspicious Penny Farthing label. Page rewrote history to some extent in the 70s/80s when he briefly regained managerial control of both the Troggs and the Kinks.

● ALBUMS: *Kinky Music* (Decca 1965)★★★, *Executive Suite* (Page One 1968)★★, *From Larry With Love* (Page One 1968)★★, *Larry Page Orchestra* (Page One 1969)★★, *Rampage* (1978)★★.

● COMPILATIONS: *This Is Larry Page* (1974)★★.

Page, Martin

b. Southampton, Hampshire, England. A proficient and prolific songwriter, Page moved to the USA with his band Q-Feel in the 90s. When that group failed to secure commercial recognition, Page concentrated on his rock/pop songwriting in Los Angeles. His songs were successfully recorded by **Go West**, **Starship** ('We Built This City') and **Heart** ('These Dreams'), among others. The success prompted **Robbie Robertson**, a frequent collaborator and co-writer, to suggest that Page record a solo album. *In The House Of Stone And Light* became a fixture of the burgeoning adult contemporary radio format when it was released by **Mercury Records** in 1995 and further established the artist's songwriting prowess.

● ALBUMS: *In The House Of Stone And Light* (Mercury 1995)★★★.

Page, Oran 'Hot Lips'

b. 27 January 1908, Dallas, Texas, USA, d. 5 November 1954. In the 20s Page played trumpet mostly in his home state but also toured in bands accompanying some of the best of the day's blues singers, among them **Ma Rainey**, **Bessie Smith** and **Ida Cox**. Towards the end of the 20s Page joined **Walter Page**'s Blue Devils, a band formed in Oklahoma City out of the remnants of a touring band in which the trumpeter had worked. With the Blue Devils Page built a reputation as a powerful lead and solo trumpet, an emotional blues player and singer, and an inspirational sideman. In 1931 he was one of several Blue Devils enticed into **Bennie Moten**'s band, where he remained until Moten's death in 1935. The following year he joined **Count Basie** in Kansas City where he was heard by **Louis Armstrong**'s manager, Joe Glaser, who signed him up. Glaser's motives have been much-speculated upon. At the time Armstrong was suffering lip trouble and Glaser certainly needed a trumpeter/singer. However, the neglect displayed by the manager towards his new signing once Armstrong was back suggests that he might well have seen Page as a competitor to be neutralized. In the late 30s Page led bands large and small, mostly in and around New York and appeared at numerous after-hours sessions and on many record dates, including Ida Cox's comeback date after her retirement. At the start of the 40s he was briefly in **Artie Shaw**'s band, with which he made a superb recording of 'St James Infirmary'. The rest of this decade was spent much as he had spent the late 30s, playing and recording in a succession of bands mostly in the New York area. He also featured on several record dates, including the excellent 1944 V-Disc sides. At the end of the 40s he made another hit record, this time 'Baby, It's Cold Outside' coupled with 'The Hucklebuck' with **Pearl Bailey**, a record which helped establish her stardom. In the early 50s Page often played in Europe until his death in 1954. Although he was strongly influenced by Armstrong during part of his career, Page was in fact an inventive and exceptionally interesting blues-orientated trumpet player in his own right as well as an excellent singer of the blues. Whatever the reason, Page's career was partially overshadowed by Armstrong and during his lifetime he was rarely granted the critical appraisal his talents deserved. Almost four decades after his death, his re-evaluation remains incomplete.

● ALBUMS: *Hot Lips Page In Sweden* (1951)★★★, *Hot Lips Page* (1952-53)★★★★, *Hot Lips Page 1951* (Jazz Society 1989)★★★.

● COMPILATIONS: *Hot Lips Page 1938-1940* (Official 1989)★★★★, *Oran 'Hot Lips' Page Vols 1/2* (1942-53)★★★★, with others *Midnight At V-Disc* (Pumpkin 1944)★★★, *Play The Blues In B* (Jazz Archives 1993)★★★, *1940-1944* (Classics 1995)★★★★.

Page, Patti

b. Clara Ann Fowler, 8 November 1927, Tulsa, Oklahoma, USA. A popular singer who is said to have sold more records during the 50s than any other female artist, Page's total sales (singles and albums) are claimed to be in excess of 60 million. One of eight girls in a family of 11, Clara Fowler started her career singing country songs on radio station KTUL in Tulsa, and played weekend gigs with Art Klauser and his Oklahomans. She successfully auditioned for KTUL's *Meet Patti Page* show, sponsored by the Page Milk Company, and took the name with her when she left. Jack Rael, who was road manager and played baritone saxophone for the Jimmy Joy band, heard her on the radio and engaged her to sing with them; he later became her manager for over 40 years. In 1948 Page appeared on the top-rated *Breakfast Club* on Chicago radio, and sang with the **Benny Goodman** Septet. In the same year she had her first hit record, 'Confess', on which, in the cause of economy, she overdubbed her own voice to create the effect of a vocal group. In 1949, she used that revolutionary technique again on her first million-seller, 'With My Eyes Wide Open I'm Dreaming'. The song was re-released 10 years later with a more modern orchestral backing. Throughout the 50s, the hits continued to flow: 'I Don't Care If The Sun Don't Shine', 'All My Love' (US number 1), 'The Tennessee Waltz' (said to be the first real 'crossover' hit from country music to pop, and one of the biggest record hits of all time), 'Would I Love You (Love You, Love You)', 'Mockin' Bird Hill' (a cover version of the record made by **Les Paul** and **Mary Ford**, who took multi-tracking to the extreme in the 50s), 'Mister And Mississippi', 'Detour' (recorded for her first country music album), 'I Went To Your Wedding', 'Once In Awhile', 'You Belong To Me', 'Why Don't You Believe Me', '(How Much Is) That Doggie In The Window', written by novelty song specialist **Bob Merrill**, and recorded by Page for a children's album, 'Changing Partners', 'Cross Over The Bridge', 'Steam Heat', 'Let Me Go, Lover', 'Go On With The Wedding', 'Allegheny Moon', 'Old Cape Cod', 'Mama From The Train' (sung in a Pennsylvanian Dutch dialect), 'Left Right Out Of Your Heart', and many more. Her records continued to sell well into the 60s, and she had her last US Top 10 entry in 1965 with the title song from the Bette Davis-Olivia De Havilland movie *Hush, Hush, Sweet Charlotte*. Page also appeared extensively on US television during the 50s, on shows such as the *Scott Music Hall*, the *Big Record* variety show, and her own shows for NBC and CBS. She also made several films, including *Elmer Gantry* (1960), *Dondi* (1961, a comedy-drama, in which she co-starred with David Janssen) and *Boys Night Out* (1962). In the 70s, she recorded mainly country material, and in the 80s, after many successful years with **Mercury** and **Columbia Records**, signed for the Nashville-based company Plantation Records, a move that reunited her with top record producer **Shelby Singleton**. In 1988, Page gained excellent reviews when she played the Ballroom in New York, her first appearance in that city for nearly 20 years.

● ALBUMS: *Songs* (Mercury 1950)★★★, *Folksong Favorites* 10-inch album (Mercury 1951)★★★, *Christmas* (Mercury 1951)★★★, *Tennessee Waltz* 10-inch album (Mercury 1952)★★★, *Patti Sings For Romance* (Mercury 1954)★★★, *Song Souvenirs* (Mercury 1954)★★★, *Just Patti* (Mercury 1954)★★★, *Patti's Songs* (Mercury 1954)★★★, *And I Thought About You* (Mercury 1954)★★★, *So Many Memories* (Mercury 1954)★★★, *Romance On The Range* (Mercury 1955)★★★, *Page I* (Mercury 1956)★★★, *Page II* (Mercury 1956)★★★, *Page III* (Mercury 1956)★★★, *You Go To My Head* (Mercury 1956)★★★, *In The Land Of Hi Fi* (EmArcy 1956)★★★, *Music For Two In Love* (Mercury 1956)★★★, *The Voices Of Patti Page* (Mercury 1956)★★★, *Page IV* (Mercury 1956)★★★, *Let's Get Away From It All* (Mercury 1956)★★★, *I've Heard That Song Before* (Mercury 1956)★★★, *My Song* (1956)★★★, *The East Side* (EmArcy 1956)★★★, *Manhattan Tower* (Mercury 1956)★★★, *The Waltz Queen* (Mercury 1957)★★★, *The West Side* (EmArcy 1958)★★★, *Patti Page On Camera* (Mercury 1959)★★★, *I'll Remember April* (Mercury 1959)★★★, *Indiscretion* (Mercury 1959)★★★, *Sings And Stars In 'Elmer Gantry'* (Mercury 1960)★★★, *Three Little Words* (Mercury 1960)★★★, *Just A Closer Walk With Thee* (Mercury 1960)★★, *Country And Western Golden Hits* (Mercury 1961)★★, *Go On Home* (1962)★★★, *Golden Hit Of The Boys* (Mercury 1962)★★★, *Patti Page On Stage* (1963)★★★, *Say Wonderful Things* (Columbia 1963)★★, *Blue Dream Street* (1964)★★, *The Nearness Of You* (1964)★★★, *Hush, Hush, Sweet Charlotte* (Columbia 1965)★★★, *Gentle On My Mind* (Columbia 1968)★★, *Patti Page With Lou Stein's Music, 1949* (Hindsight 1988)★★★.

● COMPILATIONS: *Patti Page's Golden Hits* (Mercury 1961)★★★, *Patti Page's Golden Hits, Volume 2* (Mercury 1963)★★★, *The Best Of Patti Page* (Creole 1984)★★★, *The Mercury Years, Vol. 1* (Mercury 1991)★★★★, *The Mercury Years, Vol. 2* (Mercury 1991)★★★★.

Page, Stu

b. 12 May 1954, Leeds, Yorkshire, England. Page, who has been playing the guitar since he was 10 years old, began his career with session work around Leeds. In 1973, after helping out an American bluegrass band, the Warren Wikeson Band, he was invited to join them in Boston for a year. When he returned to the UK, he took various day jobs, but played in several semi-pro bands. In 1984 he formed Stu Page And Remuda, and says, 'It's a word for a spare horse and that's what we were. We only got the gigs when someone had let the organizer down.' Besides being a talented guitarist, Page has a powerful voice that belies his small stature, and his band includes Terry Clayton (bass), Andy Whelan (guitar), Pat McPartling (drums) and Tim Howard (pedal steel). They have recorded several cassettes for sale at shows, together with the excellent album *The Stu Page Band*, which was produced by Joe Butler of the **Hillsiders** for Barge Records. Page's major influence is **Merle Haggard** and the band's singles include 'He Made The Whole World Sing', 'Are You Still In Love With Me?' and the double a-side, 'Florida Feelin''/'Honeysuckle Dreamin''.

● ALBUMS: *Radio Nights* (1984)★★★, *Front Page News* (1985)★★★, *The Stu Page Band* (Barge 1989)★★★★, *Fresh Pages* (1990)★★★, *Can't Sing The Blues* (Milltown 1995)★★★.

Page, Walter

b. 9 February 1900, Gallatin, Missouri, USA, d. 20 December 1957. Page was one of many pupils of Major N. Clark Smith who gained fame in jazz circles. In the early 20s, Page played bass with **Bennie Moten** in Kansas City. In 1925 Page was stranded in Oklahoma City when a band he was playing in folded. He decided to form his own group out of the wreckage and this band became the legendary Blue Devils. One of the outstanding **territory bands** of the southwest and instrumental in helping form the musical concept which eventually became known as Kansas City style, Page gathered many fine musicians into his band. Among them were **Oran 'Hot Lips' Page**, **Jimmy Rushing**, **Lester Young** and Bill **Basie** (in the days before he was ennobled). After Moten headhunted some of his best sidemen Page kept going for a while but eventually gave up the struggle and he too joined Moten. He later played in Basie's band where he became one fourth of the fabled All American Rhythm Section (with Basie, **Freddie Green** and **Jo Jones**). Leaving Basie in 1942 he played with several leading territory bands, including those led by Nat Towles and **Jesse Price**, and in the middle of the decade was back with Basie. Later, he played in various pick-up groups, often in New York but with occasional tours, a pattern of work which continued into the mid-50s. He died in 1957. A solid player with an impeccable sense of time, Page is generally credited as one of the originators of the 'walking bass', a style of playing in which the bassist plays passing notes, up or down the scale, in addition to the three or four root notes of the chord, thus creating a flowing line.

● COMPILATIONS: *Kansas City Hot Jazz* (1926-30)★★★, incl. on *Sweet And Low Blues, Big Bands And Territory Bands Of The 20s* (1929)★★★, with Count Basie *Swinging the Blues* (1937-39)★★★★.

Pagliaro

Michel Pagliaro was a photogenic Montreal-based French-Canadian pop/rock singer/songwriter. He recorded for Much records, a label owned by top Canadian radio station CHUM. His success in his homeland bought him to the attention of Peter Summerfield, an A&R representative for the UK record label Pye. The record company brought him over to England and put a big campaign behind his UK launch, which helped to put his debut single 'Loving You Ain't Easy' into the UK Top 40 in 1972. Encouraged by the initial success the label released a self-titled album and two more singles, 'Rainshowers' and 'Some Sing Some Dance' but none of the records made any impression on the the charts.

● ALBUMS: *Pagliaro* (1972)★★★.

Pahinui Brothers

Continuing the tradition of 'slack key' Hawaiian guitar music spearheaded by their father, Gabby **Pahinui**, his offspring have also progressively melded their island sound with elements of soul, country and reggae. They are termed a 'string band' by dint of their use of guitar, ukulele, steel guitar and bass, and have in turn inspired a number of younger Hawaiian bands, including the Ho'opii Brothers and the Sam Bernard Trio. Cyril and Bla had originally contributed to their father's 1975 recording with **Ry Cooder**, *Gabby Pahinui Hawaiian Band Volume One*. However, after his death they refrained from performing music together. In 1989, and at the suggestion of their mother Emily, the brothers recorded a follow-up collection of slack key guitar songs, the first time they had worked together since their father's death. Cooder was once again involved in initiating proceedings, encouraging Bla to take time off from his job as policeman and recruiting the family's third son, Martin, as well as Cyril. The results included treatments of **John Lennon**'s 'Jealous Guy' and 'My Old Friend The Blues' in addition to traditional Hawaiian song. After supporting **Randy Travis** on a television special (he had come to Honolulu in search of their father whom he thought to be still alive), the band was put on a permanent footing in the 90s.

● ALBUMS: *The Pahinui Brothers* (Panini/Private Stock 1989)★★★.

Pahinui, Gabby

b. 1921, Hawaii, d. 13 October 1980, Hawaii. Master 'slack key' Hawaiian guitarist Gabby Pahinui first released records in the 40s, though his numerous albums never became readily available outside of the island. His only international recording came in 1975 when Ry **Cooder** documented his technique in a session at his North Kona home which also featured Atta Isaacs, Sonny Chillingworth and Gabby's sons Cyril and Bla Pahinui. The result of two weeks domiciled together, *Gabby Pahinui Hawaiian Band Volume One* was sadly not continued as a series, despite its title. Pahinui also appeared as a steel guitarist on Cooder's subsequent *Chicken Skin* album. The title, according to Cooder, denoted the physical effect of hearing Pahinui's guitar playing had on him after purchasing one of his records in Honolulu. He died from a heart attack in 1980, but his offspring, the **Pahinui Brothers**, who survive him, have continued the slack key tradition.

● ALBUMS: *Gabby Pahinui Hawaiian Band Volume One* (Panini 1975)★★★.

Paich, Marty

b. 23 January 1925, Oakland, California, USA, d. 12 August 1995, Hidden Hills, California, USA. While still undergoing a long and thorough academic training, Paich began writing arrangements. After military service, during which he was able to continue his musical career, he returned to his studies and by the end of the 40s had gained numerous qualifications. In the early 50s he worked with a number of dance bands and also with **Shelly Manne** and **Shorty Rogers**, with whom he appeared on the successful and influential album *Cool And Crazy*. Also in the early 50s he was, for a while, pianist and arranger for **Peggy Lee** and wrote arrangements for **Mel Tormé**. He also wrote charts for another highly successful west coast album, *Art Pepper Plus Eleven*. An inventive and inquiring mind was clearly at work in all Paich's writing, whether as arranger or composer, and he proved particularly adept at creating material for small to medium-sized groups that allows the bands to sound as though they involve many more musicians. His work with such singers as

Ella Fitzgerald, **Ray Charles**, **Anita O'Day**, **Sammy Davis**, **Lena Horne** and **Sarah Vaughan**, whether as arranger or musical director and conductor, demonstrated an acute appreciation of the particular needs of interpreters of the Great American Songbook. Paich also composed for films and television but the late 80s saw him back on the road with Tormé and some of his former Dek-tette sidemen, reunions that updated past glories with no hint of repetition and resulted in some remarkable record albums. He died of cancer of the colon in 1995.

● ALBUMS: *Marty Paich Octet* (GNP 1956)★★★, with Mel Tormé *Mel Tormé With The Marty Paich Dek-tette* (Bethlehem 1956)★★★★, *What's New?* (1957)★★★, *Jazz For Relaxation* (Tampa 1957)★★★, *Marty Paich Quintet Featuring Art Pepper* (Tampa 1958)★★★, *The Picasso Of Big Band Jazz* (Candid 1958)★★★, *I Get A Boot Out Of You* (Warners 1959)★★★, *The Broadway Bit* (Warners 1959)★★★, *Piano Quartet* (RCA Victor 1960)★★★, with Tormé *Reunion* (Concord Jazz 1988)★★★★, *Hot Piano* (VSOP 1988), with Tormé *In Concert Tokyo* (Concord Jazz 1989)★★★★, *Moanin'* (1993)★★★★.

Paid In Full - Eric B. And Rakim

The New York duo of DJ Eric Barrier and William Griffin Jr were early pioneers of rap. This was a highly influential album when first released, although nowadays it seems slighly tame. 'Eric B. Is President' created a stir when first issued and it was followed by the heavily remixed 'Paid in Full' (numerous versions were issued). Their sampling and scratching inspired a host of imitators. The use of funk backing caused James Brown to object, although in reality it rejuvinated Brown's career. They revelled in the plagiarism of other material, but in the light of what has happened since, they were angelicly innocent.

● Tracks: *I Ain't No Joke; Eric B. Is On The Cut; My Melody; I Know You Got Soul; Move The Crowd; Paid In Full; As The Rhythm Goes On; Chinese Arithmetic; Eric B. Is President; Extended Beat.*

● First released 1987

● UK peak chart position: 85

● USA peak chart position: 58

Paige, Elaine

b. Elaine Bickerstaff, 5 March 1951, Barnet, Hertfordshire, England. An actress and singer, often called the first lady of contemporary British musical theatre, Elaine Paige was trained at the Aida Foster Stage School in Golders Green, north London. She had already appeared in several stage musicals in the 60s and 70s, including ***The Roar Of The Greasepaint-The Smell Of The Crowd***, ***Hair*** (her first West End show), *Maybe That's Your Problem*, *Rock Carmen*, ***Jesus Christ Superstar***, ***Grease***, ***Billy***, and before she was chosen to portray Eva Peron in **Tim Rice** and **Andrew Lloyd Webber**'s ***Evita*** in 1978. Although **Julie Covington** had sung the part on the original concept album and had a UK number 1 hit with 'Don't Cry For Me Argentina', Paige went on to make the role her own. In spite of the disappointment of being unable to play the part on Broadway (because of American union rules), *Evita* made Paige into a star almost overnight. She won a Society of West End Theatres Award for her outstanding performance, and was also voted Show Business Personality of the Year. In the 80s she starred in ***Cats*** (as Grizabella, singing 'Memory'), *Abbacadabra*, ***Chess***, and a West End revival of **Cole Porter**'s ***Anything Goes***. She topped the UK chart with a number from *Chess*, 'I Know Him So Well', in a duet with **Barbara Dickson**. Her first solo album, which came in 1981, featured a variety of songs, mostly with lyrics by Tim Rice. It was recorded with the assistance of Stuart Elliot (ex-**Cockney Rebel**), Ian Bairnson and David Paton from **Pilot**, and Mike Moran. As well as a version of **Paul Simon**'s 'How The Heart Approaches What It Yearns', there was a rare **Paul McCartney** instrumental ('Hot As Sun') with words by Rice. She was voted 'Recording Artist of the Year' by the Variety Club of Great Britain. Her most unusual album was released in 1988, and consisted of cover versions of **Queen** songs. In 1989 she turned her attention more to straight acting, and made two films for the BBC including the acclaimed *Unexplained Laughter*, with Diana Rigg. She had previously worked in television programmes such as *Crossroads*, *Lady Killers*, *Ladybirds*, *A View Of Harry Clark*, and *Tales Of The Unexpected*, as well as musical specials such as *Elaine Paige In Concert*. In 1990 her long-term relationship with Tim Rice dissolved and she threw herself into her work. During the 80s and 90s she embarked on concert tours of Europe, the Middle East, Scandanavia and the UK, most recently accompanied by a 26-piece symphony orchestra. In 1993 she was highly acclaimed for her powerful and dramatic performance as the legendary **Edith Piaf** in Pam Gems' play with music, ***Piaf***, at the Piccadilly Theatre in London. In May 1995, she took over from **Betty Buckley** in the leading role of Norma Desmond in the West End hit musical ***Sunset Boulevard***, and later in the year received an OBE in the Queen's Birthday Honours List. In 1996 she finally appeared on Broadway when she replaced Betty Buckley in the New York production of *Sunset Boulevard*. Returning to the West End two years later, she made a daring career move by successfully taking on the role of the duplicitous widow Celimene in Molière's scathing comedy, *The Misanthrope*.

● ALBUMS: with Peter Oliver *Barrier* (Euro Disk 1978)★★, *Elaine Paige* (Warners 1982)★★★, *Stages* (K-Tel 1983)★★, *Cinema* (K-Tel 1984)★★, *Sitting Pretty* (Warners 1985)★★, *Love Hurts* (Warners 1985)★★, *Christmas* (Warners 1986)★★, *The Queen Album* (Virgin 1988)★★, *Love Can Do That* (1991)★★, with Barbara Dickson *Together* (1992)★★, *Romance And The Stage* (RCA 1993)★★, *Piaf* (Warners 1995)★★★, *Encore* (Warners 1995)★★★, *Performance* (BMF 1996)★★★, and Original Cast recordings.

● COMPILATIONS: *Memories - The Best Of Elaine Paige* (Telstar 1987)★★★, *The Collection* (Pickwick 1990)★★★.

Pain Teens

The Pain Teens are an extraordinary US rock group, who were formed in the late 80s and consist of Scott Ayers (guitar, samples, drums), Bliss Blood (vocals, percussion), Kirk Carr (bass) and Frank Garymartin (drums). After two obscure albums for Anonmie Records at the turn of the decade the group moved to Trance Syndicate, the left-field label set up by King Coffey of the **Butthole Surfers**. The marriage was an obvious one, with the Pain Teens able to conduct their experimental approach to music without the hindrance of commercial expectation. Happily, this did not necessitate an unpleasant listening experience, though certainly the subject matter chosen by Pain Teens could be described as difficult. Samples drawn from television shows, especially the psycho-babble of confessional talk shows, littered their albums of this period, the best of which was *Destroy Me, Lover.* A confrontational, multi-dimensional record, it was released in a classic 'pulp fiction' cover, the image of which (man assailing woman) took on a ghastly double meaning when Blood's vocals began to address the disturbing subject matter of 'Lisa Knew'. This exorcism of child abuse was accompanied by a complementary track, 'Body Memory', which explored the mind of an incest survivor. Some light relief was on offer with their string arrangement of **Leonard Cohen**'s 'Story Of Isaac', but the title of the sweet pop track 'RU 486', was actually the serial number of an abortion pill. The Pain Teens are not a band to spare anyone the truth of just how brutal life can be.

● ALBUMS: *Pain Teens* (Anomie 1988)★★★, *Case Histories* (Anomie 1989)★★★, *Born In Blood* (Trance Syndicate 1990)★★★ *Stimulation Festival* (Trance Syndicate 1992)★★★, *Destroy Me, Lover* (Trance Syndicate 1993)★★★★, *Beast Of Dreams* (Trance Syndicate 1995)★★★.

Paint Your Wagon (film musical)

Opinions vary widely as to the quality of this film, but, in general, the 'noes' seem to have it. *Paint Your Wagon* started its musical journey on Broadway in 1951, with music by **Frederick Loewe** and a book and lyrics by **Alan Jay Lerner**. Lerner's screenplay for this 1969 version was based on a fresh adaptation of the story by Paddy Chayevsky. The action still takes place during the California gold rush of the late 1800s, but the sometimes droll story now concerns the relationship between the lovely young Elizabeth (Jean Seberg) and the two men in her life, Ben Rumson (Lee Marvin) and 'Pardner' (Clint Eastwood). She wants to live in No Name City with both of them, which does not please Ben because he used part of his stake to buy her from a Mormon, and then made her his wife. Also up to their knees in the mud of the goldfields were Harve Presnell ('Rotten Luck Willie), Ray Walston ('Mad Jack' Duncan), Tom Ligon, Alan Dexter, William O'Connell, Ben Baker, Alan Baxter, Paul Truman, and a whole heap of others. Several of Lerner and Loewe's songs survived from the stage score, including the rousing 'Main Title (I'm On My Way)', and the contrasting 'They Call The Wind Maria' and 'There's A Coach Comin' In', both of which were sung admirably by Presnell. Eastwood surprised and delighted with his handling of 'I Still See Elisa' and 'I Talk To The Trees', and Marvin brought his very own individual treatment to 'Hand Me Down That Can O' Beans', and 'Wand'rin Star'. The latter number gave him a number 1 hit in the UK, but did not make the Top 40 in the USA. The rest of the numbers, with Lerner's lyrics and music by **André Previn**, consisted of 'The First Thing You Know', 'A Million Miles Away Behind The Door', 'The Gospel Of No Name City', 'Best Things', and 'Gold Fever'. **Nelson Riddle** and his impressive musical arrangements were nominated for an Oscar. Jack Baker staged the energetic dance sequences and the director was Joshua Logan. Alan Jay Lerner produced for Paramount, and the film was photographed in Technicolor and Panavision by William Fraker. In spite of the critics' reservations, *Paint Your Wagon* grossed well over $14 million in the USA, and was just outside the Top 10 musicals of the decade.

Paint Your Wagon (stage musical)

Despite having music by **Frederick Loewe** and a book and lyrics by **Alan Jay Lerner**, *Paint Your Wagon* enjoyed only modest success. It opened at the Shubert Theatre in New York on 12 November 1951, and ran for only 289 performances. Well staged by Daniel Mann, and with some exhilarating choreography by **Agnes de Mille**, the show was set in California during the 1850s gold rush. James Barton, Tony Bavaar, Olga San Juan, Rufus Smith and James Mitchell played in a cast of hard-bitten prospectors and their equally tough girlfriends. Lerner and Loewe's score, which perfectly complemented this rough-and-tumble situation, contained several appealing songs, including 'They Call The Wind Maria', 'I Still See Elisa', 'There's A Coach Comin' In', 'I Talk To The Trees', 'I'm On My Way', 'Another Autumn', 'Hand Me Down That Can O' Beans' and 'Wand'rin' Star'. In 1953, London audiences were delighted with the show and it ran at Her Majesty's Theatre for over a year with **Bobby Howes** and his real-life daughter Sally Ann Howes. In 1992, the Goodspeed Opera House in Connecticut gave theatre-goers another chance to hear what is now - over 40 years on - regarded as an outstanding score.

Paint Your Wagon - Various

Several of the songs that survived from Alan Jay Lerner and Frederick Loewe's 1951 stage show were supplemented by others with music by André Previn for this 1969 screen version. Clint Eastwood was in surprisingly good vocal form on two lovely ballads, 'I Still See Elisa' and 'I Talk To The Trees', while Lee Marvin's mumbling, grumbling version of 'Wand'rin' Star' was pulled from the album and shot straight to the top of the UK singles chart. Ace arranger Nelson Riddle was responsible for the orchestral music score, and the album won a Gold Disc within a few months of its release.

- Tracks: *I'm On My Way; I Still See Elisa; The First Thing You Know; Hand Me Down That Can 'O Beans; They Called The Wind Maria; Million Miles Away Behind The Door; There's A Coach Comin' In; Whoop-ti-ay (Shivaree); I Talk To The Trees; The Gospel Of No Name City; Best Things; Wand'rin' Star; Gold Fever; Finale.*
- First released 1969
- UK peak chart position: 2
- USA peak chart position: 28

Paisley, Bob

b. James Robert Paisley, 14 March 1931, Ashe County, North Carolina, USA. His parents soon relocated to Pennsylvania, where he grew up and where, as a youth, he learned to play guitar and harmonica and developed a keen interest in country music, particularly the old-time acts such as the **Blue Sky Boys.** He gained his first experience playing in a country band during his military service but on his discharge first worked, for some time, in a chemist's shop. In 1964, with banjoist **Ted Lundy** and others, he formed the Southern Mountain Boys and played with the band until 1979, during which time they recorded several albums. (The Southern Mountain Boys disbanded after Lundy committed suicide on 23 June 1980). Severe hip problems caused Paisley to retire from music for a time but sometimes reliant on a walking stick, he eventually returned and with his son Dan and Landy's cousin Jerry, he re-formed as Southern Grass. They soon became popular playing the US bluegrass circuit and in the early 80s, they recorded for **Rounder Records** and embarked on a major European tour. They played in several countries, recorded a live album in Holland with Dutch duo A.G. And Kate and proved a great hit at their UK appearances. During the 80s, like his namesake, the manager of Liverpool Football Club, Paisley made several more European tours. In the 90s, he continued to play the US bluegrass festival circuit with a line-up that included his sons Dan and Mike.

- ALBUMS: with Ted Lundy *Ted Lundy & The Southern Mountain Ramblers* (GHP 1972)★★★, with Lundy *The Old Swinging Bridge* (Rounder 1973)★★★, as Ted Lundy And Bob Paisley And The Southern Mountain Boys *Slipping Away* (Rounder 1976)★★★, *Lovesick & Sorrow* (Rounder 1978)★★★, *Bob Paisley And Southern Grass* (Rounder 1981)★★★, *An Old Love Affair* (Brandywine 1982)★★★, with A.G And Kate *Pickin' In Holland* (Strictly Country 1984)★★★, *I Still Love You Yet* (Mountain Laurel 1985)★★★, *Home Of Light And Love* (Mountain Laurel 1988)★★★, *No Vacancy* (Brandywine 1992)★★.

Pajama Game, The (film musical)

Hardly any screen version of a hit Broadway musical is considered to be better than the original, but this one in 1957 was an exception. This was possibly because several members of the original stage team made the trip to Hollywood to recreate their original roles. Two of them, **George Abbott** and Richard Bissell, adapted their libretto (which had been based on Bissell's novel *Seven And A Half Cents*) for the screenplay. Based in and around the Sleep Tite Pajama Factory in Iowa, it concerns the efforts of union leader Babe Williams (**Doris Day**) and her Grievance Committee to extract a rise in pay of seven and a half cents for their members, from the new (and extremely dishy) superintendent, Sid Sorokin (**John Raitt**). Naturally, Babe falls for Sid, in spite of her protests ('I'm Not At All In Love'), and the negotiations are satisfactorily concluded. This was one of only two scores that **Richard Adler** and **Jerry Ross** wrote together (the other was ***Damn Yankees***) before the latter's tragic death, and it was a complete joy. Not only did the principals, Day and Raitt, share 'Hey, There', 'Small Talk' and 'There Once Was A Man', but the gifted singer and dancer Carol Haney dazzled with 'Steam Heat' and 'Hernando's Hideaway', while Eddie Foy Jnr. was delightfully unconvincing as he assured Reta Shaw 'I'll Never Be Jealous Again'. In addition, there were pleasing ensemble pieces such as 'Once-A-Year-Day' and 'Racing With The Clock'. Also in the cast were Buzz Miller, Peter Gennaro, Barbara Nicholls, Thelma Pelish and Kenneth LeRoy. **Bob Fosse**, a veteran of the stage show, was responsible for the lively and imaginative choreography (much of it alfresco), and the producer-directors were George Abbott and **Stanley Donen**. The film was shot in WarnerColor.

Pajama Game, The (stage musical)

This show opened at the St. James Theatre in New York on 13 May 1954 with only limited expectations. **Richard Adler** and **Jerry Ross**, who wrote the music and lyrics, were relatively unknown to Broadway audiences, as was choreographer **Bob Fosse**. However, the witty book was the work of veteran George Abbott and Richard Bissell, and the score was full of amusing and romantic numbers, such as 'I'll Never Be Jealous Again', 'There Once Was Man', 'Once A Year Day', 'Small Talk', 'I'm Not At All In Love' 'Hernando's Hideaway', 'Steam Heat' and 'Hey, There'. Set against the unlikely backdrop of a factory manufacturing pajamas, with an industrial dispute as its central dramatic device, there were strong performances from Janis Paige, **John Raitt** and Carol Haney. It won **Tony Awards** for best musical, featured actress (Haney), and Bob Fosse's choreography, which was an outstanding feature of the show. The 1955 London production, which ran for 501 performances and is remembered with great affection, starred Max Wall, Joy Nichols, **Edmund Hockridge**, and Elizabeth Seal. Hockridge was subsequently always associated with 'Hey, There', although in fact the song was a UK hit for **Rosemary Clooney**, **Johnnie Ray**, **Lita Roza** and **Sammy Davis Jnr.** *The Pajama Game* was revived briefly on Broadway in 1973 with Barbara McNair, Hal Linden and **Cab Calloway**. The 1957 film version achieved the impossible and actually improved upon the original with dazzling performances from **Doris Day**, Raitt, Haney, and Eddie Foy Jnr. In 1958, the musical *Say Darling*, which was based on Richard Bissell's experiences with *The Pajama Game*, opened on Broadway and ran for 332 performances. The cast was headed by **Vivian Blaine**, David Wayne and **Johnny Desmond**, and the score was by **Betty Comden** and **Adolph Green**.

Pal Joey

Pal Joey is merely the best known of New Yorker Joey Longo (b. c.1964)'s inumerable aliases. He earned his spurs with early house recordings on pivotal New York deep house imprint Apexton, also playing out regularly in Manhattan. Like so many others he began life working in a record shop, Vinyl Mania, before becoming an apprentice at a local studio. His more recent recordings, which have steadily built an audience in clubs, generally consist of loose, happy house textures, often released on his own label, Loop D' Loop. Examples include 'Flight 801' from 1991, or Espresso's 'Ping Pong' for Maxi Records from earlier the same year. Other names he hides behind include Earth People, Soho (not the UK outfit - scoring a big hit with 'Hot Music'), House Conductor, Espresso and Dream House. As Pal Joey his productions include 'Jump And Prance', arguably the first ska/house tune, for **Republic**. He has produced widely, notably for **Boogie Down Productions** (half of *Sex And Violence*, also appearing alongside **KRS-1** on **R.E.M.**'s 'Radio Song'). Other clients include **Deee-Lite** (remixing their 'What Is Love' and 'ESP'). More recently he is often to be found working under the CFM Band moniker (Crazy French Man).

Pal Joey (dance)

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Pal Joey (film musical)

This somewhat sanitized version of the 1940 Broadway show and John O'Hara's witty essays on which it was based, came to the screen in 1957. **Frank Sinatra** proved to be the ideal choice for the role of 'the heel of all-time', Joey Evans, the nightclub singer and compere, whose apparent mission in life is to seduce each 'mouse' in the chorus with the offer of 'shrimp cocktail, a steak, french fries, a little wine - the whole mish-mosh', so that he can 'help her with her arrangements'. The ingenuous Linda English (Kim Novak) accepts his offer, and, after the usual complications, and to the surprise of many who had read O'Hara's original short stories, goes off with him into the sunset. The musical high spot comes when Joey sings an electrifying version of 'The Lady Is A Tramp' to the wealthy widow Vera Simpson (**Rita Hayworth**), who had been known as 'Vanessa The Undresser' in her former life as a stripper. London film critics at the time thought it slightly ridiculous when some of their number actually applauded a piece of celluloid, but it was that kind of performance. Hank Henry, as the grumpy owner of the Barbary Coast nightspot where Joey 'operates', and Bobby Sherwood as the leader of its orchestra, headed a supporting cast that also included Barbara Nicholls and Elizabeth Patterson. The majority of **Richard Rodgers** and **Lorenz Hart**'s fine stage score was retained, with four additional songs from their other shows. Sinatra was in great voice on 'I Could Write A Book', 'There's a Small Hotel' and 'What Do I Care For A Dame?', while Hayworth shimmied her way through 'Zip' and 'Bewitched' (vocals dubbed by Jo Ann Greer). Trudy Erwin's voice was behind Novak's sultry rendering of 'My Funny Valentine' and 'That Terrific Rainbow'. **Hermes Pan** was the choreographer, and Dorothy Kingsley's screenplay was adequate - O'Hara's version of events would never have been acceptable even in the late 50s - and this entertaining film grossed nearly $5 million in US rentals alone. It was produced in Technicolor for Columbia by Fred Kohlmar. The director was George Sidney.

Pal Joey (stage musical)

One of the first musical comedies to break with tradition, *Pal Joey* opened at the Ethel Barrymore Theatre in New York on Christmas Day 1940. With a libretto by John O'Hara, based on his own short stories, the plot had tough, realistic characters whose lives were concerned with sex and blackmail, and was far from the usual escapism. Also breaking new ground were the songs, which had music by **Richard Rodgers** and lyrics by **Lorenz Hart**. They were cleverly integrated into the plot, advancing both it and the development of characters. Joey was played by **Gene Kelly** and other cast members included Leila Ernst and Vivienne Segal (as just two of the women in his life), June Havoc and Van Johnson. The rich and amusing score included 'I Could Write A Book', 'Bewitched, Bothered, And Bewildered', 'That Terrific Rainbow', 'You Musn't Kick It Around', 'Do It The Hard Way', 'Take Him', 'The Flower Garden Of My Heart', 'What Is A Man?', 'Our Little Den Of Iniquity', and the intellectual striptease 'Zip'. *Pal Joey* ran for 374 performances but its 1952 revival did better, lasting for 542 performances, and winning **Tony** Awards for best featured actress (Helen Gallagher), choreographer (Robert Alton), and musical director (Max Meth). The remainder of the cast included Harold Lang, Vivienne Segal, and Elaine Stritch. The new production was widely applauded by critics and audiences who were by this time familiar with at least some of the shows songs and themes. The 1954 London production also starred Harold Lang with Carol Bruce. Over the years, revivals continue to be mounted, and in the early 90s the show was presented by the Goodspeed Opera House, Connecticut, the Long Beach Civic Light Opera, California, the Huntington Theatre Company in Boston, and the Old Vic in Bristol, UK.

Palace Brothers

The creation of Will Oldham (b. Louisville, Kentucky, USA), the Palace Brothers' reputation rests on his astute, eloquent lyrics and assured songs documenting anxiety and emotional repression. He has also worked as an actor, starring in the film *Matewan*. For the group's debut, wryly titled *There Is No One What Will Take Care Of You*, he employed guitarist Brian McMahan and drummer Britt Walford, veterans of Kentucky bands **Squirrel Bait** and **Slint** (Oldham had previously been pictured on the cover of Slint's *Spiderland*). Combining diverse influences including gospel, Appalachian mountain folk and country, Oldham's words continually disorientated the listener, taking an obvious pride in confounding expectations via his convoluted narratives. *Palace* was recorded solo with acoustic guitar, making his dense compositions more direct and immediate. He returned to the band format for the subsequent *Palace Songs* EP of the same year. *Arise Therefore* was credited simply to Palace and saw Oldham experiment with bleak drum machine rhythms, a typically disorientating challenge to his public perception given the strutting country rock of his previous collection, *Viva Last Blues*. It was also another lyrical journey further down the spiral of depression, highlighting his mordant, piercing lyricism. Gavin Martin writing in the ***New Musical Express*** noted that 'Oldham makes **Leonard Cohen** seem like a contestant on (television show) *The Shane Ritchie Experience*'. *Joya* was Oldham's first release under his own name, and was as wilfully perverse as the Palace albums.

● ALBUMS: *There Is No One What Will Take Care Of You* (Drag City 1993)★★, *Palace* (Drag City 1994)★★★, *Viva Last Blues* (Drag City 1995)★★★, as Palace *Arise Therefore* (Domino 1996)★★, as Will Oldham *Joya* (Domino 1997)★★★.

● COMPILATIONS: *Lost Blues And Other Songs* (Domino 1997)★★★.

Palace Guard

Formed in Los Angeles, California, USA, and initially known as the Emeralds, the Palace Guard comprised of Canadian brothers Don, Dick and John Beaudine, Mike Conley (vocals), Chuck McLung (guitar), Rick Moser (bass) and **Emitt Rhodes** (drums). Active between 1964 and 1966, the group become the resident house band at the famed Hullabaloo nightclub in 1965. Their repertoire largely comprised of cover material, notably **Beatles**' songs, and their collective anglophilia was emphasised by wearing British military uniforms onstage. The Palace Guard made their recording debut with the beat-styled 'All Night Long', issued on a local label, Orange Empire Records. When their third single, '(Like) Falling Sugar', became a regional hit, the rights were bought by **Verve Records** for national distribution. In 1966 the Palace Guard switched to **Cameo/Parkway Records**, where they completed 'Saturday's Child' and 'Greed'. The group split up when Rhodes left to form the **Merry-Go-Round**.

Paladins

This blues-based trio are based in San Diego, California, USA, emerging from the same roots-rock movement that produced the **Blasters** and **Los Lobos**. **Otis Rush**-influenced guitar player and vocalist Dave Gonzalez is backed by Tom Yearsley (bass) and Jeff Donavan (drums); together they produce music that mixes rock 'n' roll, rockabilly, jive and blues in a genre-defying mix, honed to perfection by their endless touring schedule. The band were signed to hardcore blues label **Alligator** in 1988, releasing two albums before parting company two years later. Paradoxically they are now signed to the **4AD** label (home of determinedly 'indie' acts such as **Cocteau Twins**, **Birthday Party** and the **Pixies**), which was looking to expand its roster with acts from widely differing genres. A live CD, *Million Mile Club*, was released in 1997, and captured the manic energy of the band in concert (the title refers to the band having clocked up a million road miles while touring, at an average of two to three thousand miles a week). The one new song on the album, '15 Days (Under The Hood)', was a joint celebration of cars and the band's commitment to the road.

● ALBUMS: *Years Since Yesterday* (Alligator 1988)★★★, *Let's Buzz* (Alligator 1990)★★★, *Million Mile Club* (4AD 1997)★★★.

Palais Schaumburg

News of German band Palais Schaumburg gradually filtered through in 1981 via two singles on the Zick Zack label, 'Rote Lichter' and 'Telefon'. Frontman and bassist Holger Hiller (ex-Geister-Fahrer and Traneninvasion) was joined by drummer Ralf (ex-Abwarts, later replaced by Mufti), Thomas Fehlman (synthesizer) and Timo (bass/trumpet, ex-Immermanner), to create a dense, synthesized and at times experimental formula. A deal with the Kamera label in 1982 produced a one-off single, 'Wir Bauen

Eine Neue Stadt', before Palais Schaumburg signed with **Mercury Records**. An album, *Lupa*, emerged later that year, but the band could only muster two further offerings. After 'Hockey' in 1983 and 'Beat Of Two' in the following year, Hiller left to pursue a solo career.

● ALBUMS: *Lupa* (1982)★★.

Pale

Three piece outfit from Dublin, Eire, featuring Matthew Deveraux (vocals), Shane Wearen (mandolin), and Sean Molloy (bass). **A&M** signed the band after their debut release, a limited edition cassette titled *Why Go Bold* (the band indeed, are well shorn), caused ripples throughout London's A&R departments. Their first single, 'Dogs With No Tails', was heavily promoted, but, despite its memorably bizarre display of Eastern European and pop traditions, it failed to achieve a strong chart placing. Their debut album was loaded with quirky but self-consciously 'weird' songs namechecking Airfix model kits and the like. There is enough evidence of the band's idiosyncratic talent but whether or not they will recieve the corporate backing they need to break them must now be a subject of conjecture.

● ALBUMS: *Here's One We Made Earlier* (1992)★★★.

Pale Fountains

Formed in Liverpool in the early 80s by songwriter Michael Head (guitar, vocals) and Chris McCaffrey (bass) with Thomas Whelan (drums) and Andy Diagram, formerly of **Dislocation Dance** and the Diagram Brothers. Having been assimilated into the early 80s' 'quiet pop'/'Bossa Nova' movement, Pale Fountains also drew upon such influences as the **Beatles**, the **Mamas And The Papas** and **Love**, but were probably better known for wearing short baggy trousers. Previously on the Operation Twilight label, the group attempted to break into the big time when they signed to **Virgin Records**. Despite this lucrative move, this highly touted group never broke out of their cult status. Their highest national chart position was the UK Top 50 'Thank You' in 1982. They split following the **Ian Broudie**-produced *From Across The Kitchen Table*, with Head going on to form **Shack** with his brother John.

● ALBUMS: *Pacific Street* (Operation Twilight 1984)★★★, *From Across The Kitchen Table* (Virgin 1985)★★★.

● COMPILATIONS: *Longshot For Your Love* (Marina 1998)★★★.

Pale Saints

Indie band formed in Leeds, Yorkshire, England, in 1989 by Ian Masters (b. 4 January 1964, Potters Bar, Hertfordshire, England; bass), Chris Cooper (b. 17 November 1966, Portsmouth, England; drums) and Graeme Naysmith (b. 9 February 1967, Edinburgh, Scotland; guitar), in response to an advertisement in a music paper. Aided by occasional guitarist Ashley Horner, who eventually concentrated on his other band, Edsel Auctioneer, on a full-time basis, the Pale Saints spent a year playing local venues and perfecting an idiosyncratic array of material that relied heavily on textures and effects rather than traditional arrangements or blatantly commercial choruses. That was not to say that they were unattractive: their first ever London gig in the spring of 1989 brought them a recording contract with **4AD Records**, and their debut album of six months later, *The Comforts Of Madness*, earned the band much critical appreciation and the number 40 spot in the UK charts. Canadian emigrate Meriel Barham (b. 15 October 1964, Yorkshire, England) joined as a permanent guitarist and vocalist soon after, as Pale Saints continued their decidedly obtuse - if not downright perverse - path into the new decade with tours of Europe and Japan and an elegant cover version of **Nancy Sinatra**'s 'Kinky Love', which reached number 72 in the UK charts. The subsequent *In Ribbons* housed a non-charting single in 'Throwing Back The Apple', before the band re-emerged in 1994 with *Slow Buildings*. By this time, Masters had departed (replaced by Colleen Browne), leaving Barham in charge of lyric writing, while Hugh Jones's crisp production gave new impetus to the band's familiar grandeur.

● ALBUMS: *The Comforts Of Madness* (4AD 1990)★★★, *In Ribbons* (4AD 1992)★★★, *Slow Buildings* (4AD 1994)★★★.

Paley, Ben

b. USA. Ben Paley is the son of Tom Paley, a member of the acclaimed **New Lost City Ramblers**, and Claudia Paley, the Appalachian ballad singer. Given that family background, it is no surprise that Ben gravitated to the music at an early age, embarking on studies of the fiddle at the age of six. When his father returned from a visit to Scandinavia with a pile of Swedish fiddle records, Ben's interest in the instrument peaked. As well as numerous trips to the source of this music, it eventually resulted in him compiling a book on the subject (*The Swedish Fiddle Book*, published by Dragonfly, with an accompanying instructional cassette). Currently based in Brighton, Sussex, England, he earlier rose to nation-wide fame as part of the Wild Turkey Brothers, who disbanded in 1993. His current group is Guitars And Cadillacs. He has worked extensively with Brighton songwriter and accordion player Bing Lyle, and also performed frequently with his father (allowing him to indulge his love of Swedish fiddle styles) and mother.

● FURTHER READING: *The Swedish Fiddle Book*, Ben Paley.

Palladinos

Alice and Angelo Palladino were primarily influenced by the songs of **Bob Dylan** and **Van Morrison** as well as the poetry of Dylan Thomas and Wilfred Owen when they set up this hard-working folk duo. Angelo was born in London, England, though his father was a prisoner of war whose origins can be traced to Caserta, near Naples in Italy. His rich musical heritage was provided as part of a large, extended family who all lodged with their grandmother in the East End of London. As a 'Teddy Boy' he was exposed to primal American rock 'n' roll at an early age, but his background ensured he listened to everything from **Howlin' Wolf** to **Astor Piazzolla** to **Hank Williams**. Alice met Angelo as a young singer on the London club circuit, and quickly entered both a professional and private relationship. By this time Angelo had been through a number of jobs, including asphalter, docker, factory worker and road digger. These experiences would inform the lyrics to the duo's debut album, *Boom Town*. This strong collection of songs documented the decline of community in East London and the mining settlements of Yorkshire in which both had spent time since starting their career. Titles such as 'I Won't Be Going South' documented self-explanatory emotions with a sympathetic production from John Ravenhall. The album was built on a cohesive musical framework established with a decade of touring throughout the UK and Europe.

● ALBUMS: *Boom Town* (Pangaea 1994)★★★★.

Pallas

This UK progressive rock outfit was formed in Aberdeen, Scotland, in 1975, by Euan Lowson (vocals), Niall Mathewson (guitar), Ronnie Brown (keyboards), Graeme Murray (bass) and Derek Forman (drums). They toured the British club circuit for many years, receiving constant rejections from A&R departments. Undeterred, they decided to self-finance the recording of a demo album. This materialized in 1983 as *Arrive Alive*, a high-quality collection of melodic songs. The set's modest success led to a contract with **EMI**, the services of **Yes** producer Eddie Offord, and a large budget to record *The Sentinel* in Atlanta, Georgia, USA. This was an ambitious and intricate concept album that betrayed the group's **Marillion** and Yes influences. Lowson left at this juncture, to be replaced by Alan Reed. *The Wedge* followed and represented the pinnacle of the group's creativity. However, its commercial failure led to EMI severing its links with the band. Despite this, Pallas remained together, but finally split when unable to find a new label sympathetic to their cause.

● ALBUMS: *Arrive Alive* (Kigg Cool 1983)★★★, *The Sentinel* (Harvest 1984)★★★★, *The Wedge* (EMI 1986)★★★.

Palma, Triston

b. 1962, Waltham Park, Kingston, Jamaica, West Indies. Palma is widely acknowledged as being introduced to the recording scene by DJ and producer **Jah Thomas**. He was hailed as a master of the sing-jay style that enjoyed enormous popularity in the early 80s. In 1980, prior to his alliance with Jah Thomas, the She Get Up And Skank label released 'Bad Boys', which accelerated his career. He recorded 'A Class Girl', credited to Triston And Tony, which inspired Thomas to work with Palma. His initial hits, 'Entertainment' and 'Spliff Tail', made a significant impression with the reggae audience. He also recorded in combination with Ranking Toyan 'Run Around Woman', and with Badoo 'Yes I'm Ready'. Palma's initial success led to a large number of recordings, including 'Raving' and 'Joker Smoker', which were both in combination with Thomas. In 1982 Palma was still topping the reggae charts with 'Darling When', 'If You Knew Baby' and 'Rub A Dub Session'. By the end of the year Thomas began concentrating on **Michael Palmer**'s career as he felt that his association with Palma had reached its pinnacle. In 1983 Palma had a succession of hits including 'Mr False Preacher' with Nicker Smart, 'Settle Down Girl', 'I'm Leaving' with **Ranking Joe**, 'Woman Woman', 'Undying Love', 'Buy Out The Bar', 'No Shot No Fire', 'Folly Ranking' and 'It's Not What You Say'. By 1985 Palma became involved in the Music Is Life project, alongside a host of top performers, including **Freddie McGregor**, **Mutabaruka**, **Gregory Isaacs**, **Third World**, **Edi Fitzroy** and **Steel Pulse**, for the famine relief single 'Land Of Africa'. His popularity continued throughout the 80s including a number of hits with Pants produced by Castro Brown and then into the 90s when he recorded with **Dennis Brown** and **Beenie Man** for the hit compilation *Three Against War.*

● ALBUMS: *Showcase In A Roots Radics Drum And Bass* (Midnite Rock 1982)★★★★, *Entertainment* (Sonic 1982)★★★, *Joker Smoker* (Greensleeves 1982)★★★, *Touch Me Take Me* (Echo 1982)★★, *Settle Down Girl* (Trojan 1983)★★, with Ranking Toyan *Nice Time* (Pre 1983)★★, with Philip Frazier *I & I In Inity* (Black Solidarity 1985)★★★, with Pants *Triston Palma And Pants* (New Name Music 1993)★★★, with Dennis Brown, Beenie Man *Three Against War* (VP 1995)★★★★.

Palmer, Carl

(see **Atomic Rooster**; **Emerson, Lake And Palmer**; **Asia**)

Palmer, Clive

The 'forgotten one' from the **Incredible String Band**, Palmer founded the the group as a duo with **Robin Williamson**, and featured on the debut album. Subsequently, he moved to India, and, on his return, formed the Famous Jug band with Jill Johnson (vocals), Pete Berryman (guitar) and Henry Bartlett (jug), and himself on banjo. After recording *Sunshine Possibilities* (1969), he worked with **COB** (Clive's Original Band), along with John Bidwell (banjo) and Mick Bennett (percussion), on *Spirit Of Love* (1971) and *Moyshe Mcstiff And The Tartan Lancers Of The Sacred Heart* (1972). Since then, he has continued to work with a variety of units, and as a solo performer. A highly accomplished musician, the Original String Band would probably have sounded rather differently had he remained with them.

● ALBUMS: *Just Me* (1978)★★★.

Palmer, Earl

b. 25 October 1924, New Orleans, Louisiana, USA. Palmer's mother was a vaudeville performer, and from an early age he began entertaining as a singer and dancer. Playing drums in his school band, he started listening to jazz drummers such as **Big Sid Catlett** and **Panama Francis**, and joined **Dave Bartholomew**'s band in 1947. He recorded with the Bartholomew band and went on to play on many of his productions for Imperial Records, notably **Fats Domino**'s classic records. Palmer is probably featured on virtually every other Crescent City classic, including those Specialty rockers by **Little Richard** and **Lloyd Price**, but in 1956 Aladdin Records hired him as a session arranger to handle their New Orleans sessions. In February 1957, he moved out to Los Angeles to work for Aladdin until the company was liquidated. He remained one of the busiest session drummers on the west coast throughout the 60s and 70s, recording with everyone from **Lightnin' Hopkins** to **Marvin Gaye** and subsequently wrote movie scores and advertising jingles.

Palmer, Holly

b. USA. Holly Palmer grew up in Santa Monica, California, and Seattle, Washington, where she regularly sung **Sarah Vaughan** and **Nancy Wilson** standards in high school. By the time she attended the **Berklee College Of Music** in Boston on a scholarship, she had rediscovered her love of pop music and spent many evenings playing at impromptu rock gigs. After Berklee she continued to play irregularly in rock bands in New York, though she still returned to jazz standards when the occasion arose. She signed a development deal with **Island Records** in 1993 but this failed to produce a full contract. However, she eventually came to the attention of Sue Drew at **Reprise Records**, resulting in the release of her self-titled debut album in 1996. As she later told ***Billboard*** magazine, she never set out to prove herself the easiest of people to work with: 'Because of my experiences before with industry types, there were certain things that I wanted. I wanted to co-produce the album, and I didn't want anyone telling me what to sound like.' The record was indeed co-produced, with Kenny White (**Shawn Colvin**, **Marc Cohn**). *Holly Palmer* featured **Me'Shell Ndegé Ocello** (bass) on its strongest track, 'Lickerish Man', as well as guitarists **Bill Frisell** and John Leventhal.

● ALBUMS: *Different Languages* (Reprise 1996)★★★.

Palmer, Jimmy

b. USA. Widely billed as Jimmy 'Dancin' Shoes' Palmer', this bandleader was also an accomplished vocalist and trumpet player. As a singer he won a Paul Whiteman contest while still at high school. His reward was a radio contract with the KDKA station in Pittsburgh. This led to a temporary then permanent placement as featured vocalist with the **Dick Stabile** band. He subsequently worked with **Blue Barron**, **Bobby Byrne**, **Les Brown** and **Lou Breese**, though he later returned to Stabile. He would take over leadership of that orchestra when Stabile entered the services. He finally formed his own dance band after the end of the war in 1945, in New York City, New York, USA. As well as his own vocals, this aggregation featured singing from Thelma Gracen, Julio Maro and Larry Dean, with their longest engagement being one of over five years at the Hilton Hotel in Chicago. They also appeared at the Chase Hotel, the Muehlbach, the Claridge, the Peabody, and the Roosevelt in New Orleans - effectively the best of the Midwest dance band circuit venues. There were also forays west (the Hollywood Palladium) and east (the Roosevelt Grill and Roseland Ballroom in New York). He remained active throughout the 60s and 70s, especially in Chicago, where his theme tune, 'Dancin' Shoes', was still regularly aired at dance halls and private parties.

Palmer, Michael

b. 1964, Maxfield Park, Kingston, Jamaica, West Indies. Inspired by his neighbour, **Leroy Smart**, Palmer began his career singing on the Echo Tone Hi Fi Sound. The **sound system** featured Big John, Flux and owner **General Echo**, who were all killed in 1980 following a shooting incident in Kingston. Working with producer Oswald Thomas, Palmer's debut release, 'Mr Landlord', faltered and with the demise of the sound system he maintained a low profile. By 1983 he was back in the studio with **Jah Thomas**, who had enjoyed success with **Triston Palma**, resulting in the release of 'Ghetto Dance' with Jim Brown and 'Different Love'. A number of recordings followed with a variety of producers, including **King Jammy**, **Sugar Minott** and **Joseph 'Joe Joe' Hookim**. Palmer's career began to prosper and while Aswad were recording in Jamaica they utilized Palmer's voice for the release of 'Me Nah Run'. By the mid-80s his career was firmly established. He enjoyed a number 1 in Jamaica with 'Lickshot' and his appearance at the Reggae Sunsplash festival was one of the high points of the event. Numerous albums followed and those producers that did not have enough material to release a complete set compiled duo artist sets. As is often the case when a glut of material becomes available, interest began to dwindle and a lean period followed. He decided to test his production skills and enjoyed a smash hit with 'Haul And Pull Up' by Neville Brown. Palmer returned in fine style by the early 90s with a condemnation of licentiousness with the single 'Juggling', and alternatively, 'Everyone Makes Love'.

● ALBUMS: *Star Performer* (Tonus 1983)★★★, *Lickshot* (Powerhouse 1984)★★★, *Pull It Up Now* (Greensleeves 1984)★★★, *Angelia* (Vista 1984)★★, with Frankie Jones *Showdown Volume 4* (Empire 1984)★★, with Frankie Paul *Double Trouble* (Greensleeves 1985)★★★, with Kelly Ranks *Chucky No Lucky* (Vista 1985)★★.

Palmer, Robert

b. Alan Palmer, 19 January 1949, Batley, Yorkshire, England. Britain's leading 'blue-eyed soul' singer has served a musical apprenticeship over four decades in which time he has participated in many different styles of music. In the UK progressive music boom of the late

60s, Palmer joined the interestingly named Mandrake Paddle Steamer part-time, so as not to interfere with his day job as a graphic designer. Shortly afterwards he left for the lure of London to join the highly respected but commercially unsuccessful **Alan Bown** Set, replacing the departed **Jess Roden**. The following year he joined the ambitious conglomeration Dada, an experimental jazz/rock unit featuring **Elkie Brooks**. Out of Dada came the much loved **Vinegar Joe**, with which he made three albums. Already having sights on a solo career, Robert had worked on what was to become his debut *Sneakin' Sally Through The Alley* in 1974. Backed by the **Meters** and **Lowell George**, the album was an artistic triumph. A long-term relationship with **Chris Blackwell**'s **Island Records** began. Blackwell had faith in artists like Palmer and **John Martyn** and allowed their creativity to flow, over and above commercial considerations.

Little Feat appeared on his follow-up *Pressure Drop* after Palmer had relocated to New York. Still without significant sales, he moved to the luxury of the Bahamas, where he lived for many years. In 1976 he released *Some People Can Do What They Like* to mixed reaction. Palmer persevered, although he was better known in America for many years. His first major US hit single came in 1979 with the R&B **Moon Martin** rocker, 'Bad Case Of Loving You'. He collaborated with **Gary Numan** on *Clues* which became a bigger hit in the UK than in America. The infectious 'Johnny And Mary' sneaked into the UK charts and two years later 'Some Guys Have All The Luck' made the Top 20. Seeming to give up on his solo career, he joined the **Duran Duran** based, **Power Station** in 1985. Continuing his own career, *Riptide*, released at the end of that year, gave him his biggest success. The album was a super-slick production of instantly appealing songs and it made the UK Top 5. In 1986, in addition to singing on John Martyn's *Sapphire*, he found himself at the top of the US charts with the beautifully produced 'Addicted To Love'. The record became a world-wide hit, making the UK Top 5. It was accompanied by a sexy (or sexist) video featuring a number of identical-looking girls playing instruments behind Palmer. He followed this with another catchy hit 'I Didn't Mean To Turn You On'. Following a move to Switzerland with his family he left Island after 14 years, and joined EMI. *Heavy Nova* was accompanied by the major hit 'She Makes My Day' in 1988. The next year a formidable compilation of his Island work was released, and found more success than *Heavy Nova*. He returned to the UK Top 10 with UB40 in 1990 with the **Bob Dylan** song 'I'll Be Your Baby Tonight' and in 1991, with a medley of **Marvin Gaye** songs, 'Mercy Mercy Me'/'I Want You'. *Honey* was another credible release with notable tracks such as 'Know By Now' and the title song. Palmer remains a respected artist, songwriter and the possessor of an excellent voice. He is also to be admired for his wardrobe of suits, having worn them when they were anathema to most rock stars. Nowadays, Palmer finds himself praised for being a well-dressed man.

- ● ALBUMS: *Sneakin' Sally Through The Alley* (Island 1974)★★★, *Pressure Drop* (Island 1975)★★, *Some People Can Do What They Like* (Island 1976)★★, *Double Fun* (Island 1978)★★, *Secrets* (Island 1979)★★, *Clues* (Island 1980)★★, *Maybe It's Live* (Island 1982)★★, *Pride* (Island 1983)★★, *Riptide* (Island 1985)★★★, *Heavy Nova* (EMI 1988)★★★, *Don't Explain* (EMI 1990)★★, *Ridin' High* (EMI 1992)★★, *Honey* (EMI 1994)★★★.
- ● COMPILATIONS: *The Early Years* (C5 1987)★★, *Addictions, Volume 1* (Island 1989)★★★★, *Addictions, Volume 2* (Island 1992)★★★.
- ● VIDEOS: *Some Guys Have All The Luck* (Palace Video 1984), *Super Nova* (PMI 1989), *Video Addictions* (Polygram 1992), *Robert Palmer: The Very Best Of* (PMI 1995).

Palmer, Roy

b. c.1892, New Orleans, Louisiana, USA, d. 22 December 1963. Early in his career Palmer played guitar and trumpet but eventually settled on trombone. In the early years of the century he worked mostly in his home town. By 1920 he had moved to Chicago where he recorded with, amongst others, **Jelly Roll Morton, Johnny Dodds** and **Jimmy Blythe**. In the early 30s he quit full-time music but, according to jazz musician and writer **John Chilton**, he continued to teach into the 50s.

Palmer, Tony

b. 1941, this 'brilliant but difficult' ex-Lowestoft Grammar School pupil from Suffolk, England was an *Observer* reviewer for whom pop meant little, until a belated admiration for the latter-day **Beatles**' 'joyful music-making that only the ignorant will not hear'. He ventured into authorship with *Born Under A Bad Sign* (an encapsulation of his newspaper commentaries on pop) and television production with the popular culture magazine *How It Is* and the 17-part series, *All You Need Is Love*. Both as a BBC employee and freelance, Palmer was responsible for over 40 documentaries, including **Cream**'s farewell concert and portraits of diverse subjects such as **Jack Bruce**, **Liberace**, Benjamin Britten and Igor Stravinsky. Palmer wrote a superb account of the infamous Old Bailey 'Oz Trial', *The Trials Of Oz* (1971). With **Frank Zappa**, he co-directed 1973's *200 Motels*, a sluggish 'fantasy opera' of the **Mothers Of Invention**'s antics on tour - and the first cinema film to employ video equipment. However, after ructions with Zappa, Palmer washed his hands of the movie and tore it to pieces in his *Observer* column. In artistic debt to Ken Russell, the expensive *Wagner* (starring the late Richard Burton) was his first attempt at directing actors. Since then, his career has not been marked by success but more commercial ventures by Palmer in the future cannot be discounted.

Palmieri, Charlie

b. Carlos Manuel Palmieri Jnr., 21 November 1927, Bellevue Hospital, Manhattan, New York, USA; d. 12

September 1988, Jacobi Hospital, Bronx, New York, USA. Known in salsa as 'El Gigante de Las Blancas y Las Negras' (The Giant of the Keyboard), Palmieri's parents, Carlos Palmieri Manuel Villaneuva and Isabel Maldonado-Palmieri, migrated from Ponce, Puerto Rico to New York's El Barrio (Spanish Harlem), shortly before he was born. He was a child musical prodigy who could faultlessly copy a piece on the piano by ear. He began piano lessons at the age of seven and later studied at the Juilliard School of Music in New York. In 1941 Charlie and his five-year-old brother, **Eddie Palmieri**, won prizes in amateur talent contests and during this time, a guardian would take him to Latin big band dances. Charlie made his professional debut on 2 October 1943 with the band of Osario Selasie at the Park Palace Ballroom. A seven-month stint with Selasie was followed by one-and-a-half years with Orquestra Ritmo Tropical. After graduating from high school in 1946, he freelanced with various bands, including La Playa Sextet and Rafael Muñoz, with whom he made his recording debut on 'Se Va La Rumba'. In October 1947, he was hired to replace Joe Loco (b. José Estevez Jnr., 26 March 1921, New York, USA; pianist/arranger/bandleader/composer) in Fernando Alvarez's band at the Copacabana club, by the band's then musical director **Tito Puente**. In 1948 he recorded on the Alba label with his first band, Conjunto Pin Pin. After leaving the Copacabana in 1951, Palmieri toured briefly with **Xavier Cugat**. The same year, he joined Puente's band and appeared on the 10-inch album *Tito Puente At The Vibes And His Rhythm Quartet, Vol.* 6 on the Tico label (most of which was later incorporated on the late 50s album *Puente In Love*). He joined Pupi Campo's band and worked on Jack Paar's CBS daytime television show. In the early 50s, Charlie formed another band, which debuted at New York's famous Palladium Ballroom with lead vocalist Vitín Avilés (b. September 1925, Mayagüez, Puerto Rico). However, lack of gigs caused him to resume work as an accompanist. He performed with Johnny Seguí, **Tito Rodríguez**, Vicentico Valdés and Pete Terrace. A couple of tracks he recorded with Rodríguez in 1953 were included on the 1990 compilation *Ritmo y Melodia, 15 Joyas Tropicales.* He appeared on Terrace's mid-50s *A Night In Mambo-Jazzland*, and recorded as leader of a small latin jazz group on *El Fantastico Charlie Palmieri.* At the end of 1956, he organized a quintet for an extended residency in Chicago.

Shortly after Palmieri's return to New York, he discovered **Johnny Pacheco** playing flute with the band of Dominican singer/composer Dioris Valladares, who was on the same bill as Palmieri's group at the Monte Carlo Ballroom. He employed Pacheco, initially as a timbales player, and later as the flautist with his flute, strings, rhythm section and voices band, Charanga 'La Duboney'. The band signed with the major label United Artists, and their 1960 debut *Let's Dance The Charanga!*, featuring Vitín Avilés, generated several hits in New York's Latino market. Not only did La Duboney enjoy considerable success in their own right - playing two to three dances a night - but they also kicked off the early 60s charanga (flute and violin band) boom. After a short while, Pacheco split to found his own charanga. Palmieri was obliged to break his contract with United Artists when the company insisted that he record Hawaiian music! This was because the record contract of Tito Rodríguez, who signed with the label in 1960, stipulated that he would be the only artist to record latin music for them.

Charlie and Charanga 'La Duboney' switched to **Al Santiago**'s Alegre label. They released three albums on the label between 1961 and 1963, and contributed two tracks to 1961's *Las Charangas*, which also featured the charangas of Pacheco and **José Fajardo**. The tracks 'Como Bailan La Pachanga' and 'La Pachanga Se Baila Asi' (co-written by **Joe Quijano** and Palmieri), from La Duboney's magnificent best-selling Alegre debut *Pachanga At The Caravana Club*, were both hits in *Farándula* magazine's New York Latin Top 15 during May 1961.

Palmieri directed (and performed on) and Santiago produced four superlative Alegre All-Stars latin jam session (descarga) volumes issued between 1961 and the mid-60s. These albums, which gave Charlie an opportunity to indulge his dual passion for jazz and Cuban music, involved artists such as **Kako**, Pacheco, **Willie Rosario**, **Cheo Feliciano**, Orlando Marín, Dioris Valladares, Barry Rogers, Joe Quijano, Bobby Rodríguez (the bassist), Osvaldo 'Chi Hua Hua' Martínez and Willie Torres. The Alegre All-Stars' recordings were a descendant of the *Cuban Jam Session* volumes recorded in Cuba on the Panart label in the second half of the 50s (see **Israel 'Cachao' López**). Cuban saxophonist José 'Chombo' Silva participated on both. In their turn, the Alegre All-Stars inspired a string of New York descarga recordings, which included releases by Kako, Johnny Pacheco, Osvaldo 'Chi Hua Hua' Martínez (*Descarga Cubana Vol. 1*, 1966, and *Latin Cuban Session Vol. 2*, c.1967), Tico All-Stars, Cesta All-Stars (see Joe Quijano), Salsa All-Stars, Fania All Stars and SAR All Stars (see **Roberto Torres**). Palmieri and Santiago made a significant input: Charlie guested on the Tico All-Stars' 1966 descarga volumes recorded at New York's Village Gate, and directed and played on the Cesta All-Stars' two albums, which Santiago co-produced; Santiago produced *Salsa All Stars* in 1968, which featured Palmieri on piano.

When the charanga sound declined in popularity, Palmieri replaced the flute and violins with three trumpets and two trombones to form the Duboney Orchestra for 1965's *Tengo Maquina Y Voy A 60* (Going Like Sixty). Puerto Rico-born Victor Velázquez, a Palmieri accompanist since 1961, sang lead vocals with the new Duboney, which also included young trumpeter **Bobby Valentín**. Palmieri left Alegre to record for the BG label, but returned in 1967 for *Hay Que Estar En Algo/Either You Have It Or You Don't!*, which contained some boogaloos, an R&B/latin fusion form that was the rage at the time. Charlie later admitted to Max Salazar: ' . . . I didn't care for the boogaloo, but I've learned that if you do not follow a popular trend, you're dead.' The following year he recorded *Latin Bugalu* for **Atlantic**, which was also released in the UK. The album was produced by **Herbie Mann** and contained his self-penned classic 'Mambo Show'. 1969 was an extremely lean year for Palmieri's band. He nearly suffered a nervous breakdown and contemplated relocating to Puerto Rico. However, he was dissuaded from doing so by Tito Puente, who hired him as musical conductor for his television show *El Mundo De Tito Puente.* When the series finished, Charlie started a parallel career as a lecturer in Latin music and culture, and taught in various educational institutions in New York.

Velázquez left for an eight month stint with Joe Quijano in Puerto Rico; he returned to Palmieri's band in 1972 to share lead vocals with Vitín Avilés, then departed to join **Louie Ramírez**'s band. Charlie began using organ, which imparted an element of kitsch to some of his recorded work. He rejigged his horn section to two trumpets and saxophone (played by Bobby Nelson, who doubled on flute). He issued three notable albums on Alegre between 1972 and 1975 with Avilés on lead vocals, and two on Harvey Averne's Coco label (in 1974 and 1975) with lead vocals by Velázquez. A number of Charlie's hit tunes from this period were written by veteran Puerto Rican composer/singer and former heart-throb, Raúl Marrero, including, 'La Hija De Lola' from *El Gigante Del Teclado* (1972) and 'La Vecina' from *Vuelve El Gigante* (1973). Palmieri only played organ with his band on the first Coco outing, *Electro Duro*, which was probably his most disappointing album. His second Coco release, *Impulsos*, was a more refined remake of the rawer (and better) *Charlie Palmieri* issued on Mary Lou Records in c.1969. Both versions featured Velázquez on lead vocals; he again departed and went on to co-lead Típica Ideal. In 1977, Charlie teamed up with veteran Panamanian singer/composer Meñique Barcasnegras for *Con Salsa Y Sabor* on the Cotique label. That year, he returned to Alegre to lead and perform on the Al Santiago produced 17th anniversary Alegre All-Stars reunion *Perdido (Vol. 5)*, which re-convened ten musicians from the 60s sessions, together with Louie Ramírez, **Bobby Rodríguez** and members of his band La Compañia. Palmieri remained with Alegre in 1978 for *The Heavyweight*, with singers Meñique and Julito Villot, and played and arranged on Vitín Avilés' solo *Con Mucha Salsa.* His brief return to Alegre was punctuated by the highly recommended compilation *Gigante Hits* in 1978, which selected tracks from his 1965-75 period with the label. In 1979, Charlie appeared in Jeremy Marre's UK television film *Salsa.*

In one or more of his capacities as A&R head, producer, keyboardist and arranger, Palmieri worked with a long list of artists, which included: Kako, brother Eddie, **Celia Cruz**, Tito Puente, **Ismael Rivera**, **Rafael Cortijo**, Herbie Mann, **Ismael Quintana**, Yayo El Indio, **Cal Tjader**, Raúl Marrero, Joe Quijano, Frankie Dante, Bobby Capó, Israel 'Cachao' López, Machito, **Mongo Santamaría** and **Ray Barretto**. In January 1980, Palmieri moved to Puerto Rico to escape New York's severe winters and frustrating, exploitative Latin club scene. He organized a successful band there, but sadly never recorded with them. Charlie returned to New York in February 1983 to discuss a proposed concert in Puerto Rico with his brother Eddie. However he suffered a massive heart attack and stroke and was hospitalized for six weeks. Upon his recovery, he continued to reside in New York and resolved to live at a slower pace. On 6 January 1984, New York's Latin music industry paid tribute to Palmieri at Club Broadway. The same year, he returned to a small group format (piano, bass, timbales, conga and bongo) for the latin jazz *A Giant Step* on the Tropical Budda label. He played on *El Sabor Del Conjunto Candela/86*, led by bongo/güiro player Ralphy Marzan, and on Joe Quijano's *The World's Most Exciting Latin Orchestra & Review* in 1988. Up to 1988, he gigged with Combo Gigante, which he co-led with Jimmy Sabater (see **Joe Cuba**). No recordings by the band have been released. He made his belated UK debut in June 1988 with a five-night residency at London's Bass Clef club accompanied by London-based Robin Jones' King Salsa. On 12 September 1988, Charlie arrived back in New York after a trip to Puerto Rico, where he had performed at the Governor's residence with veteran singer/composer Bobby Capó. Later in the day he suffered a further heart attack and died at the Jacobi Hospital in the Bronx. In 1990, the latin jazz CD *Mambo Show* was released on the resurrected Tropical Budda label, which congregated an all-star ensemble, including Palmieri (piano and co-producer), Mongo Santamaría (conga), Chombo (saxophone); Barry Rogers (trombone), Nicky Marrero (timbales), Johnny 'Dandy' Rodríguez (bongo), Ray Martínez (bass), David 'Piro' Rodríguez (trumpet).

● ALBUMS: *El Fantastico Charlie Palmieri* (1950s)★★★, *Easy Does It* (1958)★★★, *Let's Dance The Charanga!* (1960)★★★★, reissued under the title of *Echoes Of An Era*, *Pachanga At The Caravana Club* (1961)★★★★, with the charangas of Johnny Pacheco and José Fajardo *Las Charangas* (1961)★★★, *The Alegre All-Stars* (1961)★★★★, *Viva Palmieri* (1962)★★★, *Salsa Na' Ma', Vol. 3* (1963)★★★, *The Alegre All-Stars Vol. 2 'El Manicero'* (1965)★★★, *Tengo Maquina Y Voy A 60* (1965)★★★, *The Alegre All-Stars Vol. 3 'Lost & Found'* (1965)★★★, *The Alegre All-Stars Vol. 4 'Way Out'* (1966)★★★, *Mas De Charlie Palmieri* (1966)★★★, *Hay Que Estar En Algo/Either You Have It Or You Don't* (1967)★★★, *Latin Bugalu* (1968)★★★, with the Cesta All-Stars *Live Jam Session* (1968)★★★★, *Salsa All Stars* (1968)★★★, with Cesta All-Stars *Salsa Festival*, *El Gigante Del Teclado* (1972)★★★, *Vuelve El Gigante* (1973)★★, with various artists *Tico-Alegre All Stars Recorded Live At Carnegie Hall, Volume 1* (1974)★★, *Electro Duro* (1974)★★★, *Adelante, Gigante* (1975)★★★, *Impulsos* (1975)★★★★, with Meñique *Con Salsa Y Sabor* (1977)★★★, with Alegre All-Stars *Perdido*

(Vol. 5) (1977)★★★, *The Heavyweight* (1978)★★★, *A Giant Step* (1984)★★★, with an all-star ensemble *Mambo Show* (1990)★★.

● COMPILATIONS: with the Alegre All-Stars *They Just Don't Mak'em Like Us Any More* (1976)★★★★, *Gigante Hits* (1978)★★★★.

Palmieri, Eddie

b. Eduardo Palmieri, 15 December 1936, South Bronx, New York, USA, of Puerto Rican parentage. The self-avowed pioneering 'oxygen cocktail' of contemporary salsa, pianist, bandleader, composer, arranger, producer Palmieri began playing the piano at the age of eight. Eddie also played timbales, and wanted to specialize in the instrument, but changed his mind after several gigs with his uncle's group. He developed into '. . . a pianist with impeccable time, drive and endurance; a soloist of originality and daring and . . . has an unorthodox piano technique which has startled many conventionally trained pianists' (Louise Rogers, c.1964). Within the framework of typical Latin music, Palmieri progressed a unique approach to the genre characterized by free improvisation and experimentation. While attending Public School Number 52 in the Bronx, 14-year-old Palmieri formed a group with timbales player Orlando Marín, which included vocalist/percussionist **Joe Quijano**. Eddie left in 1955 to turn professional as a member of Johnny Seguí's orchestra, and the group became the Orlando Marín Conjunto. However, his over-zealousness resulted in his dismissal. 'The club said I broke the piano, hitting the keys too hard. Seguí told me, either you go or the band goes, so see you later'. He then replaced brother Charlie as pianist with the band of ex-**Tito Puente** lead singer, Vicentico Valdés, before joining **Tito Rodríguez**'s big band from 1958-60. Eddie had great respect for Rodríguez: 'He was just an incredible artist, a great vocalist . . . He was the most wonderful person you could imagine, except when he got on the bandstand. Then he became like a Jekyll and Hyde. That's the way he had to be - because of the excellence he demanded. He was sadistic - no emotion, no nothing' (quoted by John Ortiz).

In the liner notes to Eddie's first album, Charlie described his brother as a 'nut' for leaving the financial security of Rodríguez's successful band. Palmieri subsequently played weddings, funerals and local dances before forming La Perfecta in 1961. The line-up included John Pacheco and Barry Rogers (b. 1936, New York, USA; d. 19 April 1991, New York, USA; trombonist/arranger). Palmieri and Rogers developed a two trombone and flute frontline for Conjunto La Perfecta, which Charlie dubbed a 'trombanga'. They became one of Latin New York's busiest bands and signed with **Al Santiago**'s Alegre label, who produced their debut *Eddie Palmieri And His Conjunto La Perfecta* in 1962. In addition to Rogers, other key founder members of La Perfecta on the album were: **Ismael 'Pat' Quintana** (lead vocals), Manny Oquendo (timbales, see **Conjunto Libre**) and George Castro (flute). In 1963, Brazilian trombonist Jose Rodrigues joined La Perfecta; he became a regular Palmieri accompanist into the 80s and a busy session musician. Eddie and the band released a further two volumes on Alegre before switching to Tico Records in 1964 for *Echando Pa'lante (Straight Ahead)*. La Perfecta's seminal mid-60s trombanga line-up comprised of Rogers and Rodrigues (trombones), Castro (flute), Oquendo (timbales/bongo), Tommy López (conga), Dave Pérez (bass), Palmieri (piano), Quintana (vocals). Pérez was an ex-member of Johnny Pacheco's charanga and later worked with **Ray Barretto** and **Típica 73**. Eddie released a further five albums with La Perfecta, including two with latin jazz vibraphonist **Cal Tjader**, before the band fell apart in 1968. 'I just wasn't taking care of business - problems with money, cancelling gigs. Just getting there was all I could manage - just get there and bring some money home to eat. That's about what it came down to.' However, the band's legacy of recorded work provides ample testimony of what a brilliant, ferociously swinging outfit they were. In 1966, Eddie participated in the Tico All-Stars' descargas (latin jam sessions) recorded at New York's Village Gate and guested on the Fania All-Stars' debut album in 1968. After the break-up of La Perfecta, Palmieri used a variety of front-line instrumentation on his albums. The first, *Champagne* in 1968, featured the trumpet of **Alfredo 'Chocolate' Armenteros** and Rogers on trombone, together with bassist **Israel 'Cachao' López** and three lead vocalists: Quintana, **Cheo Feliciano** and Cynthia Ellis. It contained boogaloo material, the R&B/latin fusion style that was in vogue at the time. Palmieri later described boogaloo as embarrassing, and blamed its emergence on what he perceived as a decline in Latin music's creativity, caused by the isolation of Cuba from the USA.

Palmieri took up the issue of economic and social injustice in the USA on 1969's *Justicia*. He was joined on this album by young timbales player Nicky Marrero, who became a regular accompanist until the mid-70s. Marrero later joined the Fania All-Stars and Típica 73, and worked extensively as a session musician. Cuban **Justo Betancourt** sang in the chorus on *Justicia* and Eddie's next release *Superimposition* (1969), which contained a whole side of experimental instrumentals. Bassist Andy González, a member of Ray Barretto's band at the time, performed on this album; he eventually joined Palmieri's band in 1971, then split in 1974 to co-found Conjunto Libre with Manny Oquendo. Eddie added the saxophone of Ronnie Cuber to his horn section on *Vamonos Pa'l Monte* in c.1971. Cuber remained with Palmieri until the late 70s. Brother Charlie guested on organ on this album and Eddie's other 1971 recordings, which were issued between 1971 and 1974. These included Eddie's latin and R&B fusion experiments with the black group Harlem River Drive, and concerts at Sing Sing prison and the University of Puerto Rico. Palmieri signed with ex-bandleader Harvey Averne's Coco Records, and debuted on the label with 1973's *Sentido*. Quintana left to pursue a solo career and was replaced by 16-year-old **Lalo Rodriguez** on *Sun Of Latin Music* in 1974. In 1976, the album won the first ever Grammy Award in the newly created Latin record category. His next Coco release, 1976's *Unfinished Masterpiece*, which he did not want issued, took him back to Grammy land. Young Cuban violinist **Alfredo de la Fé** appeared on both albums. Eddie's subsequent five new releases between 1978-87 all received Grammy nominations.

After a break from recording due to contractual wrangles, Eddie made *Lucumi Macumba Voodoo* for the major record company Epic in 1978, which took the African-derived religions of Cuba, Brazil and Haiti as its theme. The record flopped both in and outside the Latin market, and Palmieri later expressed disappointment about his experience with the label. He also regretted unwittingly joining the Fania Records empire. *La Verdad/The Truth* won him a fifth Grammy Award, and featured late 80s/early 90s hit-maker **Tony Vega** on lead vocals. 1981's *Eddie Palmieri* was Barry Rogers' last appearance on record with Eddie - he played all trombone parts and solos - and marked the one-off return of Ismael Quintana, who sang lead on two tracks. Eddie relocated to Puerto Rico in 1983, but lack of regular work due to rejection by many promoters and musicians, caused him to return to New York in frustration. He made his only UK appearance to date in 1986. Palmieri signed with another major company, **Capitol Records**, for the disappointing *Sueño* in 1989. It contained four remakes of previous hits and featured jazz-fusion alto-saxophonist **David Sanborn**.

● ALBUMS: *Eddie Palmieri And His Conjunto La Perfecta* (1962)★★★★, *El Molestoso Vol. II* (1963)★★★, *Lo Que Traigo Es Sabroso* (1964)★★★, *Echando Pa'lante (Straight Ahead)* (1964)★★★, *Azucar Pa' Ti (Sugar For You)* (1965)★★★, *Mozambique* (1965)★★★, *Molasses* (1966)★★★, with Cal Tjader *El Sonido Nuevo/The New Soul Sound* (1966)★★★★, with Cal Tjader *Bamboleate* (1967)★★★★, *Champagne* (1968)★★★, *Justicia* (1969)★★★, *Superimposition* (1969)★★★, with various artists *Lluvia De Estrellas* (1970)★★★, *Vamonos Pa'l Monte* (1971)★★★, *Harlem River Drive* (1971)★★★, with Harlem River Drive *Live At Sing Sing* (1972)★★, *Sentido* (1973)★★★, *Eddie Palmieri & Friends In Concert At The University Of Puerto Rico* (1973)★★★, *The Sun Of Latin Music* (1974)★★★★, with Harlem River Drive *Live At Sing Sing, Vol.2* (1974)★★, *Unfinished Masterpiece* (1976)★★, *Lucumi Macumba Voodoo* (1978)★★★, *Eddie Palmieri* (1981)★★★, *Timeless* (1981)★★★, *Palo Pa' Rumba* (1984)★★★, *Solito* (1985)★★★, *La Verdad/The Truth* (1987)★★★★, *Sueño* (1989)★★, *Arete* (Bellaphon 1996)★★★.

● COMPILATIONS: *Lo Mejor De Eddie Palmieri* (1974)★★★★, *The History Of Eddie Palmieri* (1975)★★★★, *Eddie's Concerto* (1976)★★★★, *The Music Man* (1977)★★★★; *Gold 1973-1976* (1978)★★★★, *Exploration* (Coco 1978)★★★, *EP* (Fania 1990)★★★.

Palomino Road

The 90s US country group Palomino Road consists of four musicians who have lived in Nashville for some years. The main songwriter, Ronnie Guilbeau (vocals), is the brother of Gib Guilbeau of the **Burrito Brothers**, and he worked with his father's band until moving to Nashville in the mid-80s. His best-known song is 'Call It Love' recorded by **Poco**. J.T. Corenflos (guitar) came to Nashville in 1982, and worked on the ***Grand Ole Opry*** and as a member of **Joe Stampley**'s band. Randy Frazier (bass) played for **Sammy Kershaw**, while James Lewis (drums), originally from Kansas City, has been playing in Nashville since 1970. Palomino Road was formed in 1992 and unlike many bands, they are a self-contained unit with no outside musicians or session singers involved. They made the US country charts with a spirited revival of **George Jones**' 'Why Baby Why'.

● ALBUMS: *Palomino Road* (Liberty 1993)★★★.

Pama Records

Once the chief rival to **Trojan Records**, Pama has since evolved into Jet Star, the main reggae distributors in the UK. Originally the brainchild of occasional Jamaican record producers the Palmer Brothers, Pama was founded in London in 1967, releasing an almost endless supply of Jamaican productions on a series of labels that were less high-profile than Trojan's in the white market, but were just as musically strong as its rival's. Among Pama's subsidiary labels were Pama Supreme, Supreme, Crab, Bullet, Gas, New/Nu Beat, Success, Camel, Escort, Unity and Punch, the latter perhaps epitomizing reggae's attitude, depicting a fist punching through a Top 10 pop chart. Through these labels, the brothers worked with nearly all of the top reggae producers, including **Laurel Aitken** (chiefly Nu Beat), **Lee Perry** (chiefly Punch), **Rupie Edwards** (Success), **Bunny Lee** (Unity, which enjoyed a massive hit with **Max Romeo**'s 'Wet Dream' in 1969) and virtually everyone who was anyone in reggae at the time. They also issued a series of *Straighten Up* albums in competition with Trojan's *Tighten Up* series, which remain highly collectable today, plus a smattering of non-reggae LPs, including *Butlins Red Coat Revue* and an album commemorating the investiture of the Prince Of Wales! By the mid-70s the business was chiefly in the hands of the youngest Palmer brother, Carl, who began to concentrate on establishing a distribution network in the UK, which has gradually expanded to the point of ubiquity: if Jet Star do not distribute it, then it probably is not reggae.

● COMPILATIONS: various artists *Crab's Biggest Hits* (Crab 1969)★★★, various artists *Straighten Up Volume 1* (Pama 1970)★★★★.

Pampini, Gabino

b. Gabino Espinosa, Panama. This renowned soneros (improvising salsa singer) artist originally worked with El Combo Impacto and Roberto y su Zafra. The tracks he recorded with these two bands were later compiled on *Otra Vez...Gabino Pampini*. Gabino relocated to Miami, USA, where he linked up with Colombian bandleader/pianist/arranger/composer/flautist Hernán Gutiérrez, who worked with Fruko in the 70s. Pampini shared lead vocals with Cuban Javier Oliva on Gutiérrez's *Y Ahora...La Tremenda Salsa De Hernán Gutiérrez y su Orquesta* in 1980, which was later issued in Colombia under Pampini's name with the title *La Hermandad Latina*. Three years later, Gabino, Colombian Oscar Alberto Abueta (see **Grupo Niche** and **Alberto Barros**) and ex-Los Van Van vocalist, Cuban Israel 'Kantor' Sardiñas, were lead singers on Gutiérrez's modern classic *Con Sacrificio*, which must rank as one of the top 10 best salsa albums of the 80s. Lamentably, Gutiérrez died shortly afterwards.

Pampini continued in a similar stylistic vein as a solo artist. He teamed up with bassist/arranger/composer Ricardo Lance (b. Barranquilla, Colombia) to co-lead the band Fuerza Noble, and released three albums with them between 1987 and 1988, all recorded in Miami. Fuerza Noble's line-up sported a frontline of two trumpets and two or three trombones plus rhythm section (bass, conga, bongo, timbales and piano) and voices. Ex-Sonora Ponceña (see **Papo Lucca**) lead singer, Yolanda Rivera, sang in the chorus on all three albums. Pampini later parted company with Lance. In 1989 he guested on *Frivolo*, recorded in Colombia by Grupo Galé led by young Colombian percussionist, singer, producer Diego Galé. Gabino provided lead vocals to the album's smash hit track 'Mi Vecina'. Pampini signed with the major Latin record company, TH-Rodven, and debuted on the label in 1990 with the Miami-recorded *Las Aventuras Musicales de...Gabino Pampini*, which included four tracks arranged by Alberto Barros. Meanwhile, Lance made his solo debut as bandleader with *Ricardo Lance y su Grupo Sublime* in 1989. His Grupo Sublime, a three-trombone band, featured four ex-Fuerza Noble members. The following year, Lance was the musical director and wrote two arrangements on *Mas Alla Del Sabor!* by female singer/composer Arabella (b. María Margarita Pinillos, 15 June 1950s, Bogotá, Colombia).

● ALBUMS: with Hernán Gutiérrez *Y Ahora...La Tremenda Salsa De Hernán Gutiérrez y su Orquesta* (1980)★★★, with Gutiérrez *Con Sacrificio* (1984)★★★★★, *Fuerza Noble* (1987)★★★, *Fuerza Noble* (1987)★★★, *Fuerza Noble* (1988)★★★, with Grupo Galé *Frivolo* (1989)★★★★, *Las Aventuras Musicales de...Gabino Pampini* (1990)★★★.

● COMPILATIONS: with El Combo Impacto and Roberto y su Zafra *Otra Vez...Gabino Pampini* (1988)★★★★.

Pan African Orchestra

This band is the brainchild of Ghanaian musician and musicologist Nana Danso Abiam and was borne of his desire to unite the diverse sounds of his continent. Accordingly, he compiled a group of 30 musicians from throughout Africa, using purely African instruments and musical signatures. The orchestra included antenteben flutes (Abian's own instrument), wia flutes, gylie (wooden xylophones), gonje (violins with only one string), koras, elephant tusk horns and various forms of drums and percussion instruments. Its birth lay in an academic paper submitted by Abiam to the Ghanaian Ministry of Culture in 1983. His proposal was coloured not only by his heritage and knowledge of his own culture but also his extensive travels, including several years in London. That proposal was rejected, but he had spent enough time working on the brief to enable him to raise the funding necessary himself. By 1988 he began auditioning musicians and bringing them back to his home base in Accra. Abiam developed a special programme, and an adapted form of musical notation (which was previously very much a Western approach to music) to integrate his discoveries, whose backgrounds and cultures were diverse. Even tuning the varied instruments to a governable collective pitch proved difficult. However, with such intricate problems overcome, the Pan African Orchestra made its debut in 1995 with *Opus 1*, a rich, multi-textural collection.

● ALBUMS: *Opus 1* (Real World 1995)★★★★.

Pan Head

b. Anthony Johnson, 1966, St. Mary, d. October 1993, Spanish Town. Pan Head was a **dancehall** DJ who made his initial impact in 1990. Complying with the dancehall fascination for guns, rude-boy lyrics and homophobia, he associated himself with all the current trends. His initial releases, 'Respect Gunman', 'Punny Printer' and 'Gunman Tune', proved especially popular. His notoriety grew, leading to performances alongside **Buju Banton**, **Capleton**, **Beenie Man** and the **Mad Cobra**. By 1993 his recorded output revealed a more conscientious stance with the release of 'African Princess', which utilized the 'full up' rhythm, 'Under Bondage', a lucid condemnation of servitude, and, in combination with Yoruba, 'Teaser'. It was evident that he was fighting hard to establish his own style, and there were media predictions that his career would flourish. However, his potential success was ended by a gunman in October 1993, when he was leaving a dance; Pan Head left a widow, two children and a stunned community. The dancehall DJs were united in their condemnation of the event, as demonstrated on their vinyl outpourings: Capleton released 'Cold Blooded Murderer', Beenie Man's denunciation of the homicide resulted in 'No Mama No Cry' with **Luciano**, while Buju Banton responded with 'Murderer'. Pan Head's untimely demise signalled a depressing era in the history of dancehall, as numerous DJs met with a similar fate, including Early B and **Dirtsman**.

● ALBUMS: *Punny Printer* (Imp 1994)★★★, *Tribute To Pan Head* (Imp 1995)★★★.

Pan, Hermes

b. Hermes Panagiotopulos, between 1905 and 1910, Memphis, Tennessee, USA, d. 19 September 1990, Beverly Hills, California, USA. A dancer and legendary choreographer who worked closely with **Fred Astaire** on most of his film musicals and television specials. Pan danced in clubs and in the singing chorus of the Broadway musical *Top Speed*, which featured **Ginger Rogers**, before moving to Hollywood in the early 30s. After serving as assistant to dance director Dave Gould on ***Flying Down To Rio***, Astaire and Rogers' first picture together, and the follow-up, ***The Gay Divorcee***, Pan choreographed all of Astaire's films at RKO, including ***Roberta***, ***Top Hat***, ***Follow The Fleet***, ***Swing Time***, ***Shall We Dance***, ***Carefree***, and ***The Story Of Vernon And Irene Castle***. He won an Oscar for his imaginative staging of the 'Fun House' sequence in another RKO feature, ***A Damsel In Distress*** (1937), in which Astaire appeared with George Burns and Gracie Allen. Pan also worked with Astaire on *Second Chorus*, ***Blue Skies***, ***The Barkleys Of Broadway*** (with Ginger Rogers again), *Three Little Words*, *Let's Dance*, ***Silk Stockings***, and *Finian's Rainbow* (1968) which was their last movie together. Pan also made one of his rare on-screen appearances in that one. Over the years, he had occasionally danced in films such as ***My Gal Sal***, *Sweet Rosie O'Grady*, ***Moon Over Miami***, ***Kiss Me Kate***, and *Pin-Up Girl*. However, for most of his career, he was content to make major stars - **Betty Grable**, **Rita Hayworth**, **Don Ameche**, **Howard Keel**, Juliet Prowse, **Alice Faye**, **Carmen Miranda**, **Ann Miller**, **Kathryn Grayson** and many others - look good in a variety of mostly entertaining musical pictures such as ***Billy Rose's Diamond Horseshoe***, *Song Of The Islands*, *That Night In Rio*, *Footlight Serenade*, *Springtime In The Rockies*, ***Coney Island***, *Lovely To Look At*, *That Lady In Ermine*, ***Hit The Deck***, ***The Student Prince***, *Meet Me In Las Vegas*, ***Pal Joey***, ***Can-Can***, ***Flower Drum Song***, ***My Fair Lady***, *Darling Lili*, and *Lost Horizon*. He also staged Cleopatra's spectacular entry into Rome for the Elizabeth Taylor-Richard Burton epic *Cleopatra* in 1963. Pan won Emmy Awards for his work on the highly acclaimed television specials *An Evening With Fred Astaire* (1959) and *Astaire Time* (1961). In 1981 he received the National Film Award for achievement in cinema, and six years later was presented with the prestigious Joffrey Ballet Award. A true innovator, many of the films in which he mixed ballet, jazz and tap, are now rightly regarded as classics.

Panama Hattie

Considered to be similar in some ways to ***Dubarry Was A Lady*** (1939), this show was nevertheless felt to be inferior to that one, although it employed the same creative team, and ran for some four months longer. *Panama Hattie* opened at the 46th Street Theatre on 30 October 1940, with a **Cole Porter** score, a book by Herbert Fields and **B.G. 'Buddy' DeSylva**, and with the dynamic **Ethel Merman** on hand to belt out the songs. She plays Hattie Maloney, the owner of a nightclub in Panama City. Outwardly cynical, but a real pussy-cat deep down inside (a perfect Merman character) her prospective marriage to well-heeled divorcé, Nick Bullitt (James Dunn), hangs on the approval of Geraldine - sometimes known as Jerry - (Joan Carroll), the precocious eight-year-old daughter from his first marriage. Hattie wins her over during the conciliatory 'Let's Be Buddies' (Hattie: 'Would you like a big box of chocolate creams?'/Jerry: 'No, for candy I never did care'/Hattie: 'Then will you let me get you a cute little dog?'/Jerry: 'Would you mind making it a bear?'). Merman had several other clever Porter numbers, including 'Make It Another Old Fashioned, Please', 'I'm Throwing A Ball Tonight', and 'I've Still Got My Health' ('I can't count my ribs, like His Nibs, **Fred Astaire**/But I've still got my health, so what do I care!'). The rest of the songs included 'All I've Got To Get Now Is My Man', 'Fresh As A Daisy', 'My Mother Would Love You', 'Who Would Have Dreamed?', and 'Visit Panama'. The cast included some familiar names of the future such as **Betty Hutton**, along with **June Allyson** and **Vera-Ellen** who were both in the chorus. *Panama Hattie*, which was the fourth in a series of five musicals that Porter and Merman did together, enjoyed a run of 501 performances. It marked the beginning of a decade during which they both produced some of their finest work: Porter with ***Kiss Me, Kate*** (1948), and Merman with ***Annie Get Your Gun*** (1946). *Panama Hattie* also had a decent run of 308 performances in London's West End, where it starred Bebe Daniels, Max Wall, Ivan Brandt, Claude Hulbert, and Richard Hearne.

Panasonic

A minimalist techno duo of Mika Vaino and Ilpo Valsanen, Panasonic were formed in Finland in the mid-90s along with a third member, Sami Salo. Having forged their own studio environment in Turku, the group set about filling it with both antique and modern recording equipment, plus industrial appliances, to fulfil their plans to record some of north Europe's most savage music. Dubbed 'the **Pet Shop Boys** of post-industrial noise', the group made its debut in 1995 with *Vakio*. Afterwards Salo left to join the army, and the group's sound expanded slightly from *Vakio*'s intimidating, claustrophobic minimalism. *Kulma* was just as discomforting as its predecessor, but relied more on grating, unexpected disruption to produce its cocktail of aural terrors. Despite this progression into new realms of unlistenability, Panasonic were attracting a varied and vociferous fan base. Performances in Japan, New York and London (at the Finnish embassy) emphasized the duo's ability to be both musically resourceful and challenging. That impression was confirmed when the band was selected as support on the Swans farewell 1997 tour.

● ALBUMS: *Vakio* (Blast First 1995)★★, *Kulma* (Blast First 1997)★★.

Pandemonium

This Alaskan heavy metal band was formed by the Resch brothers - Chris (vocals), Eric (bass) and David (guitar) - in 1981. They relocated to Los Angeles, California, and teamed up with Chris Latham (guitar) and Dave Graybill (drums) the following year. Making their debut on the first *Metal Massacre* compilation with 'Fighting Backwards', it opened the door to a full contract with Metal Blade Records. Three albums followed over the next five years, with each successive release becoming less formularized (despite displaying the continually strong influence of **Van Halen**), but to little commercial advantage.

● ALBUMS: *Heavy Metal Soldiers* (Metal Blade 1984)★★★, *Hole In The Sky* (Metal Blade 1985)★★, *The Kill* (Metal Blade 1988)★★.

Pandora

b. Amelia Pandora, Sweden. One of her country's many emergent techno/dance stars of the early 90s, Pandora made her debut in 1993 with 'Trust Me'. The single, which featured a rap section provided by friend and colleague K-Slim, immediately catapulted her to the top of domestic dance charts and also created a strong impression throughout mainland Europe. While many similar female dance singers have simply served as a focal point for backroom mixers, Pandora - whose resemblance to **Marilyn Monroe** has been continually remarked upon - proved herself very much a creative presence with the release of her accompanying debut album. *One Of A Kind* featured several noted Swedish producers, including Dr Maxx Family, Sir Martin and T:O:E:C.

● ALBUMS: *One Of A Kind* (Virgin 1993)★★★.

Pandora's Box

This one-off project was put together by US producer **Jim Steinman** to record his rock opera, *Original Sin*. The band featured Roy Bittan (piano), Jeff Bova (synthesizers), Jim Bralower (drums), Eddie Martinez (guitar) and Steve Buslowe (bass). Utilizing a series of guest vocalists, who included Elaine Caswell, **Ellen Foley**, Gina Taylor, Deliria Wild, Holly Sherwood and Laura Theodore, *Original Sin* was a grandiose concept album themed on sex. Featuring classical interludes, spoken introductions, atmospheric ballads and breath-taking rock 'n' roll, it was almost too ambitious. Despite state-of-the-art production (courtesy of Steinman), it never received the sort of recognition afforded his **Meat Loaf** projects.

● ALBUMS: *Original Sin* (Virgin 1989)★★★.

Pandoras

Led by vocalist/guitarist Paula Pierce, the Pandoras began their career reviving garage-band and girl-group genres. Based in Los Angeles, California, USA, the band made its debut in 1984 with an EP, *The Pandoras*. Greg Shaw of Bomp Records produced their debut album, which mixed a naïve charm with simple, fuzz-drenched pop songs. Pierce then fired the remaining band members for *Stop Pretending*, which maintained a love for 60s music while playing up their sexual image. However, a subsequent major contract with **Elektra Records** fell through, and a completed album, *Come Inside*, was shelved. Pierce then continued the sexual imagery on the *Rock Hard* EP and *Live Nymphomania*, where cluttered playing and off-key vocals accentuated how dull the material on offer had become.

● ALBUMS: *It's About Time* (Voxx 1984)★★★, *Stop Pretending* (Rhino 1986)★★★, *Live Nymphomania* (Restless 1989)★.

Pannell, Bill

b. USA. Having served his musical apprenticeship in the Army Air Force Band, Bill Pannell formed his first dance band orchestra in 1945 in Fresno, California, USA. This group stayed predominantly on the west coast, and featured singers Allan King and Kenny Kenniston. Their longest engagement was a 10-year stand at the Hollywood Roosevelt Hotel, with record contracts for Val, Fanfare, Anco and **London Records**. Later they transferred to the Las Vegas lounge circuit, but by now the band had reduced from its original strength of 12 to accommodate the more austere financial climate facing dance bands. The group continued, often returning to the Roosevelt Hotel, until the early 70s, at which time Pannell was forced to give up his career as a bandleader due to the onset of an arthritic condition.

Pantera

This Texan heavy metal quartet was formed in 1981. They initially comprised Terry Glaze (guitar, vocals), Darrell Abbott (guitar), Vince Abbott (drums) and Rex Rocker (bass). Drawing musical inspiration from **Kiss**, **Aerosmith** and **Deep Purple**, they debuted with *Metal Magic* in 1983. This well-received set led to prestigious support slots to **Dokken**, **Stryper** and **Quiet Riot**. *Projects In The Jungle* indicated that the band were evolving quickly and starting to build a sound of their own. The **Kiss** nuances had disappeared and the band sounded, at times, similar to early **Def Leppard**, with anthemic cuts such as 'Heavy Metal Rules' and 'Out For Blood' leading the charge. The membership altered their names at this juncture, with Glaze becoming Terence Lee, Darrell Abbott switching to Diamond Darrell and brother Vince emerging as Vinnie Paul. *Power Metal* was the first album on which Phil Anselmo took over lead vocals, but it lacked the depth and polish of previous efforts, and had yet to make the full conversion to heavy thrash that later became the band's trademark. Diamond Darrell turned down the offer to join **Megadeth** at this point, in order to concentrate on new Pantera material. The decision proved crucial, as a return to form was made with 1990's *Cowboys From Hell*. This was an inspired collection of infectious hard rock, played with unabashed fervour, with Anselmo growing as a creative and visual force. *Vulgar Display Of Power*, meanwhile, belied half of its title by invoking a sense of genuine songwriting prowess to augment the bone-crushing arrangements. Establishing a fierce reputation, it surprised few of the group's supporters when *Far Beyond Driven* entered both the UK and US album charts at number 1. Rock music had found powerful new ambassadors in the brutally honest and savagely executed thrash metal of Pantera. The key word here is 'loud', as *Official Live: 101 Proof* demonstrates without a doubt.

● ALBUMS: *Metal Magic* (Metal Magic 1983)★★★, *Projects In The Jungle* (Metal Magic 1984)★★★, *I Am The Night* (Metal Magic 1985)★★★, *Power Metal* (Metal Magic 1988)★★, *Cowboys From Hell* (Atco 1990)★★★★, *Vulgar Display Of Power* (Atco 1992)★★★★, *Far Beyond Driven* (East West 1994)★★★★, *Driven Downunder Tour Tour '94 Souvenir Collection* (East West 1995)★★, *The Great Southern Trendkill* (East West 1996)★★★, *Official Live: 101 Proof* (East West 1997)★★.

● VIDEOS: *Vulgar Video* (Warner Vision 1994), *Watch It Go* (Warner Vision 1998).

Papa Bue

(see **Jensen, Papa Bue**)

Papa Chuk

b. Charles Roberts, *c.*1969. Hardcore hip-hop artist from Houston, Texas, where he moved in 1991 from his native Austin. As a child Papa Chuk, 'The Desolate One', practised rapping along to b-side instrumentals, and was obviously strongly influenced by **Naughty By Nature**'s Treach in his delivery. His debut album saw him also introduce a Jamaican patois/dancehall style, notably on cuts like 'Make Way For The Rudeboy', though other tracks like 'Desert Dog' and 'Down And Dirty' needed more to distinguish them.

● ALBUMS: *Badlands* (Pendulum 1994)★★★.

Papa Levi, Phillip

b. Phillip Williams. Papa Levi originally rose to fame on south London's Saxon **sound system** in the early 80s. His committed and uncompromising stance has, perhaps, denied him the kind of mainstream success that his talent deserves. As the premier **UK MC** of the period he was notable for a number of firsts: he was the first from the Saxon posse to make a record - 'Mi God Mi King' (for **Barry Boom**), the first UK MC to have a number 1 record in Jamaica when the same record was released on the **Taxi** label - and the first to sign a major recording contract - with **Island Records.** However, while others reaped the subsidiary benefits of these achievements, Papa Levi never moved from the Saxon sound system. In his live performances, he dominated the proceedings and little was lost in the transfer to vinyl, as demonstrated on 'Mi God Mi King', when he dropped into the 'fast style' at the end of the record, to shattering effect. The rest of the decade saw him notching up some notable performances in both Kingston and New York with Saxon on tour. The 90s have neither seen nor heard much from Papa Levi, but judging by his past performances the fireworks will start again when he returns to the studio.

● ALBUMS: *Trouble In Africa* (1987)★★★★, *Code Of Practice* (Ariwa 1990)★★★, various artists *Coughing Up Fire - Saxon Studio Live* (Greensleeves 1985)★★, *Great British MCs* (Fashion 1985)★★★.

Papa San

b. Tyrone Thompson, 1966, Spanish Town, Jamaica, West Indies. Probably the fastest DJ in the world and certainly one of the most inventive, Papa San began his career on the People's Choice, Small Axe and Creation **sound systems**, based around Spanish Town, where he spent most of his early years. In 1983 he joined Lee's Unlimited and by the following year could be heard on Metromedia. He first recorded in 1985, 'Animal Party' on Black Solidarity being one of his earliest releases, so too 'Talking Parrot' for Rosie's Uprising, and both were distinguished by an ingenious lyrical slant and a quick-fire delivery, inspired in part by the fast-talking style instigated by **UK MCs** on the Saxon sound system. Over the next two years he recorded for Isiah Laing's Supreme label, **Bunny Lee**, **Prince Jazzbo**, Harmodio, **King Jammy** and the late **King Tubby**, among others, voicing mainly cultural material and intricate tales of ghetto living complete with vivid descriptions of local characters. In 1988, after a successful spell in New York with the African Love and Papa Mike sets, he recorded 'DJ Business' for **Fashion** Records in London, an eight-minute *tour de force* that listed in detail the entire history of reggae DJs. By all accounts it was voiced in one take and remains an essential illustration of his unique abilities. **Fashion** later teamed him with **Tippa Irie** for their *JA To UK MC Clash (Volume 2)* album. The next two years were spent recording in Jamaica with varying degrees of success. **Gussie Clarke** reunited him with his former Creation partner Lady G for 'Round Table Talk', but it was not until 1990 that he found another winning streak, sharpening his skills with Black Scorpio on both sound and record, voicing for Mikey Bennett, **Captain Sinbad**, **Penthouse**, **Digital B** and King Jammy's son, John John, before really hitting his stride around 1991-92. He produced his own 'Strange' and the bizarre 'Maddy Maddy Cry'. 'Hippity Hippity Hop' arrived on Robbie Shakespeare's Powermatic label, and fine tunes for **Exterminator**, Tan Yah, Shocking Vibes, Wild Apache and Lloyd Honeyghan followed. He then began a rewarding stint with **Sly And Robbie**'s Taxi label in 1993, though in December of that year his elder brother **Dirtsman**, also a DJ, was shot and killed in Jamaica.

● ALBUMS: *Animal Party* (Sonic Sounds 1986)★★★, *Lyric Shop* (Black Solidarity 1988)★★★★, with Tippa Irie *JA To UK MC Clash* (Fashion 1988)★★★★, *Style And Fashion* (Black Scorpio 1989)★★★★, *Fire Inna Dancehall* (Pipper 1991)★★★.

Papadimitriou, Sakis

b. 1 May 1940, Kavala, Greece. Pianist, broadcaster, promoter, novelist and journalist Papadimitriou has been one of the moving forces behind the still-small Greek jazz scene. His radio programmes and articles in the magazine *TZAZ* helped build an informed audience for jazz at its most experimental. Papadimitriou's duo with Floros Floridis (saxophone/clarinet) was Greece's first free music group. Unfortunately, 'musical and personal differences' made it a short-lived one. Although Papadimitriou periodically works with other Greek musicians, his discography is composed almost entirely of solo piano recordings. Particularly striking is his use - alternately subtle and dramatic - of the piano's interior: plucking, strumming and striking the strings of the instrument.

● ALBUMS: with Floros Floridis *Improvisation At Barakos* (1979)★★★, *Piano Contacts* (1980)★★★, *Piano Plays* (1983)★★★★, *First Move* (1985)★★★, *Piano Oracles* (1989)★★, *Piano Cellules* 1986 recording (1991)★★★.

Papaíto

b. Mario Muñoz Salazar, 1920s, Buena Vista, Cuba. Papaíto is an elderly Afro-Cuban who possesses a captivating bitter-sweet voice which he effortlessly employs in his inspiraciones: the improvisational ingredient fundamental to traditional salsa singing. First and foremost he is a percussionist, and he worked with cha cha chá originator, Enrique Jorrín, in Orquesta América. He moved to Mexico, where he performed in various movies. While there, Papaíto joined the 'staff' of the legendary Cuban musical institution, Sonora Matancera, and remains a member up to the present day. He fled Fidel Castro's Cuba in 1960 and took up residence in the USA. His session work outside Matancera included appearances on two highly-regarded albums by compatriot Carlos 'Patato' Valdez: the 60s classic *Patato & Totico*, with Cuban vocalist/percussionist Eugenio 'Totico' Arango and tres guitar master **Arsenio Rodríguez**; and 1976's *Ready For Freddy*. On the latter, Papaíto sang the lead vocals of his self-penned 'La Ambulancia'. He performed on trombonist Mark Weinstein's late 60s *avant garde* 'underground culture hit' *Cuban Roots*, which was produced by **Al Santiago**. He participated on **Mongo Santamaría**'s *Up From The Roots* in 1972. The following year, Papaíto sessioned on the solo debut, *El Castigador*, by former Orquesta Broadway and Sonora Matancera singer **Roberto Torres**. In 1977 he contributed percussion to **Israel 'Cachao' López**'s famed descarga (latin jam) outings on Salsoul Records.

He signed with SAR Records, which was founded by Sergio Bofill, Andriano García and Roberto Torres, and released five highly successful solo albums as a lead singer on the label between 1979-84. Torres produced and performed on all five. On four of the albums, Papaíto was accompanied by a trumpet-led conjunto (group), augmented on some tracks by flute and violin. Three of these conjunto sets featured songs associated with Cheo Marquetti, a popular Cuban singer and composer of the 40s and 50s. Papaíto fronted a small charanga (flute, violins rhythm section and voices band), augmented by a tres, for his 1980 tribute to the great Cuban singer/composer Abelardo Barroso (1905-1972): *Papaíto Rinde Homenaje A Abelardo Barroso* - which was probably the best album to come out of the SAR stable. Papaíto became a member of the SAR house band, which recorded and performed under the name of the SAR All Stars. On 1981's *SAR All Stars Recorded Live In Club Ochentas, Album 2*, he sang lead vocals on a notable descarga interpretation of the classic 1931 hit 'El Manisero' (The Peanut Vendor). He appeared on SAR recordings by singer/composer Linda Leida (b. Villas, Cuba), **Henry Fiol** and Torres. Other artists Papaíto has sessioned with, include ex-Septeto Nacional vocalist Alfredo Valdés, his son, pianist/arranger Alfredo Valdés Jnr. and Peruvian singer/composer Melcochita. He made his UK debut in 1987 with a backing band that included Paris-based Cuban pianist **Alfredo Rodríguez**, who featured on *Ready For Freddy* and *Papaíto* (1982). In 1990, Papaíto was hired by composer/executive producer Victor Raúl Sánchez 'Patillas' to perform the lead vocals of two of his songs on *Valdesa Records Presenta Vol. 1: Salsa Sudada.*. Solo releases and albums on which Papaíto sang lead vocals: with Carlos 'Patato' Valdez *Ready For Freddy* (1976), *Roberto Torres Presenta A Su Amigo: Papaíto* (1979), *Papaíto* (1980), *Papaíto Rinde Homenaje A Abelardo Barroso* (1980), *SAR All Stars Recorded Live In Club Ochentas, Album 2* (1981), *SAR All Stars Interpretan A Rafael Hernández* (1981), *Papaíto* (1982), *Para Mis Amigos* (1984), with various SAR artists *Cañonazo De La SAR!* (1984), with Adalberto Santiago, Melcochita, Herman Olivera, Yayo El Indio *Valdesa Records Presenta Vol. 1: Salsa Sudada* (1990).

Papas Fritas

Formed in Massachusetts, USA, Papas Fritas are the latest exponents of 'lo-fi' to emerge from that region, following in the footsteps of Lou Barlow's **Sebadoh**. Comprising Tony Goddess (songs, guitar), Keith Gendel (bass, vocals) and Shivika Asthana (drums, vocals), the group was formed at Tufts University. After signing with the acclaimed independent record label Minty Fresh Records, the group spent six months working on their self-titled debut album in a studio on Electric Avenue in Somerville, Massachusetts. The resultant collection, featuring beautiful, crafted pop in songs such as 'Lame To Be' and 'Explain', saw them win approving critical nods not only in the independent, alternative press but throughout the mainstream media. By this stage in their development, they had foregone the production values of lo-fi for a more clean-cut, classic pop sound, with Goddess declaring to the press his conversion to the works of the **Beatles** and the **Beach Boys**. The group's second album, *Helioself*, was recorded in a disused schoolhouse in Gloucester, Massachusetts. A combination of upbeat pop numbers ('Sing About Me') and delicate ballads ('Just To See You') reaffirmed their popularity among critics, while tours with **Blur**, the **Cardigans** and the **Eels** brought them to the attention of a wider audience.

● ALBUMS: *Papas Fritas* (Minty Fresh 1995)★★★, *Helioself* (Minty Fresh 1997)★★★.

Papasov, Ivo

b. 1952, Kurdzhali, Thrace, Bulgaria. The most famous practitioner of Bulgaria's most favoured musical format; master clarinettist Ivo Papasov is the King Of Wedding Music. Though Western European eyebrows might be raised at such a title, it equates Papasov with the status of superstar in his native country. Papasov and his Orchestra tour the Balkans, playing several weddings a week (many couples will re-arrange the dates of their ceremonies to coincide with a blank entry in his diary). He descends from a long line of zurna (double-reed instrument) and clarinetists. After forming his first ensemble in 1974, he gradually evolved from a traditional Thracian repertoire into a jazz-inspired improvisational set. This new work nevertheless maintained the complex time-signatures required of traditional Bulgarian dance music. Papasov had stumbled over the incredibly popular formula which would see him become a national toast. Though he boasts many domestic releases, the two albums listed below were the first to be circulated internationally.

● ALBUMS: *Orpheus Ascending* (1989)★★★, *Balkanology* (1991)★★★★.

Paper Lace

This UK pop group was formed in 1969, and comprised Michael Vaughan (b. 27 July 1950, Sheffield, England; guitar), Chris Morris (b. 1 November 1954, Nottingham, England), Carlo Santanna (b. 29 July 1947, nr. Rome, Italy; guitar), Philip Wright (b. 9 April 1950, Nottingham, England; drums/lead vocals) and Cliff Fish (b. 13 August 1949, Ripley, England; bass). All were residents of Nottingham, England, the lace manufacturing city that lent their mainstream pop group its name. A season at Tiffany's, a Rochdale club, led to television appearances, but a passport to the charts did not arrive until a 1974 victory in *Opportunity Knocks*, the ITV talent contest series, put their winning song, Mitch Murray and Peter Callender's 'Billy Don't Be A Hero', on the road to a UK number 1. Hopes of emulating this success in the USA were dashed by Bo Donaldson And The Heywoods' cover. The follow-up, 'The Night Chicago Died', set in the Prohibition era, was untroubled by any such competition and topped the US charts, narrowly missing out in the UK by peaking at number 3. 'The Black-Eyed Boys', a UK number 11 hit from Murray and Callender was the group's last taste of chart success - apart from a joint effort with local football heroes, Nottingham Forest FC, for 1978's, 'We've Got The Whole World In Our Hands'.

● ALBUMS: *Paper Lace And Other Bits Of Material* (1974)★★, *First Edition* (1975)★★.

● COMPILATIONS: *The Paper Lace Collection* (Pickwick 1976)★★.

Pappalardi, Felix

b. 1939, New York City, New York, USA, d. April 17 1983. A highly respected bass player and arranger, Pappalardi was present at countless sessions, when folk musicians started to employ electric instruments on a regular basis. **Ian And Sylvia**, **Fred Neil**, **Tom Rush**, and **Richard** and **Mimi Farina** were among those benefiting from his measured contributions. He later worked with the Mugwumps, a seminal New York folk-rock quartet which included **Cass Elliot** and Denny Doherty, later of the **Mamas And The Papas**, and future **Lovin' Spoonful** guitarist, **Zalman Yanovsky**. Pappalardi also oversaw sessions by the Vagrants and the **Youngbloods**, contributing several original songs, composed with his wife Gail Collins, to both groups' releases. An association with **Cream** established his international reputation. Felix produced the group's studio work from *Disraeli Gears* onwards, a position he maintained when bassist **Jack Bruce** embarked on a solo career in 1969. Cream's break-up left a vacuum which Pappalardi attempted to fill with **Mountain**, the brash rock group he formed with former Vagrant guitarist **Leslie West**. Partial deafness, attributed to exposure to the excessive volumes that Mountain performed at, ultimately forced the bassist to retire and subsequent work was confined to the recording studio. He recorded two albums in the late 70s, one of which, *Felix Pappalardi & Creation*, included the services of **Paul Butterfield** and Japanese musicians, Masayuki Higuchi (drums), Shigru Matsumoto (bass), Yoshiaki Iijima (guitar) and Kazuo Takeda (guitar). Pappalardi's life ended tragically in April 1983 when he was shot dead by his wife.

● ALBUMS: *Felix Pappalardi & Creation* (A&M 1976)★, *Don't Worry, Ma* (1979)★.

Parachute Men

Formed in Leeds, Yorkshire, England, in 1985 by Fiona Gregg (b. 26 July 1963, Norwich, Norfolk, England; vocals), Stephen H. Gregg (b. 29 November 1960, Bishop Auckland, Co. Durham, England; guitar), Andrew Howes (bass) and Mark Boyce (drums), the Parachute Men proved to have a bat's ear for a tune, yet were persistently undersold by circumstance. Signing to Fire Records in 1987 was a promising move, particularly when 'The Innocents' was released to warm approval, but shortly afterwards, Howes and Boyce departed acrimoniously, leaving Fiona and Stephen H. Gregg to tour as an acoustic set-up until Matthew Parkin (bass) and Paul Walker (b. 7 July 1966, West Yorkshire, England; drums) filled the vacancies. The second album was released well over a year after it was recorded, costing the band valuable momentum and causing Parkin to be replaced by Colleen Browne (b. 25 August 1966, Kelowna, Canada), but the Parachute Men continued to create lovingly textured guitar sounds. However, the lack of media focus, undoubtedly exacerbated by their northern location, ensured that their talents remained the knowledge of a privileged few, and they disbanded soon after the release of *Earth, Dogs And Eggshells*.

● ALBUMS: *The Innocents* (Fire 1988)★★★, *Earth, Dogs And Eggshells* (Fire 1990)★★★.

Parade

This excellent US pop/harmony act was ostensibly a studio group based around songwriter/producer Jerry Riopelle. Having established his reputation with Ramona King's original version of 'The Shoop Shoop Song (It's In His Kiss)', Riopelle enjoyed a brief association with **Phil Spector**, before pursuing his backroom career with **Nino Tempo And April Stevens** and Clydie King. The Parade, comprising Riopelle, Murray MacLeod and Smokey Roberds, made its debut in February 1967 with 'Sunshine Girl', a beautiful, summery group composition which reached number 20 in the US chart. Despite a craftedness redolent of the **Turtles** or **Association**, none of the Parade's subsequent five singles were hits and the group dissolved in 1968.

Parade - Prince And The Revolution

Another soundtrack that fared more favourably than the movie, 'Under The Cherry Moon', from which it came, this was also the record that marked Prince's return to the live arena. The record itself came with a high camp video and guaranteed hit in the shape of 'Kiss' (which a collaboration of Tom Jones and the Art Of Noise would later cover), a delightfully funky little number around which the world threatened to dance. Elsewhere, both 'Girls And Boys' and 'Anotherloverholenyohead' charted. While the lifting strains of 'Sometimes It Snows In April' rounded off a wonderfully whole album, nothing could quite save the film.

- Tracks: *Christopher Tracey's Parade; New Position; I Wonder U; Under The Cherry Moon; Girls And Boys; Life Can Be So Nice; Venus De Milo; Mountains; Do U Lie; Kiss; Anotherloverholenyohead; Sometimes It Snows In April.*
- First released 1986
- UK peak chart position: 4
- USA peak chart position: 3

Paradis, Vanessa

b. c.1972, Paris, France. Model and singer Vanessa Paradis has widely been dubbed her home nation's 'Lolita' of the 90s. Her debut single, the insistent 'Joe Le Taxi', was released in 1987 while Paradis was still just 14 years old. It stayed at number 1 in the French charts for 11 weeks, and also found success in the UK and the rest of Europe. She had first entered the studio at the age of 12 under the wing of her uncle, actor Didier Pain. There she met Pain's friend Franck Langolff, who provided the music for her first two albums, which were only released domestically. Noted French writer **Serge Gainsbourg** wrote all the words for the second of these collections. Further notoriety arrived with an appearance in black feathers on a trapeze for the 1992 Coco Chanel perfume advert, directed by Jean Paul Goude, former husband of **Grace Jones**. She spent the first part of 1992 in New York, USA, recording her debut English-language album with the help of rumoured romantic paramour **Lenny Kravitz**. He wrote and produced the whole of the rather insubstantial *Vanessa Paradis*. Selections included a bizarre cover version of the **Velvet Underground**'s 'Waiting For The Man'. Another song, a hopelessly narcissistic effort entitled 'Lenny Kravitz', was written by Kravitz for Paradis to sing. The lines 'He is so funky and he's looking good, And he does it like a good man should' led to further debate in the press about the nature of their relationship. Her popularity in France remained huge despite the eventually lack of success which greeted the album internationally. 'Be My Baby' became another major seller, while on her promotional tour Paradis was able to sell out six nights at the Paris Olympia without any difficulty. Critics at home and abroad remained reviled not only by her songs, but also her 'little girl lost' sexuality and the largely middle-aged male company she kept. Paradis had a simple, appropriately Americanised answer, 'I don't give a shit'.

- ALBUMS: *Vanessa Paradis* (1992)★★★, *Live* (Polydor 1994)★★.
- VIDEOS: *Vanessa Paradis: Tous Les Clips* (1994).

Paradise - Hawaiian Style

Elvis Presley's 60s film career was hampered by poor plots between which it is hard to distinguish. This 1966 feature compounds the problem by simply revisiting the location of one of the singer's most popular movies, ***Blue Hawaii***. It is there the comparisons end; *Paradise - Hawaiian Style* had little of the former's attractive points. Here Presley plays a helicopter pilot flitting from one mini-crisis to another on the way to true love. A soundtrack album, comprising a meagre 10 songs, was hastily recorded. Seen by Presley aficionados as one of his worst albums, it featured material of remarkably poor quality, notably 'Queen Wahine's Papaya', and also, interestingly, two 'out-takes' (of 'Datin'' and 'A Dog's Life') that featured studio chat that betrayed Presley's dissatisfaction with the material he was required to sing.

Paradise Lost

This Halifax, Yorkshire, England-based death metal quintet was formed in 1988, deriving their name from John Milton's epic poem. The band consisted of Nick Holmes (b. 7 January 1970, Halifax, Yorkshire, England), Gregor Mackintosh (b. 20 June 1970, Halifax, Yorkshire, England; guitar), Aaron Aedy (b. 19 December 1969, Bridlington, Yorkshire, England; guitar), Stephen Edmondson (b. 30 December 1969, Bridlington, Yorkshire, England; bass) and Matthew Archer (b. 14 July 1970, Leicester, Yorkshire, England; drums), and they were signed to the independent Peaceville label on the strength of two impressive demos. They debuted in 1990 with *Lost Paradise*, which was heavily influenced by **Napalm Death**, **Obituary** and **Death**. It featured indecipherable grunting from Holmes, over a barrage of metallic white noise. *Gothic* saw a major innovation in the 'grindcore' genre, with female vocals, keyboards and guitar lines that, for once, were not lost in the mix. Importantly, the tempo had also eased: 'We started to play more slowly because all the others were playing as fast as possible.' Many, notably **Asphyx** and **Autopsy**, followed suit. With indications in the early 90s of the metal subgenres becoming accepted within the mainstream, it came as no surprise when Paradise Lost found a wider audience with *Shades Of God*, their first effort for **Music For Nations**. Recorded with producer Simon Efemey (**Diamond Head**, **Wonder Stuff**), and with artwork from cult cartoonist Dave McKean, this release was heralded in the press as a 'coming of age'. Sell-out shows in Europe followed, before the group returned to Longhome studios in the UK, with Efemey once again in attendance. The *As I Die* EP gained a strong foothold on MTV, and gained approval from peers including **Metallica**, before *Icon* was released in September 1993. If previous offerings had seen the band's fanbase expand, *Icon* brought about an explosion of interest, and acclaim usually reserved for the US gods of death metal. Reactions to the band's live shows in the USA with **Sepultura** were equally strong. However, before sessions for a fifth album could begin, Archer amicably departed, to be replaced by Lee Morris, who joined in time for the release of 1995's excellent *Draconian Times*, by which time Paradise Lost's popularity was such that several promotional concerts had to be performed under the alias the Painless.

● ALBUMS: *Lost Paradise* (Peaceville 1990)★★★, *Gothic* (Peaceville 1991)★★★, *Shades Of God* (Music For Nations 1992)★★★, *Icon* (Music For Nations 1993)★★★★, *Draconian Times* (Music For Nations 1995)★★★★, *One Second* (Music For Nations 1997)★★.

● COMPILATIONS: *The Singles Collection* 5-CD box set (Music For Nations 1997)★★★★, *Reflection* (Music For Nations 1998)★★★.

● VIDEOS: *Live Death* (1990), *Harmony Breaks* (1994).

Paradons

Formed c.1959 in Bakersfield, California, USA. The Paradons were a vocal group which scored one US Top 20 hit in 1960 and was never heard from again. The group was comprised of lead singer West Tyler plus Billy Myers, William Powers and Chuck Weldon, all students at the same high school. They were discovered by Werly Fairburn and Madelon Baker, who were setting up a record label called Milestone, and were taken to Hollywood to record Tyler's 'Diamonds And Pearls'. It was the label's first release and reached number 18 nationally, but subsequent singles, 'Bells Ring' and 'I Had A Dream', failed to repeat its success. A switch to **Warner Brothers Records** yielded one more single which failed to chart and the group disbanded.

Paradox

This German thrash-metal outfit was formed in 1986 by ex-Warhead duo Charly Steinhauer (vocals, guitar) and Axel Blaha (drums). After a series of false starts and a track included on the *Teutonic Invasion Part 1* compilation, the line-up stabilized with the addition of Markus Spyth (guitar) and Roland Stahl (bass). Signing to UK label **Roadrunner**, they delivered *Product Of Imagination* in 1987, a collection of formulaic speed-metal material. *Heresy* saw a major personnel reshuffle and a marked improvement in their conversion of **Metallica** and **Anthrax** riffing. Stahl and Spyth had been replaced by Dieter Roth (guitar), Manfred Springer (guitar) and Armin Donderer (bass), with the expanded line-up allowing a greater degree of flexibility live and adding more depth to their studio sound.

● ALBUMS: *Product Of Imagination* (Roadrunner 1987)★★, *Heresy* (Roadrunner 1989)★★★★.

Paragons (R&B)

An R&B vocal group from Brooklyn, New York, New York, USA. With their high false falsetto and exotic warbling, the Paragons represented a rock 'n' roll doo-wop sound - sometimes called 'greasy' - that was extremely popular on the east coast in the late 50s. The members were lead Julius McMichael, Ben Frazier, Al Brown, Donald Travis and Ricky Jackson. The group was signed by Paul Winley in 1957 and their first record on the Winley label, 'Florence'/'Hey Little School Girl' was a local New York hit in early 1957. Later that year they followed that hit with another remarkable ballad, 'Let's Start Over Again'. The group had no more hits, but continued to record fine music into the 60s.

● COMPILATIONS: *The Paragons Meet The Jesters* (Jubilee 1959)★★★, *The Paragons Vs. The Harptones* (Musicnote 1963)★★★, *Simply The Paragons* (Rare Bird 1974)★★★, *The Paragons Meet The Jesters* (Collectables 1990)★★★, *The Best Of The Paragons* (Collectables 1990)★★★, *'War': The Paragons Vs The Jesters* (Sting Music Ltd 1993)★★★.

Paragons (reggae)

One of the classic reggae vocal groups, the Paragons recorded extensively throughout the 60s, and, by the time of their disbandment in 1970, had left behind a string of classic sides with which few of their rivals could compete. Originally a quartet comprising Garth 'Tyrone' Evans, **Bob Andy** (b. Keith Anderson, 1944, Jamaica, West Indies), Leroy Stamp and Junior Menz, the Paragons evolved from a group called the Binders. In 1964 Stamp left, and was replaced by **John Holt**, whose controlled lead vocals, supported by sumptuous, never-wavering harmonies, became the group's trademark. Junior Menz also left that year, to join the **Techniques**, his place taken by Howard Barrett. During 1964-65 the group cut a few singles for **Coxsone Dodd** at **Studio One**, including 'Good Luck And Goodbye'. In 1965 Bob Andy left to go solo, and in 1966 the trio began recording for **Duke Reid**, achieving a series of Jamaican number 1 hits in the new **rocksteady** style. Reid's productions were almost serene compared to those of his rivals, somehow utterly harmonious, and the Paragons came to epitomize the classy, warm sound of Reid's **Treasure Isle** Studio with a heap of wonderful releases: 'Happy Go Lucky Girl', 'On The Beach', 'Riding High On A Windy Day', 'Wear You To The Ball', 'The Tide Is High' and 'Only A Smile', among them. The trio also recorded a couple of marvellous singles that showed them to be just as adept at the more furious early reggae beat as they were at rocksteady - 'Left With A Broken Heart' and 'A Quiet Place'. In 1970 the trio split, with Holt rising to even dizzier heights as a solo act and Evans and Barrett relocating to New York, where Evans occasionally recorded for **Lloyd Barnes**' Bullwackies label. The pop world belatedly discovered the Paragons' genius in the following decade, when the **Slits** murdered 'A Quiet Place' as 'The Man Next Door', and **Blondie** enjoyed a worldwide number 1 with an inferior remake of 'The Tide Is High'. Perhaps encouraged by this, the original trio reformed in 1983 to record a few sides for **Island Records** under **Sly And Robbie**'s production aegis, but to little reward.

● ALBUMS: *On The Beach* (Treasure Isle 1968)★★★, *The Paragons With Roslyn Sweat* (1971)★★★, *The Paragons Return* (Island 1981)★★★, *Sly & Robbie Meet The Paragons* (Island 1981)★★★★, *Now* (Starlite 1982)★★★.

● COMPILATIONS: *The Original Paragons* (Treasure Isle 1990)★★★, *My Best Girl Wears My Crown* (Trojan 1992)★★★, *Golden Hits* (1993)★★★.

Parallel Lines - Blondie

Madonna and Michael Jackson aside, this is supreme pop music and as good as the genre can ever get. Everybody loved Blondie; fans, children, critics, other musicians and senior citizens - and not just because the pouting little Debbie Harry was its frontperson. This is an unintentional greatest hits record that never lets up until the last note of 'Just Go Away' has died. If one wanted to carp, you could have asked for 'Denis' and 'Call Me' to have been included, but that would be just plain greedy. One of the greatest 'up' records of all time.

● Tracks: *Fade Away; Hanging On The Telephone; One Way Or Another; Picture This; Pretty Baby; I Know But I Don't Know; 11.59; Will Anything Happen; Sunday Girl; Heart Of Glass; I'm Gonna Love You Too; Just Go Away.*

● First released 1978

● UK peak chart position: 1

● USA peak chart position: 6

Paramor, Norrie

b. 1913, London, England, d. 9 September 1979. The most prolific producer of UK pop chart-toppers was a mild, bespectacled gentleman who had studied piano and worked as an accompanist, prior to playing and arranging with a number of London dance bands, among them Maurice Winnick's Orchestra. During his time in the RAF during World War II, Paramor entertained servicemen in the company of artists such as **Sidney Torch** and Max Wall, served as a musical director for Ralph Reader's Gang Shows, and scored music for **Noël Coward**, **Mantovani** and **Jack Buchanan**. After the war he was the featured pianist with **Harry Gold** And His Pieces Of Eight, and toured with the lively Dixieland unit for five years. In 1950 he recorded some sides for the Oriole label with Australian singer Marie Benson, and two years later, joined **Columbia Records**, an **EMI** subsidiary, as arranger and A&R manager. In 1954, he produced the first of two UK number 1 hits for **Eddie Calvert**, and another for **Ruby Murray** the following year. Although quoted as believing that rock 'n' roll was 'an American phenomenon - and they do it best', he still provided Columbia with such an act in **Tony Crombie**'s Rockets, but had better luck with the mainstream efforts of **Michael Holliday** and the **Mudlarks** - both backed by the Ken Jones Orchestra. Then, in 1958, a demo tape by **Cliff Richard** And The Drifters arrived on his desk. With no rock 'n' roller currently on his books, he contracted Richard, intending to play it safe with a US cover version with the Jones band, until he was persuaded to stick with the Drifters (soon renamed the **Shadows**) and push a group original ('Move It') as the a-side. Partly through newspaper publicity engineered by Paramor, 'Move It' was a huge hit, and a subsequent policy was instigated of Richard recording singles of untried numbers - among them, at Paramor's insistence, **Lionel Bart**'s 'Living Doll'. Columbia was also successful with the Shadows - even though Paramor initially wished to issue 'Apache' - their first smash - as a b-side. Later, he offended Shadows purists by augmenting the quartet on disc with horn sections and his trademark lush string arrangements.

Other Paramor signings were not allowed to develop to the same idiosyncratic extent as Richard and his associates. **Ricky Valance** achieved his sole chart-topper with a cover version of **Ray Peterson**'s US hit 'Tell Laura I Love Her', while **Helen Shapiro** was visualized as a vague 'answer' to **Brenda Lee**; Paramor even booked and supervised some Shapiro sessions in Nashville in 1963. His greatest success during this period, however, was with **Frank Ifield**, who dominated the early 60s' UK pop scene with three formidable number 1 hits. Even as late as 1968, Paramor notched up another number 1 with **Scaffold**'s 'Lily The Pink'. Throughout his career, Paramor wrote, and co-wrote, many hit songs, several of them for films, such as ***Expresso Bongo*** ('A Voice In The Wilderness', Cliff Richard), ***The Young Ones*** ('The Savage') and *The Frightened City* (title song), both performed by the Shadows, *Play It Cool* ('Once Upon A Dream', **Billy Fury**), ***It's Trad, Dad!*** ('Let's Talk About Love', Helen Shapiro) and *Band Of Thieves* ('Lonely', **Acker Bilk**). He also composed several complete movie scores, and some light orchestral works such as 'The Zodiac' and 'Emotions', which he recorded with his Concert Orchestra, and released several 'mood' albums in the USA, including *London After Dark*, *Amore, Amore!*, *Autumn* and *In London, In Love*, which made the US Top 20. In complete contrast, the Big Ben Banjo, and Big Ben Hawaiian Bands, along with similar 'happy-go-lucky' 'trad jazz' line-ups, were originally formed in 1955 purely as recording units, utilizing the cream of UK session musicians. Paramor was in charge of them all, and their popularity was such that 'live' performances had to be organized. The Big Ben Banjo Band appeared at the Royal Variety Performance in 1958, and were resident on BBC Radio's *Everybody Step* programme, as well as having their own **Radio Luxembourg** series. Two of the band's 'Let's Get Together' singles, and *More Minstrel Melodies*, reached the UK Top 20. One of the highlights of Paramor's career came in 1960 when he arranged and conducted for **Judy Garland**'s British recording sessions, and was her musical director at the London Palladium and subsequent dates in Europe. In the same year, with his Orchestra, he made the UK singles chart with 'Theme From A Summer Place' and in 1962, registered again with 'Theme From Z Cars'. From 1972-78 Paramor was the Director of the BBC Midland Radio Orchestra, but he continued to dabble in independent production for acts such as the Excaliburs, and his publishing company was still finding material for Cliff in the 70s. Paramor remains one of the most underrated figures in the history of UK pop and a posthumous reappraisal of his work is overdue.

● ALBUMS: *Just We Two* (Columbia 1955)★★★, *In London, In Love ...* (Columbia 1956)★★★, *The Zodiac* (Columbia 1957)★★★, *New York Impressions* (Columbia 1957)★★★, *Emotions* (1958)★★★, *Dreams And Desires* (1958)★★★, *The Wonderful Waltz* (1958)★★★, *My Fair Lady* (1959)★★★, *Paramor In Paris* (1959)★★★, *Jet Flight* (1959)★★★, *Lovers In Latin* (1959)★★★, *Staged For Stereo* (1961)★★★, *Autumn* (1961)★★★, *The Golden Waltz* (1961)★★★, *Lovers In London* (1964)★★★, with Patricia Clark *Lovers In Tokyo* (1964)★★, *Warm And Willing* (1965)★★★, *Shadows In Latin* (1966)★★★, *Norrie Paramor Plays The Hits Of Cliff Richard* (Studio Two 1967)★★★, *Soul Coaxing* (1968)★★★, *BBC Top Tunes* (BBC 1974)★★★, *Radio 2 Top Tunes, Volume 1* (BBC 1974)★★★, *Radio 2 Top Tunes, Volume 2* (BBC 1975)★★★, *Radio 2 Top Tunes, Volume 3* (BBC 1975)★★★, *Love* (Pye 1975)★★★, *My Personal Choice* (BBC 1976)★★★, *Norrie Paramor Remembers ... 40 Years Of TV Themes* (BBC 1976)★★★, *Silver Serenade* (BBC 1977)★★★, *By Request* (BBC 1978)★★★, *Temptation* (Pye 1978)★★★, *Rags And Tatters* aka *Ragtime* (Pye 1978)★★, *Classical Rhythm* (Pye 1979)★★, *Thank You For The Music* (BBC 1979)★★★.

● COMPILATIONS: *Paramagic Pianos* (Golden Hour 1977)★★★, *The Best Of Norrie Paramor* (BBC 1984)★★★.

Paramounts

Formed in Southend, Essex, England, in 1961, the Paramounts evolved out of local beat attraction the Raiders. Comprising **Gary Brooker** (b. 29 May 1945, Southend, Essex, England; keyboards/vocals), **Robin Trower** (b. 9 March 1945, Southend, Essex, England; guitar), Chris Copping (b. 29 August 1945, Southend, Essex, England; bass) and Mick Brownlee (drums), the latter replaced by Barrie (B.J.) Wilson (b. 18 March 1947, Southend, Essex, England) in 1963. The group became one of the region's most popular R&B acts and by 1963 had secured a prestigious deal with **EMI Records**. Diz Derrick replaced the college-bound Copping prior to recording 'Poison Ivy', the quartet's debut single and sole UK Top 40 entry. Subsequent releases included material drawn from the **Coasters**, **Jackie DeShannon** and **P.F. Sloan**, but despite considerable acclaim, the Paramounts failed to achieve due commercial success. Later reduced to backing **Sandie Shaw** and **Chris Andrews**, they split up in October 1966. Brooker then formed a songwriting team with lyricist Keith Reid which in turn inspired the formation of **Procol Harum**. By 1969, and in the wake of numerous defections, this attraction contained the same line-up as that of the original Paramounts. Trower and Brooker pursued subsequent solo careers, while the latter also worked with **Joe Cocker** and **Eric Clapton**.

● COMPILATIONS: *Whiter Shades Of R&B* (Demon 1983)★★★.

Paranoid - Black Sabbath

The murderous riff on which the title track hinges set the tone for this bruising album. Doom, death and destruction are Black Sabbath's staple diet, which they devour with numbing intensity. Repetition is at the heart of the album, sustained chords and ponderous bass often slowing tempos to crawling pace until, on 'War Pigs', they groan with suffocation. Guitarist Tony Iommi punctuates the sound with simple but lengthy solos, leaving vocalist Ozzy Osbourne to inject a sly cockiness. Pretenders have often grasped at their crown, but *Paranoid* shows that Black Sabbath remain the quintessential heavy metal band.

● Tracks: *Paranoid; War Pigs; Planet Caravan; Iron Man; Electric Funeral; Hand Of Doom; Rat Salad; Fairies Wear Boots; Wicked World.*

● First released 1970

● UK peak chart position: 1

● USA peak chart position: 12

Paras, Fabio

London-based DJ renowned for his sets in the 90s at **Boy's Own** parties, and equally admired for his 'bongo mixes' and eclectic record collection (ie playing the **Clash** to bemused but still receptive punters). His remixes inlcude **React 2 Rhythm**'s 'I Know You Like It', **Aloof**'s 'On A Mission', **Deja Vu**'s 'Never Knew The Devil' and **Outrage**'s 'Drives Me Crazy' (which sampled the **Fine Young Cannibals** song of the same name) and 'Tall 'n' Handsome'. The last named cut was issued on his own label, Junk, which he set up to house percussion-based material. He has also released material for **Cowboy** as Charas. However, he is not one of the DJ fraternity to push his own name with any vigour: 'I'm happy doing my own stuff. I'm just a mellow geezer minding my own business'.

Pardon, Walter

b. 4 March 1914, Knapton, Norfolk, England, d. 9 June 1996, Knapton, Norfolk, England. Pardon was a typical member of the British rural folk community - an unassuming man of simple tastes but great dedication to the folklore of his native Norfolk Broads region. Born and raised in the cottage in Knapton, near North Walsham, where he would spend all his days, he only came to light to the music community at large in the early 70s. A relative, Roger Dixon, heard Pardon's version of the classic folk song 'The Dark-Eyed Sailor' and persuaded him to commit this, as well as 19 other traditional compositions, to tape. His talent was finally recognised when Norfolk revival singer **Peter Bellamy** heard the tape. This led to a recording contract with Bill Leader's record label. *A Proper Sort* (1975) and *Our Side Of The Baulk* (1977) confirmed the promise of the original cassette. Folk scholar **A.L. Lloyd** invited him to join a group of English folk singers performing at the American Bicentennial Celebrations in Washington, DC, and he appeared regularly at folk festivals thereafter. Most of Pardon's repertoire had been handed down through his family and were of a nineteenth-century vintage. By the end of his life he had recorded some 150 songs, and was extremely knowledgeable about their origins despite the fact that he had left school at 14 to work as an apprentice carpenter. That his talents remained undiscovered for so long is partly attributable to the fact that his singing and melodeon playing were reserved for family parties rather than public showings. Even so, his recordings in the 70s and 80s did much to preserve the folklore of rural Norfolk.

● ALBUMS: *A Proper Sort* (Leader 1975)★★★★, *Our Side Of The Baulk* (Leader 1977)★★★★, *A Country Life* (Topic 1982)★★★, *Bright Golden Store* (1983)★★★, *Up To The Rigs* (People's Stages 1987)★★★.

Parenti, Tony

b. 6 August 1900, New Orleans, Louisiana, USA, d. 17 April 1972. By his early teenage years, Parenti was playing clarinet in various local bands which performed an incipient style of jazz. While still in his teens he formed his own band and made some records. In the late 20s he tried his luck in New York, playing with several popular dance bands including those of Meyer Davis, **Ben Pollack** and **Freddy Rich**. He worked in the studios for many years in the 30s, but at the end of the decade joined **Ted Lewis** for a five-year stint. In the late 40s he played at several clubs in New York and Chicago. He spent the early 50s in Florida playing with local bands before returning to New York to lead bands for residencies that extended throughout the 60s at clubs such as **Eddie Condon**'s and Jimmy Ryan's. A fluent player in the dixieland tradition, Parenti deserves rather more attention than he has gained. His neglect results largely from his long periods in New York's clubland and a relatively small recorded output.

● ALBUMS: *Jazz, That's All* (1955)★★, *Tony Parenti's Talking Records* (1958)★★★.

Parham, Tiny

b. Hartzell S. Parham, 25 February 1900, Winnipeg, Manitoba, Canada, d. 4 April 1943. Raised in Kansas City, pianist and organ player Parham played in a number of lesser-known **territory bands** in the early 20s. During the later years of the decade he recorded with blues singers and such jazzmen as **Johnny Dodds**. In the late 20s and early 30s he led his own small and big bands in and around Kansas City but by 1936 abandoned bandleading in favour of a career as a solo organist mostly in Chicago.

● COMPILATIONS: *Tiny Parham And His Musicians* (1928-29)★★★, *Tiny Parham 1928-1929* (Swaggie 1988)★★★★, *Tiny Parham 1929-1930*, (Neovox 1993)★★★, *Tiny Parham And His Musician's 1929-1940* (Classic Jazz Masters 1993)★★★★.

Pariah (UK)

Formerly known as **Satan**, this Newcastle-upon-Tyne, England group became Pariah in 1988, feeling that their original name may have led to misconceptions concerning their style. They were never a true black-metal outfit, as their original moniker suggested, but were instead part of the **New Wave Of British Heavy Metal** scene. Pariah comprised Michael Jackson (vocals), Steve Ramsey (guitar), Russ Tippins (guitar), Graeme English (bass) and Sean Taylor (drums). They first album was *The Kindred* in 1988, an album of hard, fast metal, characterized by the dual guitar onslaught of Ramsey and Tippins. Following *Blaze Of Obscurity*, Jackson quit and was replaced by Mark Allen, but there was no further significant progress in their career. Along with **Demon**, Pariah passed into history as one of the most talented metal acts of their generation to be lost to obscurity, save for mentions in reference books.

● ALBUMS: *The Kindred* (Steamhammer 1988)★★★, *Blaze Of Obscurity* (Steamhammer 1989)★★★.

Pariah (USA)

This Florida, USA-based speed-metal quartet was formed in 1987 by the Egger brothers, with the full line-up comprising Garth Egger (vocals), Shaun Egger (guitar), Chris Egger (drums) and Wayne Derrick (guitar). Unable to secure a record contract in the USA, they were finally signed to the Dutch Moshroom label in 1988, for whom they debuted with *Take A Walk*, a mixture of styles that alternated between derivative **Anthrax**/**Metallica** thrash and the characterless pop-metal of **Europe** and **Bon Jovi**. The album failed commercially and nothing has been heard from the group since.

● ALBUMS: *Take A Walk* (Moshroom 1988)★★.

Paris

This UK power-trio was put together in 1975 by former **Fleetwood Mac** guitarist **Bob Welch** and ex-**Jethro Tull** bassist Glenn Cornick. Adding Thom Mooney on drums, they signed to **Capitol Records** in 1976 and released their self-titled debut album. Weaving mystical lyrical tapestries, within psychedelic, blues-based progressive rock, their strange and tormented style was ignored at the time of release, and remains an odd curio even today. Hunt Sales replaced Mooney on *Big Towne 2061* and the band adopted a more mainstream approach, with the lyrics taking on a religious emphasis. This also failed to find an audience and the band went their separate ways soon after its release. Welch embarked on what was to become a highly successful solo career. Sales joined **David Bowie** in **Tin Machine**.

● ALBUMS: *Paris* (Capitol 1975)★★★, *Big Towne 2061* (Capitol 1976)★★.

Paris (rap)

b. c.1968, San Francisco, California, USA. Paris is a hardcore black Muslim rapper, widely shunned by the mainstream for his militant views. Based in San Francisco, Paris recorded his first single, 'Scarface Groove', in 1989. However, his breakthrough came with 'Break The Grip Of Shame', a typically informed and effective rant against the degradation of black communities and the need for change. It was a sublime piece of West Coast hardcore, the first fruits of his deal with **Tommy Boy**, which saw him hailed on MTV. The video was a provocative cocktail of footage containing uniformed revolutionaries in Africa, and images of Malcolm X and the Black Panthers. This was a fitting introduction to Paris' craft, a self-made man who remains responsible for his own production and management, backed only by DJ Mad Mike. He graduated from the University of California in 1990 with an economics degree. **Public Enemy** took him on tour and they could have found fewer more suitable warm-up acts. Despite being accused in some quarters of being dour and worthy, Paris nevertheless injected a focused, reasoning intelligence where discussions of evil reached beyond the lure of the bedroom or the villainy of the local law enforcement agency. However, tracks like 'Bush Killer' were openly inflammatory, even if they were also fun - a good example of his willingness to bookend cerebral discussion with revenge fantasies. He runs his own record label, Scarface, set up in 1987, which at one point looked likely to sign up **Ice-T** following his split with Warners. He did, however, produce several acts from the Bay Area, and also cut an album with **Conscious Daughters**, though his excellent *Sleeping With The Enemy* set did not have a UK release. He was accused of assaulting Chris Joyce, an executive for the company which originally distributed Scarface Records, in 1994.

● ALBUMS: *The Devil Made Me Do It* (Scarface/Tommy Boy 1990)★★★, *Sleeping With The Enemy* (Scarface/Tommy Boy 1992)★★★★, *Guerilla Funk* (Priority 1994)★★★.

Paris Angels

This UK pop band was formed in November 1989 and was subsequently signed to **Virgin Records**. The embryonic line-up of Scott Carey (bass, harmonica), Rikki Turner (vocals, wind instruments), Simon Worrall (drums) and Paul Wagstaff (guitar), was augmented by Jayne Gill (vocals, percussion) and Mark Adge (rhythm guitar, percussion), formerly the group's sound engineer. They blossomed with the addition of the computer-literate Steven Tajti to help with programming and effects. After releasing a version of **David Bowie**'s 'Stay' they signed to Sheer Joy for 'Perfume' in June 1990. The group's blend of rock/dance pigeonholed them as late arrivals on the Manchester scene and the award of a Single Of The Week in the *New Musical Express* and 10 weeks in the UK independent chart justified Virgin's decision to move in after two more singles on the independent label. The last of these, 'Oh Yes', in early 1991, became *Sounds* magazine's last ever single of the week, before the paper folded. However, their debut album and a re-recorded 'Perfume' failed to embrace the spirit of adventure that the single promised, and the group floundered.

● ALBUMS: *Sundew* (Virgin 1991)★★.

Paris Blues

For a few moments at the beginning hopes are raised that this is a film to take seriously the problems of racial intolerance. Soon, however, jazz musicians Paul Newman and Sidney Poitier drift into stereotypes and there is little left for the audience to do except enjoy the scenes of Paris and the music. Fortunately, much of the latter, including the film's score, is in the hands of **Duke Ellington** which almost makes up for the disappointment in the dramatics. Apart from Ellington And His Orchestra, which includes **Cat Anderson**, **Willie Cook**, **Johnny Hodges**, **Ray Nance**, **Clark Terry** and **Sam Woodyard**, other musicians include **Max Roach**, **Philly Joe Jones** and local boys Joseph Reinhardt and **Guy Lafitte**. **Louis Armstrong** puts in an appearance and locks horns with Ellington ensemble in a rowdy nightclub sequence. The playing of Newman and Poitier was dubbed respectively by **Murray McEachern** and **Paul Gonsalves**. Directed by Martin Ritt, this 1961 film was based upon the novel by Harold Flender which did not dodge the issues and in which the black musician was the sole protagonist, his white sidekick being very much a minor character.

Paris Sisters

Priscilla, Albeth and Sherrill Paris began their long recording career in 1954, but did not achieve chart success until the following decade when they joined Gregmark, a short-lived label co-owned by **Lee Hazelwood**. The trio completed five singles for the outlet, each of which was produced by **Phil Spector**. Although 'I Love How You Love Me' reached number 5 in the US chart in 1961, other releases in the same feather-light style failed to emulate its success. The sisters nonetheless enjoyed a prolific career, latterly abandoning their conservative image with several excellent recordings under the aegis of Spector's arranger **Jack Nitzsche**, and a superb rendition of 'Greener

Days', composed by **David Gates**. Priscilla, the undoubted focal point of the trio, embarked on a solo career in 1967, but although her excellent debut, 'He Noticed Me' augered well for the future, ensuing releases were less assured. She nonetheless completed three contrasting albums and in 1974 re-recorded 'I Love How You Love Me' with the British **Chinn And Chapman** production team.

● ALBUMS: *Golden Hits Of The Paris Sisters* re-recordings (1966)★★, *Sing From The Glass House* (1966)★★★, *The Paris Sisters Sing Everything Under The Sun* (1967)★★★. Solo: Priscilla Paris *Priscilla Sings Herself* (1974)★★, *Priscilla Sings Billy* (1976)★★★, *Love Is...* (1978)★★.

● FILMS: *It's Trad, Dad a.k.a. Ring-A-Ding Rhythm* (1962).

Paris, Barbara

b. Barbara Perea, 2 October 1954, Denver, Colorado, USA. Although growing up in a jazz atmosphere, Paris's father introduced her to jazz on record and she worked in a non-musical capacity in a jazz club while still a teenager, it was some years before she settled into a career as a singer. In her mid-twenties she met and was encouraged by saxophonist Eddie Shu. Building upon her experience singing in choirs and childhood piano lessons, she turned to singing with flair and a natural accomplishment. While remaining based in Colorado, with numerous engagements in Boulder and her home town, she has also sung in Los Angeles and New York and in Paris, France. Her warm voice and clear diction lend themselves admirably to ballads while on mid- and up-tempo songs she swings with subtlety. Her repertoire is very wide, ranging through popular songs of the past and present, Latin, and jazz standards. She has broadcast extensively and has sung with many visiting jazz musicians including **Ellyn Rucker**, **Joe Pass**, **Barry Harris**, **Freddie Hubbard** and, while in Paris, **Claude Bolling**. The simplicity and discreet soulfulness of her style is sometimes at odds with the clamorous demands of a pop music industry based upon flash and drama.

● ALBUMS: *Where Butterflies Play* (Perea 1993)★★★, *Happy Talk* (Perea 1994)★★★, *Day By Day* (Perea 1997)★★★.

Paris, Jackie

b 20 September 1926, Nutley, New Jersey, USA. From the early 40s Paris was active in New York as singer and guitarist. He worked mostly with bop groups and his singing soon became his primary activity. He achieved a considerable measure of critical acclaim but failed to attract a popular following amongst the jazz audience. During the 50s and 60s he worked steadily but mostly in clubs and resort hotels although he did record with jazzmen such as **Donald Byrd**, **Gigi Gryce** and **Charles Mingus**. Paris sings with an urgent attack, his voice throaty and rhythmically infectious. At his best on up-tempo boppish numbers, he can also bring qualities of understanding and depth to ballads. His wife is singer Anne Marie Moss.

● ALBUMS: with Donald Byrd, Gigi Gryce *Modern Jazz Persepctives* (1957)★★★★, *Jackie Paris* (Audiophile 1988)★★★, *Nobody Else But Me* (Audiophile 1988)★★★, with Marc Johnson, Carlos Franzetti *Jackie Paris/Marc Johnson/Carlos Franzetti* (Audiophile 1994)★★★.

Paris, Jeff

This American vocalist/guitarist started his career in the jazz-rock group Pieces. He subsequently played with a number of similar bands on a short-term basis, and built up a reputation as a fine backing vocalist and talented songwriter. He worked with **Cinderella**, **Y&T**, **Vixen** and **Lita Ford** in this capacity and was offered a solo recording contract by Polygram in 1986. He debuted with *Race To Paradise* the same year, a highly polished and melodic collection of AOR anthems, similar in style to **Michael Bolton** and **Eric Martin**. *Wired Up* saw Paris toughen up his approach. The album was typical North American rock and drew comparisons with **Bruce Springsteen** and **Bryan Adams**. However, both sets failed commercially and Polygram terminated his contract in 1988.

● ALBUMS: *Race To Paradise* (Polygram 1986)★★★★, *Wired Up* (Polygram 1987)★★★.

Paris, Mica

b. Michelle Wallen, 27 April 1969, London, England. Having written, recorded and produced with the aid of heavyweights including Nile Rodgers (**Chic**), **Prince** and **Rakim** (**Eric B And Rakim**), Paris has remained one of the UK's biggest talents never to have made the great leap forward. It has not been for want of effort or ability, but producers have struggled to maximize the potential of one of the world's most delightful soul-dance performers. Stronger material would certainly help. On her debut album there were times when she hit a perfect beat, such as when she matches for dexterity the tenor sax of **Courtney Pine** on 'Like Dreamers Do'. Her second album used new, hot producers as a remedy (Charles Mantronik of **Mantronix**, and Dancin' Danny D of **D-Mob**); however, a sense of frustration still pervaded her career. It wasn't until her fourth album, 1998's *Black Angel*, that Paris came close to fulfilling her talent. Recorded in Los Angeles, the album featured a sassy, swinging R&B sound reminiscent of **Toni Braxton**.

● ALBUMS: *So Good* (4th & Broadway 1989)★★★, *Contribution* (4th & Broadway 1990)★★, *Black Angel* (Cooltempo 1998)★★★.

● VIDEOS: *Mica Paris* (Island Visual Arts 1991).

Parish, Mitchell

b. 10 July 1900, Shreveport, Louisiana, USA, d. 31 March 1993, New York, USA. Growing up in New York City, Parish showed an early interest in literature, especially poetry. Despite working for a musical publishing firm, it was some years before his attempts at lyric-writing achieved success. He was in his late 20s when his first song was published and it was not until 1928 that he had his first huge hit with 'Sweet Lorraine'. He followed this auspicious, if late start, with another major contribution to the Great American Songbook when, in 1929, he wrote the lyric for **Hoagy Carmichael**'s song, 'Star Dust'. Throughout the 30s and with varying degrees of success, Parish wrote lyrics for songs written by numerous composers, among them 'Sophisticated Lady' (music by **Duke Ellington**), 'Stars Fell On Alabama' (Frank Perkins), 'Deep Purple' (Peter De Rose), 'Stairway To The Stars' (Matty Malneck and **Frank Signorelli**) and 'Moonlight Serenade' (**Glenn Miller**). In the 40s and 50s Parish's work continued with popular songs such as 'Orange Blossom Lane' (De Rose), 'Blue Tango' (**Leroy Anderson**), 'Tzena, Tzena' (Julius Grossman and Issacher Miron) and 'Volare' (Domenico Modugno). Changing patterns in popular music meant that from the 60s onwards, Parish's style declined in its appeal to the new audiences. Nevertheless, the quality of his earlier work, especially his lyrics for such classics as 'Deep Purple', 'Stars Fell On Alabama' and the ageless 'Star Dust', has made an indelible impression upon American popular music.

Park, Graeme

b. c.1963. Classically trained saxophonist and clarinetist turned DJ, famed for his sets at such venues as Manchester's Hacienda and London's **Ministry Of Sound**. He began his career in the music industry by working behind the counter (buying in second hand stock) at Nottingham's Select-A-Disc Records. His boss, Brian Selby, purchased a reggae club entitled Ad-Lib, but on opening night didn't have a DJ and hence asked his first lieutenant Park to take the job. Park carried on DJing there for several years, but as his listening tastes broadened (especially with the advent of hip hop and electro) he eventually began to incorporate more adenturous music into his sets. He went on to play at Sheffield's Leadmill, Nottingham's Kool Kat and the Hacidenda, alongside Mike Pickering (**M People**). His style could be categorised as deep house and garage, though as he prefers to state: 'If you look at my playlists over the past eight years, you'll find a common thread - songs'. His most famous remix was probably for **New Order** and the England World Cup Squad's 'World In Motion'. Other remix credits include **D-Influence**'s 'Good Lover' and work with **Temper Temper** and **Eddie 'Flashin'' Fowlkes**. He was voted *Mixmag* DJ of the year in 1992, but he remains a good-humoured and approachable representative of his craft: 'It's nice to be important, but it's more important to be nice'.

Park, Simon

b. March 1946, Market Harborough, Leicestershire, England. A graduate of music at Winchester College, Oxford, Park began playing piano at the age of five. In 1972 he was commissioned to write the theme music to the new television detective thriller series *Van Der Valk*. The theme, called 'Eye Level', and credited to the **Simon Park Orchestra**, was initially released during the first series, but it only reached number 41 in the UK charts. Viewing figures for the second series increased and the theme was re-released by public demand. This time it climbed all the way to the top and became the final number 1 for **EMI**/Columbia label. Simon Park went on to produce a number of albums containing a mixture of originals and orchestrated classics. He continues to compose with great success.

● ALBUMS: *Eye Level* (1973)★★★★, with the Ingman Orchestra *Something In Air* (1974)★★★, *Venus Fly Trap* (1975)★★★, *Danger UXB* (1979)★★★.

Parker, 'Colonel' Tom

b. Andreas Cornelius van Kuijk, 26 June 1909, Breda, The Netherlands, d. 21 January 1997. Since his death, there still remains bitter division about Parker. Was he Sam Katzman's 'biggest con artist in the world' or merely an unsophisticated fairground barker sucked into a vortex of circumstances he was unwilling to resist? Arguments supporting either view might be construed from the icy ruthlessness formidable to those accustomed to Tin Pan Alley's glib bonhomie, and his blunt stance in negotiation on behalf of **Elvis Presley**, his most famous managerial client. 'Don't criticize what you can't understand, son', Presley said in the Colonel's defence. 'You never walked in that man's shoes.' Parker was an illegal immigrant, without passport or papers, who settled into carnival life in the 20s. Over the next decade, he evolved into a cigar-chewing huckster of spectacular amorality - exemplified by his practice of snaring sparrows, painting them yellow and selling them as canaries. With duties that included palm reading, he served the Royal American, the Union's top travelling show, for a while before a seemingly steady job as promoter for a charity organization in Tampa, Florida. Extremely potent fund raisers, he discovered, were shows headlined by a popular C&W artist - and so it was that Parker came to commit himself full-time to the genre by moving to Nashville, where he became **Eddy Arnold**'s personal manager. Once, when this vocalist was indisposed, an unruffled Parker allegedly offered a substitute attraction of two unhappy 'dancing chickens' who high-stepped around a cage to ease feet scorched by an electric hot plate hidden under their straw.

After Arnold left him, the Colonel (an honorary title conferred by the Tennessee Militia in 1953) took on **Hank Snow** - and it was in a support spot on a Snow tour of the deep south that 19-year-old Presley was noticed by his future svengali. Via connections nurtured during proceedings concerning Arnold and Snow, Parker persuaded **RCA** to contract his new find. A few months later in March 1956, the boy committed himself formally to Parker for life - and beyond. From that month, 'Elvis has required every minute of my time, and I think he would have suffered had I signed anyone else'. While facilitating Presley's captivation of a global 'youth market', the Colonel's instinct for the commercial and economic machinations of the record industry obliged RCA to accede to his every desire, such as the pressing of one million copies of every Elvis release, regardless of positioning research. Moreover, to the team fell an average of eight per cent of approved merchandise associated with Presley - and, when the time came for the King to act in films, producer Hal Wallis grew to 'rather try and close a deal with the Devil' than Parker. To publicize one Presley movie, Parker was not above hiring dwarfs to parade through Hollywood as 'The Elvis Presley Midget Fan Club'. He was also behind the taming of Presley via the stressing of a cheerful diligence while on national service; the post-army chart potboilers; the overall projection of Presley as an 'all-round entertainer', and, arguably, the moulding of his reactionary leanings. Nor did Parker object to Katzman dashing off a Presley vehicle in less than a month, each one a quasi-musical of cheery unreality usually more vacuous and streamlined than the one before. This was almost all fans saw of the myth-shrouded Elvis until his impatient return to the stage in 1968, whether the Colonel liked it or not.

After Presley's death in 1977, there were rumours that Parker would be devoting himself professionally to **Rick Nelson**, but only Presley's posthumous career interrupted a virtual retirement in Palm Springs. Parker was a consummate showman and media manipulator, who clearly enjoyed turning down million of dollars whenever his charge was asked to headline some grand concert package. His handling of merchandising rights during the early part of Presley's career has been compared favourably to the business dealings of later starmakers such as **Brian Epstein**. The obsession with commerce and disavowal of artistry dominated the Colonel's thinking, however, which mainly explains the singer's appalling film-related output during the early/mid-60s. After Presley's death, Parker's business empire was threatened by the star's estate - in the form of Elvis's ex-wife Priscilla and daughter Lisa Marie. Parker fought tenaciously to protect his empire before settling in June 1983. Thereafter, he surrendered claims to all future Elvis income, but received two million dollars from RCA, and 50 per cent of all Presley's record royalties prior to September 1982. In January 1993, Parker made one of his rare public appearances, signing autographs to promote the newly issued Elvis Presley postage stamp. He spent the last years of his life in his beloved Las Vegas, where he could feed his gambling addiction.

● FURTHER READING: *Elvis*, Albert Grossman. *Elvis And The Colonel*, Dirk Vallenga and Mick Farren.

Parker, 'Little' Junior

b. Herman Parker Jnr., 3 March 1927, West Memphis, Arkansas, USA, d. 18 November 1971, Blue Island, Illinois, USA. Despite his later fame, some confusion still exists regarding the parentage and birth details of Little Junior Parker (Clarksdale, Mississippi, and 1932 are sometimes quoted, and his parents' names have variously been cited as Herman Snr., Willie, Jeanetta or Jeremeter). It is certain that they were a farming family situated near enough to West Memphis for Little Junior (who had started singing in church) to involve himself in the local music scene at an early age. His biggest influence in the early days was **Sonny Boy 'Rice Miller' Williamson**, in whose band Parker worked for some time before moving on to work for **Howlin' Wolf**, later assuming the leadership of the latter's backing band. He was a member of the *ad hoc* group the Beale Streeters, with **Bobby Bland** and **B.B. King**, prior to forming his own band, the Blue Flames, in 1951, which included the well-regarded guitarist **Auburn 'Pat' Hare**. His first, fairly primitive, recordings were made for Joe Bihari and **Ike Turner** in 1952 for the Modern label. This brought him to the attention of **Sam Phillips** and **Sun Records**, where Parker enjoyed some success with his recordings of 'Feeling Good', although the period is better recalled for the downbeat 'Mystery Train', which was later covered by the young **Elvis Presley**. His greatest fame on record stemmed from his work on **Don Robey**'s Duke label operating out of Houston, Texas, and it was along with fellow Duke artist Bobby 'Blue' Bland that Little Junior headed the highly successful Blues Consolidated Revue, which quickly became a staple part of the southern blues circuit. His tenure with Robey lasted until the mid-60s, with his work moving progressively away from his hard blues base. In his later days, Parker appeared on such labels as **Mercury**, United Artists and **Capitol**, enjoying intermittent chart success with 'Driving Wheel' (1961), 'Annie Get Your Yo-Yo' (1962) and 'Man Or Mouse' (1966). His premature death in 1971 occurred while he was undergoing surgery for a brain tumour and robbed R&B of one of its most influential figures.

● ALBUMS: with Bobby Bland *Blues Consolidated* (Duke 1958)★★★, with Bland *Barefoot Rock And You Got Me* (Duke 1960)★★★, *Driving Wheel* (Duke 1962)★★★★, *Like It Is* (Mercury 1967)★★★, *Honey-Drippin' Blues* (1969)★★★, *Blues Man* (1969)★★★, *The Outside Man* (1970)★★★, *Dudes Doing Business* (1971)★★, *Blue Shadows Falling* (Groove Merchant 1972)★★, *Good Things Don't Happen Every Day* (Groove Merchant 1973)★★, *I Tell Stories, Sad And True ...* (1973)★★, *You Don't Have To Be Black To Love The Blues* (People 1974)★★, *Love Ain't Nothin' But A Business Goin' On* (1974)★★★.

● COMPILATIONS: *The Best Of Junior Parker* (Duke 1966)★★★★, *Sometime Tomorrow My Broken Heart Will Die* (1973)★★★, *Memorial* (Vogue 1973)★★★, *The ABC Collection* (1976)★★★★, *The Legendary Sun Performers - Junior Parker And Billy 'Red' Love* (Charly 1977)★★★, *I Wanna Ramble* (Ace 1982)★★★, *Junior's Blues: The Duke Recordings Vol. 1* (1993)★★★★.

Parker, Alan

b. 1944, Matlock, Derbyshire, England. At one time a member of **Blue Mink**, Alan Parker decided early in his career that more fruitful rewards lay outside of the celebrity pop star circuit. As a session guitarist in the 60s, Parker played on material by **Cat Stevens**, **Joe**

Cocker, **Frank Sinatra**, **Ella Fitzgerald**, **Sonny And Cher**, the **Dave Clark Five** and the **Walker Brothers** (including 'The Sun Ain't Gonna Shine Anymore') among many others. In 1969 he formed Blue Mink with fellow 'session elite' singers **Roger Cook** and **Madeline Bell**. They had their most notable success with 'Melting Pot', but the group soon broke up as the individual members returned to lucrative playing and writing projects. In the 70s Parker was one of the studio musicians supplying the **Bay City Rollers** with their chart fodder, and he was also a member of CCS, whose version of **Led Zeppelin**'s 'Whole Lotta Love' became the theme tune to ***Top Of The Pops***. He also scored a Top 5 hit in 1972 as a member of the **Congregation**, with 'Softly Whispering I Love You'. Together with former Blue Mink colleague **Herbie Flowers** he worked on the sessions for **David Bowie**'s *Diamond Dogs* in 1974. However, by now Parker was also spending much of his time working on television theme music, including that for *Take My Wife* and *Angels*, as well as commercials, notably the famed 'Beanz Meanz Heinz' jingle. He also wrote over 40 albums worth of 'library music' for television. In the early 80s he began writing music for films, including *Jaws 3-D*. In the mid-90s he returned to television work, composing the theme music to BBC television show, *Rhodes*.

Parker, Andy, And The Plainsmen

b. 1913, Mangum, Oklahoma, USA. Little is known of Parker's childhood but he began a 12-year spell on local radio in the Midwest in 1926. Then, in 1938, after relocating to San Francisco, he began to appear as the Singing Cowboy in *Death Valley Days* on NBC radio. He also sang on KGO on *Dude Martin's Roundup*, before moving to Los Angeles. Here in 1944, Parker, Charlie Morgan and Hank Caldwell became the Plainsmen, a vocal and swing instrumentalist trio. They made their film debut in *Cowboy Blues* with Ken Curtis and by 1946, they had record releases on the Coast label. They appeared regularly on the *Hollywood Barn Dance* on CBS radio and *Sunrise Salute* on KNX Los Angeles. When Caldwell departed, he was replaced by Paul 'Clem' Smith and the act then became Andy Parker And The Plainsmen. They recorded for **Capitol**, including more than 200 radio transcription discs and appeared in eight **Eddie Dean** B-westerns and many television shows. Other artists who became band members over the years include Deuce Spriggens (who later became a member of the **Sons Of The Pioneers**) and Noel Boggs. When Morgan decided to leave in 1956, Parker broke up the group. Parker wrote many songs, including the popular 'Trail Dust' and he and Morgan sang the theme song with **Marilyn Monroe** for the 1954 film *River Of No Return*.

Parker, Billy

b. Billy Joe Parker, 19 July 1937, Tuskegee, Oklahoma, USA. Parker is recognized by some mainly as a country disc jockey. However, his 22 ***Billboard*** chart entries represent a considerable achievement, more so than many artists who have attracted far more publicity as singers. Influenced by **Hank Williams** and **George Jones**, he learned guitar as a boy and was singing on a local Tulsa station at the age of 14, later spending some time on the ***Ozark Jubilee***. He made his first recordings for Sims in 1963, when he was a regular radio disc jockey in Wichita, Kansas. His listeners voted him Mr DJ USA, which award also saw him guest on Nashville's WSM. He recorded for **Decca Records** in 1966 and between 1968 and 1971, he played as a member of **Ernest Tubb**'s Texas Troubadours. In 1971, he began working on KVOO Tulsa and two years later, he was the station's Programme Controller. He gained his first chart hit in 1976 and, in the next three years, added 10 more, including, in 1979, his tribute to Tubb, 'Thanks E.T. Thanks A Lot'. None were major hits and many were gentle ballads, such as the overly sentimental 'Lord If I Make It To Heaven (Can I Bring My Own Angel Along)'. In the 80s, recording for Soundwaves, he recorded duet hits with some friends, including 'Who's Gonna Sing The Last Country Song' (with Darrell McCall) and 'Too Many Irons In The Fire' (with **Cal Smith**). He moved to Canyon Creek Records in 1988 and scored three more minor hits, including 'It's Time For Your Dreams To Come True' (number 87, 1989). Parker was voted Disc Jockey Of The Year in 1975, 1977, 1978 and 1984 and was inducted to the Country Music Disc Jockey Hall Of Fame in 1992. He managed to combine his singing, disc jockey work and Programme Controller's duties so efficiently that he was eventually appointed Executive Director at KVOO. In 1990, **Bear Family Records** issued a CD containing all his Soundwaves recordings, together with a booklet giving biographical information about the artist.

● ALBUMS: *Average Man* (Sunshine County 1976)★★★★, *Billy Parker* (Sunshine County 1977)★★★, *Always Country* (Canyon Creek 1988)★★★, *I'll Speak Out For You Jesus* (Canyon Creek 1990)★★★.

● COMPILATIONS: with various other artists *Who's Gonna Sing The Last Country Song* (Soundwaves 1982)★★★, with various other artists *Something Old, Something New* (Soundwaves 1983)★★★, *Billy Parker And Friends* (Bear Family 1990)★★★.

Parker, Bobby

b. 31 August 1937, Lafayette, Louisiana, USA. With a reputation based upon one record from 1961, guitarist Parker spent 30 years in obscurity before recording his first album. His family moved to east Los Angeles in 1943 and Parker acquired his first guitar three years later. While still in high school, he formed a band with future rockers **Don Harris** and Dewey Terry. After winning a talent contest at **Johnny Otis**'s Barrelhouse club, he was offered the guitar spot with Otis Williams & The Charms. From there, he worked in **Bo Diddley**'s touring band for three years and then joined **Paul 'Hucklebuck' Williams**' orchestra. While with them he made his first single, 'Blues Get Off My Shoulder', for

Vee Jay in Chicago. The b-side, 'You Got What It Takes', became a hit for **Marv Johnson** but featured composer credits for **Berry Gordy** and Billy Davis. In 1961 Parker settled in Washington, DC, and released his first and only hit, 'Watch Your Step' on V-Tone, basing the tune on **Dizzy Gillespie**'s 'Manteca'. The **Spencer Davis Group** covered it in England and **John Lennon** revealed that the **Beatles**' 'Day Tripper' was based on a variation of its main riff. In 1969 he toured England and recorded 'It's Hard But It's Fair' for Blue Horizon. Sessions for Lillian Clayborn's DC label and for producer Mitch Corday in the 60s are also rumoured to exist. Parker gave up music for five years during the 80s, but returned in 1989. *Bent Out Of Shape* showed that his talent was undiminished; *Livin' Blues* accurately described Parker's style of stringing notes together as 'tight as a suspension bridge'.

● ALBUMS: *Bent Out Of Shape* (Black Top 1993)★★★, *Shine Me Up* (Black Top 1995)★★★.

Parker, Byron

b. Byron Harry Parker, 6 September 1911, Hastings, Iowa, USA, d. 6 October 1948. Parker's career started as one half of the Gospel Twins, a duo who appeared regularly in the early 30s on a local station in Shenandoah, Iowa. Between 1934 and 1937, he worked with the **Monroe Brothers**, originally just as their programme announcer but he also sang bass in their gospel quartet. In 1937, he left the Monroes, and nicknaming himself the Old Hired Hand, he formed his Hillbillies, which included **J.E. Mainer** and banjoist Snuffy Jenkins, at WIS Columbia. Soon afterwards fiddler Homer Sherrill joined but the group saw several changes of personnel. In 1940, he recorded 16 sides for **Bluebird Records** as Byron Parker's Mountaineers and four further sides for DeLuxe in 1946. Parker mainly acted as announcer or MC and rarely performed but he was so good at selling things on the programmes that he was never without a sponsor. Someone allegedly once commented that if he had wanted, Parker could have sold used matches. His shows proved immensely popular and his regular closing 'Goodbye, good luck, and may God Bless you everyone' was known by thousands. Parker continued to lead a group until 1947 when, because of increasing heart problems, his doctor told him to drastically cut down on his workload and travelling. He finally settled for working as a station announcer at WFIX Columbia, which he did until his premature death at the age of 37. After his death, Jenkins and Sherrill, as a mark of respect to their dead friend, renamed the group the Hired Hands. **Bill Anderson** has always maintained that, as a boy, he was greatly influenced by Parker.

● COMPILATIONS: *Bluegrass Roots* (Old Homestead 1985)★★★.

Parker, Charlie 'Bird'

b. 29 August 1920, Kansas City, Kansas, USA, d. 12 March 1955. Although he was born on the Kansas side of the state line, Parker was actually raised across the Kaw River in Kansas City, Missouri. His nickname was originally 'Yardbird' due to his propensity for eating fried chicken - later this was shortened to the more poetic 'Bird'. Musicians talk of first hearing his alto saxophone as if it were a religious conversion. Charles Christopher Parker changed the face of jazz and shaped the course of 20th-century music. Kansas City saxophonists were a competitive bunch. **Ben Webster** and **Herschel Evans** both came from Kansas. Before they became national celebrities they would challenge visiting sax stars to 'blowing matches'. It is this artistically fruitful sense of competition that provided Charlie Parker with his aesthetic. Live music could be heard at all hours of the night, a situation resulting from lax application of prohibition laws by the Democrat Tom Pendergast (city boss from 1928-39). While in the Crispus Attucks high school Parker took up the baritone. His mother gave him an alto in 1931. He dropped out of school at the age of 14 and devoted himself to the instrument. A premature appearance at the High Hat Club - when he dried up mid-solo on 'Body & Soul' - led to him abandoning the instrument for three months; the humiliation was repeated in 1937 when veteran drummer **Jo Jones** threw a cymbal at his feet to indicate he was to leave the stage (this time Parker just went on practising harder). Playing in bands led by **Tommy Douglas** (1936-37) and **Buster Smith** (1937-38) gave him necessary experience. A tour with **George E. Lee** and instructions in harmony from the pianist Carrie Powell were helpful. His first real professional break was with the **Jay McShann** band in 1938, a sizzling swing unit (with whom Parker made his first recordings in 1941). Parker's solos on 'Sepian Bounce', 'Jumpin' Blues' and 'Lonely Boy Blues' made people sit up and take notice: he was taking hip liberties with the chords. Brief spells in the **Earl 'Fatha' Hines** (1942-43) and **Billy Eckstine** (1944) big bands introduced him to **Dizzy Gillespie**, another young black player with innovative musical ideas and a rebellious stance. Wartime austerities, though, meant that the days of the big bands were numbered. Parker took his experience of big band saxophone sections with him to Harlem, New York. There he found the equivalent of the Kansas City 'cutting contests' in the clubs of 52nd Street, especially in the 'afterhours' sessions at Minton's Playhouse. Together with Dizzy and drummers **Kenny Clarke** and **Max Roach**, and with the essential harmonic contributions of **Charlie Christian** and **Thelonious Monk**, he pioneered a new music. Furious tempos and intricate heads played in unison inhibited lesser talents from joining in. Instead of keeping time with bass and snare drums, Clarke and Roach kept up a beat on the cymbal, using bass and snare for accents, whipping up soloists to greater heights. And Parker played *high*: that is, he created his solo lines from the top notes of the underlying chord sequences - ninths, 11ths, 13ths - so extending the previous harmonic language of jazz. Parker made his recording debut as a small combo player in

Tiny Grimes's band in September 1944.

In 1945 Savoy Records - and some more obscure labels like Guild, Manor and Comet - began releasing 78s of this music, which the press called 'bebop'. It became a national fad, Dizzy's trademark goatee and beret supplying the visual element. It was a proud declaration of bohemian recklessness from a black community that, due to wartime full employment, was feeling especially confident. Charlie Parker's astonishing alto - so fluent and abrupt, bluesy and joyous - was the definition of everything that was modern and hip. 'Koko', 'Shaw Nuff', 'Now's The Time': the very titles announced the dawning of a new era. A trip to the west coast and a residency at Billy Berg's helped spread the message.

There were problems. Parker's addiction to heroin was causing erratic behaviour and the proprietor was not impressed at the small audiences of hipsters the music attracted (apart from an historic opening night). In January 1946 **Norman Granz** promoted Charlie Parker at the LA Philharmonic and the same year saw him begin a series of famous recordings for Ross Russell's Dial label, with a variety of players that included **Howard McGhee**, **Lucky Thompson**, **Wardell Gray** and **Dodo Marmarosa**. However, Parker's heroin-related health problems came to a head following the notorious 'Loverman' session of July 1946 when, after setting his hotel-room on fire, the saxophonist was incarcerated in the psychiatric wing of the LA County Jail and then spent six months in a rehabilitation centre (commemorated in 'Relaxin' At Camarillo', 1947). When he emerged he recorded two superb sessions for Dial, one of them featuring **Erroll Garner**. On returning to New York he formed a band with **Miles Davis** and **Max Roach** and cut some classic sides in November 1947, including 'Scrapple From The Apple' and 'Klact-oveeseds-tene'. Parker toured abroad for the first time in 1949, when he played at a jazz festival in Paris. In November 1950 he visited Scandinavia. He felt that his music would be taken more seriously if he was associated with classical instrumentation. The 'With Strings' albums now sound hopelessly dated, but they were commercially successful at the time. Fans reported that Parker's playing, though consummate, needed the spark of improvisers of his stature to really lift off on the bandstand. A more fruitful direction was suggested by his interest in the music of Edgard Varese, whom he saw on the streets of Manhattan, but Parker's untimely death ruled out any collaborations with the *avant garde* composer. His health had continued to give him problems: ulcers and cirrhosis of the liver. According to **Leonard Feather**, his playing at the Town Hall months before his death in March 1955 was 'as great as any period in his career'. His last public appearance was on 4 March 1955, at Birdland, the club named after him: it was a fiasco - Parker and pianist **Bud Powell** rowed onstage, the latter storming off followed shortly by bassist **Charles Mingus.** Disillusioned, obese and racked by illness, Parker died eight days later in the hotel suite of Baroness Pannonica de Koenigswarter, a wealthy aristocrat and stalwart bebop fan. His influence was immense. **Lennie Tristano** said, 'If Charlie wanted to invoke plagiarism laws, he could sue almost everybody who's made a record in the last ten years.' In pursuing his art with such disregard for reward and security, Charlie Parker was black music's first existential hero. After him, jazz could not avoid the trials and tribulations that beset the *avant garde.*

● ALBUMS: *The Bird Blows The Blues* (Dial 1949)★★★★, *The Charlie Parker Story* 1945 recording (Savoy 40s)★★★★, *Charlie Parker Quintet* (Dial 1949)★★★★, with Lester Young *Bird & Pres Carnegie Hall 1949* (1949)★★★★, *Dance Of The Infidels* (1949)★★★★, *Sextet* (Dial 1950)★★★★, *With Strings* (Mercury 1950)★★★★, *With Strings Volume 2* (Mercury 1950)★★★★, *Broadcasts* (1950)★★★★, *Bird At St Nick's* (1950)★★★★, *Just Friends* (1950)★★★★, *Apartment Sessions* (1950)★★★★, *One Night In Chicago* (1950)★★★★, *At The Pershing Ballroom* (1950)★★★, *Bird In Sweden* (1950)★★★, *Charlie Parker Volume 1* (Savoy 1950)★★★★, *Charlie Parker Volume 2* (Savoy 1951)★★★★, *Alternate Masters* (Dial 1951)★★★, *The Mingus Connection* (1951)★★★, *Norman Granz Jam Session* (1952)★★★★, *Inglewood Jam* (1952)★★★, *Charlie Parker Volume 3* (Savoy 1952)★★★★, with Dizzy Gillespie *Bird And Diz* (Mercury 1952)★★★★, *Charlie Parker Volume 4* (Savoy 1952)★★★★, *South Of The Border* (Mercury 1952)★★★, *Live At Rockland Palace* (1952)★★★, *New Bird Vols 1 & 2* (1952-53)★★★★, *Yardbird* (1953)★★★★, *Jazz At Massey Hall* reissued as part of *The Greatest Jazz Concert Ever* (1953)★★★★, *Birdland All Stars At Carnegie Hall* (1954)★★★★, *Charlie Parker* (Clef 1954)★★★★, *Charlie Parker Big Band* (Clef 1954)★★★★, *Charlie Parker Memorial Volume Vol 1* (Savoy 1955)★★★★, *The Immortal Charlie Parker* (Savoy 1955)★★★★, *The Magnificent Charlie Parker* (Clef 1955)★★★★, *An Evening At Home With The Bird* (Savoy 1959)★★★, *The Bird Returns* (Savoy 1962)★★★★, *Newly Discovered Sides By The Immortal Charlie Parker* (Savoy 1964)★★★, *One Night At Birdland* rec. 1950 (1977)★★★, *One Night In Washington* rec. 1953 (1982)★★★, *Charlie Parker At Storyville* rec. 1953 (1985)★★★★.

● COMPILATIONS: *Charlie Parker Story Volumes 1-3* (Verve 1957)★★★★, *The Genius Of Charlie Parker Volumes 1-8* (Verve 1957)★★★★, *Les Jazz Cool Vols 1-3* (Les Jazz Cool 1960)★★★, *Charlie Parker On Dial, Vols. 1-6* rec. 1945-1947 (1974)★★★★, *Bird With Strings* rec. 1950-52 (1977)★★★★, *Summit Meeting At Birdland* rec. 1951-1953 (1977)★★★★, *The Complete Savoy Studio Sessions* rec. 1944-1948, 5-LP box set (1978)★★★★, *The Complete Charlie Parker On Verve* rec. 1950-54, 10-CD box set (1989)★★★★★, *The Savoy Master Takes* rec. 1944-48 (1989)★★★★★, *The Legendary Dial Masters, Vols. 1 & 2* rec. 1946-47 (1989)★★★★★, *Bird At The Roost, Vols. 1-4* rec. 1948-1949 (1990)★★★★★, *The Complete Dean Benedetti Recordings Of Charlie Parker* rec. late 40s, 7-CD box set (Mosaic 1991)★★★★, *Gold Collection* (1993)★★★, *The Complete Dial Sessions* (Spotlight 1993)★★★★, *Yardbird Suite: The Ultimate Charlie Parker Collection* (Rhino 1997)★★★★.

● VIDEOS: *The Bird* (1994).

● FURTHER READING: *Bird Lives!*, Ross Russell. *Bird: The*

Legend Of Charlie Parker, Robert Reisner. *Cool Blues*, Mark Miller. *Discography Of Charlie Parker*, Jorgen Grunnet Jepsen. *Charlie Parker*, M. Harrison. *Bird Lives: The High Life And Hard Times Of Charlie (Yardbird) Parker*, Ross Russell. *To Bird With Love*, C. Parker and F. Paudras. *Charlie Parker*, Brian Priestley. *Charlie Parker*, Stuart Isacoff. *Celebrating Bird: The Triumph Of Charlie Parker*, Gary Giddins. *From One Charlie To Another*, Charlie Watts.

Parker, Evan

b. Evan Shaw Parker, 5 April 1944, Bristol, Avon, England. Soprano and tenor saxophonist Parker has one of the most awesome techniques in any field of music. When playing solo he combines circular breathing, multiphonics and tonguing tricks to build up complex, contrapuntal masses of sound which are credible only to those who have heard him live and can testify that there is no overdubbing involved. (However, with his 1991 album, *Process And Reality*, he has begun to experiment with multi-tracking techniques, but not simply to mimic his solo feats: the overdubbed tracks find him producing more lyrical, though equally complex interweaving lines.) He is also to be heard from time to time in conventional big band contexts (such as Orchestra UK led by **Kenny Wheeler** at the start of the 90s) and at all points between there and total abstract improvisation. (Not forgetting occasional work in the pop field, with **Scott Walker** and **Annette Peacock**, and with contemporary classical composers **Michael Nyman** and Gavin Bryars.) While he has created a unique style and sound-world, which would seem to exclude other players, he can glory in any type of jam, digging in for the gritty blues with the best of them, sparking off players like **Annie Whitehead**, **Dudu Pukwana**, **Mark Sanders**, **Paul Rogers** and **John Stevens** so that he and they play their best. His mother, an amateur pianist, introduced him to jazz in the shape of **Fats Waller.** He studied saxophone with James Knott from 1958 until 1962 when he went to Birmingham University to study botany. He left to concentrate on music, playing with **Howard Riley** from time to time and developing his taste for free improvisation. In 1966 he moved to London to play with Stevens's **Spontaneous Music Ensemble** and with **Derek Bailey**, with whom he co-founded the Music Improvisation Company in 1968 and the Incus Records label in 1970. As well as some remarkable solo concerts and albums, Parker has gigged or recorded with **Chris McGregor**, **Tony Oxley**, **Barry Guy**, Paul Lytton, **George Lewis**, the **Globe Unity Orchestra**, **Steve Lacy**, **Peter Brötzmann**, several Company line-ups, electronics expert Walter Prati and, with **Paul Lovens**, has long been a member of the regular trio led by **Alex Von Schlippenbach**. He currently leads his own trio too, with Paul Rogers on bass and **Mark Sanders** on drums, participates in **Jon Lloyd**'s Anacrusis and continues to develop his singular solo saxophone improvisations.

● ALBUMS: with Derek Bailey, Han Bennink *The Topography Of The Lungs* (1970)★★★, *Music Improvisation Company* (1971)★★★, *The Music Improvisation Company 1968-71* (1971)★★★★, with Paul Lytton *Collective Calls (Urban) (Two Microphones)* (1972)★★★, with Lytton *At The Unity Theatre* (1975)★★, with Bailey *The London Concert* (1975)★★★, *Saxophone Solos* (1975)★★★★, with others *Company 1* (1976)★★★, with Bailey, Anthony Braxton *Company 2* (1976)★★★, with Lytton *RA 1+2* (1976)★★★, with John Stevens *The Longest Night Vols 1 & 2* (1977)★★★, with Alvin Curran, Andrea Centazzo *Real Time* (1977)★★★, *Monoceros* (1978)★★, with Greg Goodman *Abracadabra* (1978)★★★, *At The Finger Palace* (1978)★★★, with others *Four Four Four* (1980)★★★, with Company *Fables* (1980)★★★, with George Lewis *From Saxophone & Trombone* (1980)★★★, *Six Of One* (1980)★★★, with Barry Guy *Incision* (1981)★★★, *Zanzou* (1982)★★★★, with Guy, Lytton *Tracks* (1983)★★★, with Lewis, Guy, Lytton *Hook Drift & Shuffle* (1983)★★★, with Company *Trios* (1983)★★★, with Bailey *Compatibles* (Incus 1985)★★★, with Guy *Tai Kyoku* (1985)★★★, with Steve Lacy *Chirps* (1985)★★★, *The Snake Decides* (1986)★★★, with others *Supersession* 1985 recording (1988)★★★, with others *The Ericle Of Dolphi* (1989)★★★★, with Cecil Taylor, Tristan Honsinger *The Hearth* (1989)★★★★, with Guy *Duo Improvisations* (1990)★★★, with others *Dithyrambisch* (1990)★★★, *Atlanta* (Impulse 1990)★★★★, with Walter Prati *Hall Of Mirrors* (1990)★★★, *Hall Of Mirrors* (MMT 1991)★★★, *Process And Reality* (FMP 1991)★★★, *Conic Sections* 1989 recordings (Ah-Um 1993)★★★★, *Corner To Corner* (Ogun 1994)★★★★, *50th Birthday Concert* (Leo 1994)★★★, *Imaginary Values* (Maya 1994)★★★★, with Barry Guy and Paul Lytton *Breaths And Heartbeats* (Ratascan 1995)★★★.

● COMPILATIONS: *Collected Solos* (1989)★★★★.

Parker, Fess

b. 16 August 1925, Fort Worth, Texas, USA. An actor and singer, Parker did some stage work before making his film debut in 1952 in *Untamed Frontier*, a western starring Joseph Cotton and Shelley Winters. Two years later he appeared as the famous Indian scout-legislator-Alamo defender Davy Crockett, in three episodes of the television series *Disneyland*. The shows were extremely popular, and the theme, 'The Ballad Of Davy Crockett', written by scriptwriter Tom Blackburn and George Bruns, became a US number 1 hit for **Bill Hayes**, well known on television himself for *Show Of Shows*. Subsequently, Parker's own version of the song made the US Top 10. When the big screen version, *Davy Crockett, King Of The Wild Frontier!*, was made in 1955, coonskin caps abounded, nationwide and beyond; the inevitable sequel, *Davy Crockett And The River Pirates*, was released in 1956. In the same year, Parker starred in **Walt Disney**'s *Westward Ho, The Wagons!*, which featured five new songs, including 'Wringle Wrangle', Parker's second, and last, chart success. His other movies, through to the 60s, included *The Great Locomotive Chase* (1956), *Old Yeller* (1957 - the first of the many Disney films about a boy and his dog), *The Hangman* (1959) and *Hell Is For Heroes* (1962), an exciting World War II drama, with Steve McQueen and **Bobby Darin**. Parker was also prominent on US television; in 1962 he co-starred with country singer **Red Foley** in a series based on Lewis R. Foster's classic, *Mr. Smith Goes To Washington*. Two years later he returned to the backwoods and portrayed yet another legendary American pioneer in *Daniel Boone*, which ran until 1968. In 1972 he played a tough sheriff in the US television movie *Climb An Angry Mountain*. After he retired from showbusiness, Parker moved to Santa Barbara, California, and initially concentrated on a career in real estate. Since then, as the owner of Santa Barbara's Red Lion Resort and Parker Winery, he has become something of a tycoon, and by the early 90s his products were selling in over 30 states.

● ALBUMS: with Marion Marlowe *TV Sweethearts* (Columbia 1955)★★, *The Adventures Of Davy Crockett* (Columbia 1955)★★★, *Yarns And Songs* (Disneyland 1959)★★, *Cowboy And Indian Songs* (Disneyland 1960)★★, *Fess Parker Sings About Daniel Boone, Davy Crockett And Abe Lincoln* (RCA Victor 1964)★.

Parker, Graham

b. 18 November 1950, London, England. Having begun his career in aspiring soul groups the Black Rockers and Deep Cut Three, R&B vocalist Parker undertook menial employment while completing several demo tapes of his original songs. One such collection came to the attention of David Robinson, owner of a small recording studio within a building housing the north London, Hope & Anchor pub. Impressed, he pieced together a backing group - Brinsley Schwarz (guitar/vocals), Bob Andrews (keyboards/vocals), both ex-**Brinsley Schwarz**, Martin Belmont (guitar/vocals, ex-**Ducks Deluxe**), Andrew Bodnar (bass) and Steve Goulding (drums) - known collectively as the **Rumour**, and the new aggregation joined the dying embers of the 'pub rock' scene. The patronage of Radio London disc jockey **Charlie Gillett** helped engender a recording deal and both *Howlin' Wind* and *Heat Treatment* received almost universal acclaim. Parker's gritty delivery was both tough and passionate, placing the singer on a level with US contemporaries **Bruce Springsteen** and **Southside Johnny And The Asbury Jukes**. Although the artist also enjoyed two chart entries with *The Pink Parker* EP (1977) and 'Hold Back The Night' (1978), his momentum was effectively stalled by the divided critical opinion to the commercial *Stick To Me*, and a live-double set, *The Parkerilla*. While the public gave them a UK Top 40 hit with 'Hey Lord, Don't Ask Me Questions', and despite both albums attaining UK Top 20 status, many felt Parker and the Rumour were losing their original fire, and bitter wrangles with his record company further undermined progress. *Squeezing Out Sparks*, his debut for **Arista Records** (in the USA), reclaimed former glories and was lauded in both ***Rolling Stone*** and *Village Voice*. Persistent contradictions between the critics and chart positions added fuel to the confusion in the group line-up. Their most successful UK chart album, 1980's *The Up Escalator* (released on **Stiff Records** in the UK), would mark the end of Parker's partnership with the Rumour. With the break-up, any magic that had remained from the early days had truly gone. The remainder of the 80s was spent rebuilding his career and personal life in the USA. In 1988 *Mona Lisa's Sister* proved a dramatic return-to-form rightly praised for its drive and sense of purpose. Ex-Rumour bassist Andrew Bodnar joined former **Attractions** Steve Nieve (keyboards) and Pete Thomas (drums) for *Human Soul*, an ambitious concept albums split between sides labelled 'real' and 'surreal'. This surprising departure indicated Parker's increasing desire to expand the perimeters of his exhilarating style. Into the 90s, Parker proved fully capable, and confident, of performing to large audiences solo, with acoustic guitar or with full backing. In early 1992 he changed record labels once more by signing to **Capitol Records** in the USA. The well-received *12 Haunted Episodes* was released in 1995, but the follow-up, *Acid Bubblegum*, showed little signs of any artistic progress. Parker, however, retains his cult following.

● ALBUMS: *Howlin' Wind* (Vertigo 1976)★★★★, *Heat Treatment* (Vertigo 1976)★★★, *Stick To Me* (Vertigo 1977)★★★, *The Parkerilla* (Vertigo 1978)★, *Squeezing Out Sparks* (Vertigo 1979)★★★★, *The Up Escalator* (Stiff 1980)★★★, *Another Grey Area* (RCA 1982)★★★, *The Real Macaw* (RCA 1983)★★★, *Steady Nerves* (Elektra 1985)★★, *Mona Lisa's Sister* (Demon 1988)★★★★, *Human Soul* (Demon 1989)★★★, *Live! Alone In America* (Demon 1989)★★★, *Struck By Lightning* (Demon 1991)★★★, *Burning Questions* (1992)★★★, *Live Alone! Discovering Japan* (1993)★★★, *12 Haunted Episodes* (Razor & Tie 1995)★★★, *Live From New York, NY* (Rock The House 1996)★★★, *Acid Bubblegum* (Razor & Tie 1996)★★★, *BBC Live In Concert* (Strange Fruit 1996)★★★.

● COMPILATIONS: *The Best Of Graham Parker And The Rumour* (Vertigo 1980)★★★★, *Not If It Pleases Me* (Hux 1998)★★★.

Parker, John 'Knocky'

b. 8 August 1918, Palmer, Texas, USA, d. 3 September 1986. During the 30s Parker played piano in several Texas bands, some of which were only on the edges of jazz. In the mid-40s he was working on the west coast with leading traditional jazz musicians such as **Albert Nicholas**. Parker later went into education, teaching at colleges and universities, but still found time to play with **Omer Simeon**, **Tony Parenti** and others during the 50s and 60s. In the early 60s he undertook an extensive recording programme of ragtime music, notably including the works of **Scott Joplin** and James Scott. A few years later he turned his attention to early jazz piano with a set of music by **Jelly Roll Morton**. In the early 80s he recorded a fine album with **Big Joe Turner**.

● ALBUMS: *The Complete Piano Works Of Scott Joplin* (1960)★★★, *The Complete Piano Works Of James Scott* (1962)★★, *Golden Treasury Of Ragtime* (1968)★★★★, *The Complete Piano Works Of Jelly Roll Morton* (1970)★★★★, *Big*

Joe Turner With Knocky Parker And His Houserockers (1983)★★★★, *From Cakewalk To Ragtime* (Jazzology 1986)★★★, *Texas Swing - And The Blues* (1987)★★★, *Texas Swing - Boogie Woogie* (1987)★★★★, *Texas Swing - The Barrel-House* (1987)★★★, *Knocky Parker And Galvanised Washboard Band* (GHB 1994)★★★.

Parker, Johnny

b. 6 November 1929, Beckenham, Kent, England. Parker is a self-taught pianist with a great talent for solo ragtime and boogie woogie but who can fit easily into a band's rhythm section. In the early 50s he worked with **Mick Mulligan** and **Humphrey Lyttelton** playing the catchy boogie woogie on the latter's 'Bad Penny Blues' hit in 1956. He later played with **Monty Sunshine** and **Kenny Ball** but also with **Alexis Korner**'s Blues Incorporated to which he made an important contribution as the 60s blues boom got under way. His own bands at this time reflected his love of the music of **Sidney Bechet** and **Eddie Condon**. Latterly he has presented his own one-man show, worked regularly with vocalist Beryl Bryden and provided the backing for the vocal group, Sweet Substitute.

● ALBUMS: with Alexis Korner *R&B From The Marquee* (Ace Of Clubs 1962)★★★★, with Korner *Alexis Korner's Blues Inc.* (1963)★★★, *Johnny Parker's Boogie Woogie* (1979)★★★.

Parker, Ken

b. *c.*1948, Jamaica, West Indies. Parker began singing in church where his father was a preacher. Inspired by the gospel tunes, he formed a group called the Blues Blenders and in 1967 they recorded 'Honeymoon By The Sea'. The group decided to audition with **Coxsone Dodd** at **Studio One**, but owing to a misunderstanding only Parker arrived. He decided to audition as a soloist and thus began his recording career. His output included 'Choking Kind', 'Run Come' and My Whole World Is Falling Down'. Following his departure from Studio One he recorded with **Duke Reid** at Treasure Isle, where he cut some of his classic hits, including 'Jimmy Brown', 'Help Me Make It Through The Night' and 'Kiss An Angel Good Morning'. Lesser-known Duke Reid productions include 'Sugar Pantie', 'I Can't Hide' and 'True True True', the latter being covered by **U-Roy**. Parker's popularity escalated, resulting in further hits produced with **Bunny Lee** ('Guilty'), **Rupie Edwards** ('Talk About Love' and 'Wanna Be Loved'), **Byron Lee** ('Will The Circle Be Unbroken'), **Lloyd Charmers** ('Queen Majesty'), and **Joe Gibbs** ('Only Yesterday' and 'It's Alright'). By 1972 Parker became disillusioned with the industry and took a break from the recording scene. In the early 80s he returned to music, recording in the UK, where he set up his own record label and production company. In 1982 the release of 'God Bless Our Love' on the reactivated **Pama** label maintained his profile prior to the inauguration of his own production company, which released his gospel-inspired recordings.

● ALBUMS: *Peace In The Valley* (Studio One 1968)★★, *A Touch Of Inspiration* (Pisces 1984)★★★, *I Shall Not Be Moved* (Pisces 1984)★★★, *Jesus On The Main Line* (Pisces 1985)★★★.

Parker, Leo

b. 18 April 1925, Washington, DC, USA, d. 11 February 1962. Starting out on alto saxophone, an instrument on which he recorded with **Coleman Hawkins**, Parker switched to baritone in 1944 when he joined the bebop-orientated big band led by **Billy Eckstine**. For the next year or so was a member of the band's so-called 'unholy four'. Fellow saxophonists in the band included **Dexter Gordon**, **Sonny Stitt** and **Gene Ammons** but it was another Eckstine alumni, his namesake **Charlie Parker**, who appears to have exercised most musical influence upon him. After leaving Eckstine, Parker played in New York with **Dizzy Gillespie** and **Fats Navarro** before joining **Illinois Jacquet**'s popular band. A record date with **Sir Charles Thompson** featured Parker on a tune entitled 'Mad Lad' and this became his nickname. Despite several other fine record dates with Gordon, and club sessions with Stitt, Ammons, **Teddy Edwards**, **Wardell Gray** and others, at all of which he more than held his own, Parker's career proved short-lived. By 1947 drug addiction was severely affecting his health. He played on into the 50s, but only intermittently, making occasional record dates, on some of which he rallied sufficiently to play superbly. One of the major baritone saxophonists in jazz, Parker died in 1962.

● ALBUMS: *Leo Parker's All Stars* (1947)★★★, *Leo Parker's Sextette/Quintette* (1948)★★★★, *Leo Parker And His Mad Lads* i (1950)★★★, *Leo Parker And His Mad Lads* ii (1950)★★★, *The Leo Parker Quintet* (1951)★★★★, *The Leo Parker Quartet* (1953),★★★ *Let Me Tell You 'Bout It* (Blue Note 1961)★★★★, *Rollin' With Leo* (Blue Note 1961)★★★.

Parker, Maceo

(see **Maceo And The King's Men**)

Parker, Ray, Jnr.

b. 1 May 1954, Detroit, Michigan, USA. This accomplished musician gained his reputation during the late 60s as a member of the house band at the 20 Grand Club. This Detroit nightspot often featured **Tamla/Motown** acts, one of which, the (**Detroit**) **Spinners**, was so impressed with the young guitarist's skills that they added him to their touring group. Parker was also employed as a studio musician for the emergent Invictus/Hot Wax stable and his choppy style was particularly evident on 'Want Ads', a number 1 single for **Honey Cone**. Parker also participated on two **Stevie Wonder** albums, *Talking Book* and *Innervisions*, an association that prompted a permanent move to Los Angeles. Here Parker continued his session work (**Marvin Gaye**, **Boz Scaggs**, **Labelle**, **Barry White** and **Love Unlimited**) until 1977, when he formed Raydio with other Detroit musicians Arnell Carmichael (synthesizer), Jerry Knight (bass), Vincent Bonham (piano), Larry Tolbert, Darren Carmichael and Charles

Fearing. 'Jack And Jill', a pop/soul reading of the nursery rhyme, gave the group an international hit, while further releases consistently reached the R&B charts. 'A Woman Needs Love (Just Like You Do)', credited to Ray Parker Jnr. And Raydio, was a US Top 5 hit in 1981, while the following year the leader embarked on a solo path with 'The Other Woman'. In 1984 Parker secured a multi-million-selling single with the theme song to the film *Ghostbusters*, although its lustre was somewhat tarnished by allegations that he had plagiarized a **Huey Lewis** composition, 'I Want A New Drug'. Nonetheless, Parker's success continued as the song secured him a 1984 Grammy award for Best Pop Instrumental Performance. In 1986 he moved to the **Geffen** label, releasing *After Dark* the following year. A single from the album, 'I Don't Think That Man Should Sleep Alone', was a Top 20 hit in the UK. After producing **New Edition**'s debut album, Parker moved to the MCA label and released the disappointing *I Love You Like You Are.*

● ALBUMS: as Raydio *Raydio* (Arista 1977)★★★, *Rock On* (Arista 1979)★★★. As Ray Parker Jnr. And Raydio *Two Places At The Same Time* (Arista 1980)★★★, *A Woman Needs Love* (Arista 1981)★★★. As Ray Parker *The Other Woman* (Arista 1982)★★, *Woman Out Of Control* (Arista 1983)★★, *Sex And The Single Man* (Arista 1985)★★, *After Dark* (Geffen 1987)★★★, *I Love You Like You Are* (MCA 1991)★★.

● COMPILATIONS: *Greatest Hits* (Arista 1982)★★★★, *Chartbusters* (Arista 1984)★★★, *The Collection* (Arista 1986)★★★.

Parker, Robert

b. 14 October 1930, New Orleans, Louisiana, USA. An accomplished saxophonist, this versatile musician was first heard on numerous recordings by pianist **Professor Longhair.** Parker also appeared on sessions for **Irma Thomas, Ernie K-Doe** and **Joe Tex** while at the same time embarking on a singing career. His early releases were largely unsuccessful until 'Barefootin'', an irresistible dance record, became a hit in the USA and the UK during 1966. The singer continued this instinctive blend of soul and New Orleans R&B on several further releases, but 'Tip Toe' (1967) was his only further chart entry.

● ALBUMS: *Barefootin'* (Island 1966)★★.

● COMPILATIONS: *Get Ta Steppin'* (Charly 1987)★★.

Parker, Sonny

b. 5 May 1925, Youngstown, Ohio, USA, d. 1957. Raised in Chicago by the vaudeville act **Butterbeans And Susie**, Parker developed into an all-round entertainer specializing in singing and dancing, and his powerful voice lent itself well to blues shouting. Recording with trumpeter King Kolax for **Columbia** in 1948, he came to the attention of bandleader **Lionel Hampton**, and recorded as the latter's blues vocalist for **Decca** and **MGM** over the next three years, covering many of the top US R&B hits of the day ('Drinking Wine', 'Spo-Dee-O-Dee', 'For You My Love', 'Merry Christmas Baby', and 'I Almost Lost My Mind'). During the Hampton years, Parker recorded sessions in his own name for Aladdin, Spire and Peacock, usually featuring a contingent from the then-current Hampton orchestra. Later sessions were recorded in the mid-50s for **Brunswick**, Ultima and Hitts, and Parker continued to tour sporadically with Hampton. In 1957, Hampton brought Parker to Europe, and it was while touring France that he became seriously ill and died.

● COMPILATIONS: including with Wynonie Harris, Jimmy Rushing, Big Joe Turner *The Best Of The Blues Shouters* (1970)★★★★.

Parker, Terrence

USA born Parker burst into the UK public's imagination when 'The Question', by his nom de plume Seven Grand Housing Authority, was played by **Tony Humphries** at Cream in Liverpool. The track was taken from the *Soul Beats* EP, built over a sample of **Kenny Gonzales**' 'Axis Project'. Among those who were astonished by the track were **James Barton** of Olympic Records (who subsequently joined **deConstruction**), and he and others walked over to inspect the record's label. The track was soon licensed from Detroit's Simply Soul label to Olympic, arriving with a **K-Klass** remix. Parker had been making house music since 1988, at which point he joined **Mark Kinchen** to become Separate Minds for the techno soul track, 'We Need Somebody'. He also remixed and produced in Detroit under the aliases Express, Trancefusion, Transsonic and Simply Soul. His earlier releases included the 'Call My Name' recorded for Detroit label 430 West. He was additionally responsible for running Intangible Records - at all stages defying the musical bent of his geographical home by remaining faithful to his love of Chicago house rather than techno. In confirmation of this, 1994 saw the release of the *Disco Disciple* EP.

Parker, William

b. 10 January 1952, New York City, New York, USA. Parker played cello in junior school and acquired a bass in the last year of high school. He remembers being sent with 99 cents to the store to buy **Duke Ellington** records for his father. He found a cut-price record by **Ornette Coleman** and rapidly became interested in the New Thing: **John Coltrane, Albert Ayler** and **Archie Shepp**. He attended sessions at Studio We in the early 70s, playing with **Sam Rivers** and **Frank Lowe** amongst others, and was involved with a **Cecil Taylor** big band at Carnegie Hall in 1973. Parker married in 1974 and worked at his day-job for the housing authority for a short time, then quit to play the Five Spot with **Don Cherry**. He next played with drummer Rashid Baker in **Jemeel Moondoc**'s band and in 1980 also joined Taylor, with whom he has continued to work regularly throughout the 80s and early 90s in a variety of settings, including the pianist's recent Feel Trio. Other long-term associates - in addition to Taylor and Moondoc -

have included Peter Kuhn, **Billy Bang** and **Bill Dixon**, and Parker is also much in demand in New York's *avant garde* scene, appearing with experimenters such as **Wayne Horvitz**, **Butch Morris** and Ellen Christi. In 1989 Parker started a trio with **Peter Brötzmann** (saxophone) and **Milford Graves** (drums) and in 1990 recorded with drummer **Dennis Charles** in a trio led by upcoming saxophonist **Rob Brown** (*Breath Rhyme*). Parker has a warm sound, and whether he is setting up simple vamps or responding to the torrential Taylor, his playing is always strong and creative.

● ALBUMS: *Through Acceptance Of The Mystery Peace* (1979)★★★, with Jason Hwang *Commitment* (1980)★★, with Wayne Horvitz and Butch Morris *Some Order Long Understood* (1982)★★★, with the Feel Trio *Looking (Berlin Version)* (1990)★★★.

Parkes, Lloyd

b. 26 May 1948, Walton Gardens, Jamaica, West Indies. After completing his studies in music Parkes toured the North Coast performing on stage with his uncle. He teamed up with Wentworth Vernon as the vocal duo the Termites. Recording at Studio One the duo enjoyed a number of hits produced by **Coxsone Dodd** including, 'Do It Right Now', 'Have Mercy Mr Percy', 'My Last Love' and the legendary, 'Rub Up Push Up'. After three years the duo split up and Parkes was drafted into the **Techniques** replacing **Pat Kelly**. His output with the group was limited as he was only part of the line-up for a brief period. He was reputed to have sung on the classic 'You Don't Care', which he later recorded as a soloist in a medley of his hits. His first solo recording, 'Stars' was a minor hit but it was his version of 'Slaving' that won him international acclaim. The song was used by **I. Roy** for his classic 'Black Man Time' and **Big Youth** for 'Honesty'. The hit was included on the compilation *Officially* and featured a remake of his Termite hit 'Corporal Jones' along with 'Don't Put All Your Eggs In One Basket' and 'I Specialise In Good Girls'. Although Parkes has recorded a number of songs he is regarded as one of Jamaica's top bassists and his work in the line-up of Skin Flesh And Bones alongside, **Sly Dunbar**, Errol Nelson, and Bertram 'Ranchie' Maclean is legendary. In 1974 **Al Brown** recorded a cover version of **Al Green**'s, 'Here I Am (Come And Take Me)' which was a smash hit resulting in a plethora of versions of the rhythm. The notable versions were 'Butter Fe Fish', 'Bammie Fe Fish' and 'Tit For Tat' the latter being a reference to the club where the group backed a number of the islands top performers. The group also released a cover of **Neil Diamond**'s, 'Solitary Man' which was a hit in the reggae chart. Whilst providing his skills as a sessionist Parkes also found time to continue releasing singles on his own Parkes label, entering the UK reggae charts with, 'Ghetto Guns', 'Mafia' and 'Time A Go Dread'. When Skin Flesh And Bones evolved into **Joe Gibbs**' house band, the Professionals, the group performed on classic mid-70s hits backing **Culture**, **Dennis Brown**, **Prince Far I**, **Trinity** and the UK number one hit for **Althea And Donna**, 'Up Town Top Ranking'. The sessions also resulted in a series of dub albums which still enjoy healthy sales nearly 20 years on. During his time with Gibbs Parkes also secured further chart placing for his own 'Baby Hang Up The Phone' and with Big Youth, 'No War Into This Dance'. Gibbs' golden touch began to wane and Parkes formed his own group the We The People Band touring primarily with Dennis Brown. In the 90s Parkes toured with fellow Studio One veterans **Freddie MacGregor** and **Marcia Griffiths**

● ALBUMS: with the Termites *Presenting The Termites* (Studio One 1968)★★★, *Officially* (Trojan 1974)★★★★, *Girl In The Morning* (Trojan 1975)★★★, *Loving You* (Trojan 1976)★★★, with the Professionals *African Dub Chapters 1, 2, 3 & 4* (Joe Gibbs mid-70s)★★★★, with the Professionals *Earthquake Dub* (Joe Gibbs 1978)★★★.

Parkinson, Doug

b. Newcastle, New South Wales, Australia. As the lead singer with the Questions, the band came second in the 1967 Australian Battle of the Bands contest. Parkinson gained more prominence with his next band, Doug Parkinson In Focus, formed in 1968. This group charted in Australia with 'Hair', 'Without You' and the **Beatles**' 'Dear Prudence'. Parkinson's deep, expressive voice was easily recognizable on these hits and he remains one of the best male voices in Australia alongside **Leo De Castro** and **Jeff Duff**. When In Focus broke up in 1970, he went to the UK and formed the ill-fated Fanny Adams, whose albums were not successful. He returned to Australia in 1971 and re-formed In Focus briefly, released the *No Regrets* solo album and fronted several big show-type bands. More ballad material was released until 1979's excellent interpretation of the (**Detroit**) **Spinners**' 'I'll Be Around' with his much rockier Southern Star Band. Much of Parkinson's career has been centred on stage and in rock musicals such as *Tommy*, *Ned Kelly* and *Jesus Christ Superstar*. Parkinson possesses a great voice, although many of his releases lean to much towards MOR to be of any great interest to the rock and pop audience.

● ALBUMS: *No Regrets* (1973)★★★★, *Doug Parkinson And The Southern Star Band* (1979)★★★, *Rock Legend* (1980)★★★, *Heartbeat To Heartbeat* (1983)★★, *Reflections* (1986)★★.

Parklife - Blur

Just as the Kinks' Ray Davies distilled 'Englishness' on *Something Else* in 1967, so two of Davies's greatest admirers took it a step further in 1994. Damon Albarn and Graham Coxon wrote a 'chirpy cheeky chappie' concept album without any deliberate concept. True, the pseudo-Cockney narratives frequently seemed contrived, but overall the set gelled perfectly. From the cynical 'Girls & Boys', through the punk sensibilities of 'Bank Holiday', to the sadness of 'This Is A Low', *Parklife* was a stunning album of high-quality, undeniably English pop. The title track quickly became a ubiquitous (and many would argue, highly irritating) anthem, but with this album Blur firmly established themselves as a major talent.

- Tracks: *Girls & Boys; Tracy Jacks; End Of A Century; Parklife; Bank Holiday; Badhead; The Debt Collector; Far Out; To The End; London Loves; Trouble In The Message Centre; Clover Over Dover; Magic America; Jubilee; This Is A Low; Lot 105.*
- First released 1994
- UK peak chart position: 1
- USA peak chart position: did not chart

Parks, Lloyd

b. 26 May 1948, Walton Gardens, Jamaica, West Indies. A renowned singer and bass player, after completing his studies in music, Parks toured the north coast of Jamaica, performing on stage with his uncle. In the late 60s, Parks performed with the Invincibles band, whose personnel at that time also included **Ansell Collins** on organ, **Sly Dunbar** on drums and Ranchie Mclean on guitar. He then teamed up with Wentworth Vernon as half of the vocal duo the Termites, who recorded one album for **Studio One** and enjoyed a number of hits produced by **Coxsone Dodd**, including 'Do It Right Now', 'Have Mercy Mr Percy', 'My Last Love' and the legendary 'Rub Up Push Up'. After three years, the duo split and Parks was drafted into the **Techniques** to replace **Pat Kelly**, joining Dave Barker and producer **Winston Riley**. Although he was only in the line-up for a brief period, he was reputed to have sung on the classic 'You Don't Care', which he later recorded as a soloist in a medley of his hits. His solo recording 'Stars' was a minor hit but it was his version of 'Slaving' that won him international acclaim. The song was used by **I. Roy** for his classic 'Black Man Time' and by **Big Youth** for 'Honesty'. He recorded 'Say You Love Me' for Riley in 1969, and played bass on **Dave Barker** and Ansell Collins' international hits 'Double Barrel' (1970) and 'Monkey Spanner' (1970). By 1970 he was recording for producers **Sonia Pottinger** ('We Will Make Love') and **Harry J.** ('A Little Better'). In addition to his singing, Parks is also regarded as one of Jamaica's top bassists and his work in the line-up of Skin Flesh And Bones, alongside Sly Dunbar, Errol Nelson and Bertram 'Ranchie' Mclean, is legendary. The group's cover version of **Neil Diamond**'s 'Solitary Man' was a hit in the reggae chart. He also joined the Thoroughbreds house band, playing Kingston's 'Tit-for-Tat' club. Parks continued making records in an expressive falsetto/tenor voice for a variety of producers including **Glen Brown** ('Slaving') and Prince Tony Robinson, and when Parks launched his own label in 1973 it was initially distributed from Robinson's shop. Among his Jamaican hits were the huge smashes 'Officially' (1974), 'Mafia' (1974), 'Girl In The Morning' and 'Baby Hang Up The Phone' (1975). Parks continued session work on bass with Skin Flesh and Bones, and by 1976 was playing bass in both the **Revolutionaries** and Professionals studio bands. When Skin Flesh And Bones evolved into **Joe Gibbs**' house band, the Professionals, the group performed on classic mid-70s hits backing **Culture**, **Dennis Brown**, **Prince Far I**, **Trinity** and the UK number one hit for **Althea And Donna**, 'Up Town Top Ranking'. The sessions also resulted in a series of dub albums that still enjoy healthy sales over 20 years later. In 1978 he formed We The People Band, recording and touring, principally with **Dennis Brown**. He continued to combine session work and touring with the same band into the early 90s, touring with fellow Studio One veterans **Freddie McGregor** and **Marcia Griffiths**.

- ALBUMS: with the Termites *Presenting The Termites* (Studio One 1968)★★★, *Officially* (Trojan 1974)★★★★, *Girl In The Morning* (Trojan 1975)★★★, *Loving You* (Trojan 1976)★★★, with the Professionals *African Dub Chapters 1, 2, 3 & 4* (Joe Gibbs mid-70s)★★★★, with the Professionals *Earthquake Dub* (Joe Gibbs 1978)★★★.

Parks, Van Dyke

b. 3 January 1941, Mississippi, USA. A former child actor, Parks had appeared in several Hollywood films prior to embarking on a musical career. Having studied classical piano, he joined MGM, but rather than follow this direction, began writing and recording pop songs. One of his early compositions, 'High Coin', was later covered by several disparate acts, including **Jackie DeShannon**, **Bobby Vee**, the **West Coast Pop Art Experimental Band** and the **Charlatans**, while 'Come To The Sunshine', an early Parks single, was later recorded by **Harpers Bizarre**, a group he also produced. Although Van Dyke fulfilled a similar role with the **Mojo Men**, whose cover version of the **Buffalo Springfield**'s 'Sit Down I Think I Love You' was a US hit in 1966, this period is better recalled for his work with **Brian Wilson** who was infatuated with Parks' intellectual air. The pair collaborated on Wilson's most ambitious compositions - 'Heroes And Villains' and 'Surf's Up' - but the full fruit of their labours, the doomed *Smile* project, was eventually scrapped when the remainder of Wilson's group, the **Beach Boys**, objected to the dense, obscure (although quite brilliant) lyricism Parks had brought to their leader's new compositions.

Van Dyke's first solo, *Song Cycle*, continued the direction this relationship had suggested with a complex array of sounds and ideas abounding with musical puns, Tin Pan Alley themes and exhaustive, elaborate arrangements. Commercial indifference to this ambitious project was such that **Warner Brothers Records** took out a series of adverts under the banner, 'The once-in-a-lifetime Van Dyke Parks 1 cent sale' offering purchasers the chance to trade a second-hand copy for two new albums, one of which was to be passed on to a 'poor, but open friend'. Undeterred Parks still forged his idiosyncratic path, producing albums for **Ry Cooder**, **Randy Newman**, and **Arlo Guthrie**, as well as pursuing work as a session musician, first unveiled on the Byrds 'Fifth Dimension', with appearances on albums by **Tim Buckley**, **Judy Collins** and **Little Feat**.

Discover America, Van Dyke's second album, showcased his love of Trinidadian music, and blended contemporary compositions with show tunes from an earlier era. *Clang Of The Yankee Reaper* continued this new-found, relaxed emphasis but Parks then withdrew from active recording and only re-emerged in 1984 with *Jump!*, a musical interpretation of the *Brer Rabbit* stories. This challenging performer still refused to be easily categorized and a fifth collection, *Tokyo Rose*, showed Parks continuing to sail his own course. His most significant move in recent years was to collaborate again with Brian Wilson. Their project *Orange Crate Art* was a celebration of old American values and although reviews were mostly favourable it failed to sell.

● ALBUMS: *Song Cycle* (Warners 1968)★★★, *Discover America* (Warners 1972)★★★, *Clang Of The Yankee Reaper* (Warners 1975)★★★, *Jump!* (Warners 1984)★★, *Tokyo Rose* (Warners 1989)★★★, with Brian Wilson *Orange Crate Art* (Warners 1995)★★★, *Moonlighting: Live At The Ash Grove* (Warner Bros 1998)★★★★.

● COMPILATIONS: *Idiosyncratic Path: The Best Of ...* (Diablo 1994)★★★.

Parkway Records

(see **Cameo-Parkway Records**)

Parlan, Horace

b. 19 January 1931, Pittsburgh, Pennsylvania, USA. Parlan played piano from an early age, his first professional work being in R&B bands during the early and mid-50s. In 1957 he joined **Charles Mingus** in New York, later playing with **Lou Donaldson**, **Booker Ervin**, **Eddie 'Lockjaw' Davis**, **Johnny Griffin**, **Roland Kirk** and others. In the early 70s he settled in Denmark, playing with local and visiting musicians including **Dexter Gordon**, **Archie Shepp** and **Michal Urbaniak**. As a result of contracting polio as a child, Parlan suffered limitations in the use of his right hand; to compensate, he developed a powerful left hand and evolved a distinctive style in which echoes of bop and the blues blend comfortably and to great effect. Although he is always an interesting soloist, it is in the interplay with other musicians that he displays his talents to the full - a fine example is the set of two duo albums - one of blues, one of spirituals - which he recorded with Shepp.

● ALBUMS: *Movin' And Groovin'* (1960)★★★, *Headin' South* (1960)★★★, *Up And Down* (1961)★★★, *Happy Frame Of Mind* (Blue Note 1963)★★★, *Back From The Gig* (1963)★★★★, *Arrival* (Steeplechase 1973)★★, *No Blues* (Steeplechase 1975)★★★, *Blue Parlan* (Steeplechase 1975)★★★★, *Frank-ly Speaking* (1977)★★★, with Archie Shepp *Goin' Home* (1977)★★★, *Hi-Fly* (1978)★★★, *Musically Yours* (Steeplechase 1979)★★★, *The Maestro* (1979)★★★, with Shepp *Trouble In Mind* (1980)★★★, *Pannonica* (Enja 1981)★★★, *Glad I Found You* (Steeplechase 1984)★★★, with Shepp *Reunion* (1987)★★, *Splashes* (1987)★★★, *Little Esther* (Soul Note 1987)★★★, *On The Spur Of The Moment* (Blue Note 1998)★★★.

Parliament

This exceptional US vocal quintet was formed in 1955 by **George Clinton** (b. 22 July 1940, Kannapolis, North Carolina, USA), Raymond Davis (b. 29 March 1940, Sumter, South Carolina, USA), Calvin Simon (b. 22 May 1942, Beckley, West Virginia, USA), Clarence 'Fuzzy' Haskins (b. 8 June 1941, Elkhorn, West Virginia, USA) and Grady Thomas (b. 5 January 1941, Newark, New Jersey, USA). George Clinton's interest in music did not fully emerge until his family moved to the urban setting of Plainfield, New Jersey. Here, he fashioned the Parliaments after the influential doo-wop group **Frankie Lymon And The Teenagers**. Two singles, 'Poor Willie' and 'Lonely Island', mark this formative era, but it was not until 1967 that Clinton was able to secure a more defined direction with the release of '(I Wanna) Testify'. Recorded in Detroit, the single reached the US Top 20, but this promise was all but lost when Revilot, the label to which the band was signed, went out of business. All existing contracts were then sold to **Atlantic**, but Clinton preferred to abandon the Parliaments' name altogether in order to be free to sign elsewhere. Clinton took the existing line-up and its backing group to Westbound Records, where the entire collective recorded as **Funkadelic**. However, the outstanding problem over their erstwhile title was resolved in 1970, and the same musicians were signed to the Invictus label as Parliament. This group unleashed the experimental and eclectic *Osmium* before securing an R&B hit with the irrepressible 'Breakdown'. For the next three years the 'Parliafunkadelicament Thang' would concentrate on Funkadelic releases, but disagreements with the Westbound hierarchy inspired Parliament's second revival. Signed to the Casablanca label in 1974, the group's first singles, 'Up For The Down Stroke', 'Chocolate City' and 'P. Funk (Wants To Get Funked Up)' were marginally more mainstream than the more radical material Clinton had already issued, but the distinctions became increasingly blurred. Some 40 musicians were now gathered together under the P. Funk banner, including several refugees from the **James Brown** camp including **Bootsy Collins**, **Fred Wesley** and **Maceo Parker**, while live shows featured elements from both camps. Parliament's success within the R&B chart continued with 'Give Up The Funk (Tear The Roof Off The Sucker)' (1976), and two 1978 bestsellers, 'Flashlight' and 'Aqua Boogie (A Psychoalphadiscobetabioaquadoloop)', where the group's hard-kicking funk was matched by the superlative horn charts and their leader's unorthodox vision. Their last chart entry was in 1980 with 'Agony Of Defeet', after which Clinton decided to shelve the Parliament name again when problems arose following **PolyGram**'s acquisition of the Casablanca catalogue.

● ALBUMS: *Osmium* (Invictus 1970)★★★, *Up For The Down Stroke* (Casablanca 1974)★★★★, *Chocolate City* (Casablanca 1975)★★★, *Mothership Connection* (Casablanca 1976)★★★★, *The Clones Of Doctor Funkenstein* (Casablanca

1976)★★★★, *Parliament Live - P. Funk Earth Tour* (Casablanca 1977)★★★, *Funkentelechy Vs The Placebo Syndrome* (Casablanca 1977)★★★★, *Motor-Booty Affair* (Casablanca 1978)★★★★, *Gloryhallastoopid (Or Pin The Tale On The Funky)* (Casablanca 1979)★★★, *Trombipulation* (Casablanca 1980)★★★, *Dope Dogs* (Hot Hands 1995)★★★.
● COMPILATIONS: *Parliament's Greatest Hits* (Casablanca 1984)★★★★, *The Best Of Parliament* (Club 1986)★★★, *Rhenium* (Demon 1990)★★★, *Tear The Roof Off 1974-80* (Casablanca 1993)★★★★, *Parliament-Funkadelic Live 1976-93* 4-CD box set (Sequel 1994)★★★★.

Parlophone Records

The label's roots go back to March 1911 when Carl Gesellschaft Lindstrom (b. 1867, d. 1932) launched the Parlophon (sic) label in Europe. In March 1920 it was taken over by the Transoceanic Trading Co of Holland who formed the Parlophone Co. Ltd in London on 8 August 1923. Taken under UK Columbia's wing in 1925, it subsequently became part of **EMI** when that organization was formed by the merger of Columbia and several other labels in April 1931. The label started to come into its own during the 50s when it was run by Oscar Preuss and his assistant **George Martin**, whom he had rescued from the BBC Gramophone Library. Between 1957 and 1960, it had been responsible for material licenced from the US outlet, **King**. They released largely lightweight dance music and Scottish reels until 1955 when Preuss retired and Martin took over. Looking for a new angle he saw that comedy records were few and far between and began to make recordings of such people as **Flanders And Swan**, **Charlie Drake**, the **Goons**, **Peter Sellers** and Mike and Bernie Winters. He moved into more contemporary music by releasing American rock 'n' roll records by Mac Curtis, **Boyd Bennett**, **Charlie Gracie** and others, as well as putting out home-grown talent like the **Vipers**, **Jim Dale**, Rory Blackwell and **Vince Eager**. As the 60s arrived, so did the bigger selling artists such as **Adam Faith**, **Mike Sarne**, **Shane Fenton** and the **Temperance 7**, but it was in 1962 that George Martin ensured his place in pop history. Although not over impressed with the **Beatles** at first, he did think them a worthwhile signing! The Beatles, **Cilla Black**, **Billy J. Kramer**, **Cliff Bennett**, the **Roulettes**, the **Hollies** and Adam Faith were all Parlophone recording acts that dominated the charts in the 60s. There were also less well-known names such as Byron Lee And The Dragonaires (Lee was a top Jamaican producer), **Kippington Lodge** (including **Nick Lowe**), Davy Jones (later known as **David Bowie**), the **Herd** (featuring **Peter Frampton**) and a very young **Marc Bolan**. Aside from the pop music Parlophone continued to release comedy material - most notably spin-offs from television satire programmes like *That Was The Week That Was*. They even continued with the odd Scottish reel: **Jimmy Shand** would come down to London once a year, record several dozen tunes, return home and watch while they were slowly released as singles over a 12-month period. George Martin left in 1965 to form his own independent production company, AIR, and the Beatles set up their own Apple label - though their records were still released in Parlophone's sequence but with the Apple logo. Minor success's included **Simon Dupree And The Big Sound**, **Locomotive** and **Pete Brown And His Battered Ornaments**. By the early 70s only the solo Beatles releases were coming out in the Parlophone series. In 1979, however, the label underwent a significant revival and in 1982 on the anniversary of the release of 'Love Me Do' they issued '101 Damnations' by Beatles soundalikes **Scarlet Party**. Since then the label has been the home for releases by **Dexy's Midnight Runners**, the **Pet Shop Boys**, **Crowded House**, **Tina Turner**, **EMF** and, boosting the label's credibility, signing UK 'indie' stars the **Sundays** in the early part of 1992 and reaping extraordinary success with **Blur**, and **Supergrass**. Much of the company's success in recent years has been due to their former marketing director Tony Wadsworth, who was promoted to managing director in 1993. Parlophone are currently one of the UK's most aware and credible record labels, on a par with **Creation Records** for imaginative and hip signings. In addition to looking after the Food label, they are presently the home for **Octopus**, **Electronic**, **Jesus Lizard**, **Strangelove** and **Mansun**. In 1998 they branched out into contemporary R&B with the Rhythm Series label. Wadsworth moved out and upwards in 1998, it will be interesting to watch the label's progress without him at the helm.

Parnell, Jack

b. 6 August 1923, London, England. One of the best-known and most popular of post-World War II British jazzmen, Parnell was at his most prominent during a long stint with **Ted Heath**'s big band. Before then, however, he had already made a mark on the UK jazz scene. While still on military service he became a member of Buddy Featherstonehaugh's Radio Rhythm Club Sextet, playing alongside **Vic Lewis** and other jazz-minded servicemen. Between 1944 and 1946 Parnell also recorded with Lewis, and the Lewis-Parnell Jazzmen's version of 'Ugly Child' sold extremely well (50,000 78 rpm discs would probably have made it a hit had there been such a thing as a hit parade in those days). The Lewis-Parnell band played in clubs and also made a number of theatrical appearances. Following a minor disagreement over billing, Lewis took over sole leadership of the band while Parnell joined Heath, where he became one of the band's most popular figures. With the band he also sang, displaying an engaging voice and an attractive stage personality. Leaving Heath after seven years, Parnell became musical director of ATV, directing the pit band for the popular *Sunday Night At The London Palladium*, throughout the 60s. Among his later television credits, he was musical director for *The Muppet Show*. In the late 70s, after two decades in television, Parnell returned to the UK jazz scene. He has continued to play in clubs and at festivals, sometimes backing visiting American jazzmen, at other times working with leading British stars. During his early days with the Heath band Parnell had an image of gum-chewing showman drummer, an image which in fact concealed a skilful, swinging and often underrated artist. His later work, with the need for an image no longer necessary, reveals his subtle and propulsive playing. In 1994, Parnell took over as leader of the newly-formed London Big Band, 'the largest band in Britain', consisting of the 'cream' of the UK music business.

● ALBUMS: *Jack Parnell Quartet* (Decca 1952)★★★★, *Trip To Mars* (Parlophone 1958)★★★★, *Big Band Show* (1976)★★★★, *Big Band Stereo Spectacular* (1981)★★★, *Plays Music Of The Giants* (1975)★★★, *The Portrait Of Charlie Gilbraith* (1977)★★★, *Braziliana* (1977)★★★, *50 Big Band Favourites* (1984)★★★.

Parnell, Lee Roy

b. 21 December 1956, Abilene, Texas, USA. **Bob Wills** was a close family friend and Parnell sang on stage with him when he was only six years old, an incident he mentions in his 1993 song 'Country Down To My Soul'. Growing up in a household that loved western swing, Parnell found that his own tastes included blues and rock 'n' roll. He formed his own band when he was aged 19 and spent 10 years playing Texas honky tonks. In 1987 he moved with his family to Nashville and built up a reputation at the Bluebird Cafe. His first album was produced by R&B producer **Barry Beckett** and mixed soul with country. It did reasonably well but his career took off when he recorded *Love Without Mercy* with a small rhythm group. It included his US country hits 'What Kind Of Fool Do You Think I Am' and 'The Rock' ('I am your rock, but I'm rolling away') as well as a duet with **Delbert McClinton**, 'Road Scholar', a pun in reference to **Kris Kristofferson** being a Rhodes scholar. Parnell's superb guitar-playing is highlighted on 'Workin' Man Blues' which he cut with **Steve Wariner** and **Diamond Rio**; he wanted to call their group, Merle Jam, but was persuaded to settle for the less witty Jed Zepplin. Parnell plays electric slide guitar on **Mary Chapin Carpenters**'s 'Shut Up And Kiss Me' and she joined him for the title track of *We All Get Lucky Sometimes.* Parnell is the only new country artist to be praised by **Kinky Friedman**; possibly he cut his teeth in the Kinkster's band. *Every Night's A Saturday Night* was a consistent album that looked set to maintain Parnell's recent popularity.

● ALBUMS: *Lee Roy Parnell* (Arista 1990)★★, *Love Without Mercy* (Arista 1992)★★★, *On The Road* (Arista 1993)★★★, *We All Get Lucky Sometimes* (Career 1995)★★★★, *Every Night's A Saturday Night* (Career 1997)★★★.

Parnes, Larry

b. Laurence Maurice Parnes, 1930, Willesden, London, England, d. 4 August 1989, London, England. Parnes was the most famous British pop manager and impresario of the 50s, and one of the greatest of all time. After briefly working in the family clothing business, he took over a bar in London's West End called La Caverne. The establishment was frequented by many theatrical agents and producers and, before long, Parnes was inveigled into investing in a play entitled *Women Of The Streets.* One night at a coffee bar he met publicist John Kennedy, who was then overseeing the affairs of singer Tommy Hicks. After seeing the boy perform at **Lionel Bart**'s suggestion Parnes was impressed and went into partnership with Kennedy. Hicks was rechristened **Tommy Steele** and became Britain's first rock 'n' roll celebrity. He later emerged as an all-round entertainer and star of several musicals. Parnes specialized in discovering young boys, who would be systematically groomed, launched on the rock 'n' roll circuit, and finally assimilated into traditional showbusiness areas. The technique was habitual. Parnes played the part of the svengali, carefully renaming his acts with some exotically powerful surname that suggested power, virility or glamour. His second discovery proved another winner. Reg Smith was quickly snapped up by the starmaker, rechristened **Marty Wilde** and soon enjoyed a string of UK hits, before 'retiring' from rock 'n' roll at the close of the 50s.

By this time, Parnes had a network of contacts, including A&R managers like Hugh Mendl, **Dick Rowe** and **Jack Baverstock**, who would always take notice of a Parnes act. The bombastic television producer **Jack Good** also realized that supporting Parnes ensured a steady flow of teenage talent. Finally, there were the songwriters like Lionel Bart, who could provide original material, although cover versions of US hits were always popular. Parnes' third great discovery of the 50s was **Billy Fury**, one of the most important figures to emerge from British rock 'n' roll. Significantly, Parnes remained with the star for a considerable time and was still handling his business affairs during the late 60s. The irrepressible **Joe Brown** was another major find for Parnes, although their association was often stormy. Brown was an exceptional guitarist and was frequently used to back other Parnes acts. For every star he unearthed, however, there were a series of lesser talents or unlucky singers who failed to find chart success. Among the famous Parnes 'stable of stars' were **Dickie Pride**, **Duffy Power**, **Johnny Gentle**, **Sally Kelly**, **Terry Dene**, **Nelson Keene** and Peter Wynne. Larry was also briefly associated with **Georgie Fame** and the **Tornados**. Beyond his management interests, Parnes was a great provider of package shows with grandiloquent titles such as 'The Big New Rock 'n' Roll Trad Show' and the 'Star Spangled Nights'. Parnes' influence effectively ended during the early to mid-60s when new managers and entrepreneurs such as **Brian Epstein** and **Andrew Oldham** took centre stage. Ironically, Parnes had two chances to sign the **Beatles** but passed up the opportunity. Like his stars, he seemed intent on abdicating his position in rock 'n' roll and increasingly moved into more conservative areas of British showbusiness and theatre. During the 60s, he was involved in such musicals as *Charlie Girl* and *Chicago*. During the 70s, he returned to management in a different sphere, administering the business affairs of ice-skater John Currie. He subsequently fell ill with meningitis and effectively retired. His public image remained contradictory and subject to caricature. As the prototype British pop svengali, he was used as the inspiration for the vapid, camp starmaker in the movie *Absolute Beginners*. Ever self-protective and litigious, his wrath descended upon the BBC, among others, when he won a substantial out-of-court settlement for an alleged libel by **Paul McCartney** on a most unlikely programme, *Desert Island Discs*.

● FURTHER READING: *Starmakers & Svengalis: The History Of British Pop Management*, Johnny Rogan.

Parr, John

b. 18 November 1954. This vocalist, guitarist, composer and producer specializes in highly melodic AOR. Though British, his success had been drawn largely from the USA, where his recordings for **Atlantic Records** have been compared to **Rick Springfield** and **Eddie Money**. Parr composed the themes for the movies *American Anthem* and *St. Elmo's Fire*, the second of which made the UK Top 10 singles chart in 1985. The follow-up, 'Naughty Naughty', achieved a paltry number 58. He also duetted with **Meat Loaf** on 'Rock 'N' Roll Mercenaries', but this failed to embellish either artist's profile, stopping just short of the Top 30. Producing two solo albums, his self-titled debut in 1985 and *Running The Endless Mile* in 1986, both fared poorly with the critics. His finest moment remains the energetic 'St. Elmo's Fire (Man In Motion)'.

● ALBUMS: *John Parr* (Atlantic 1985)★★, *Running The Endless Mile* (Atlantic 1987)★.

Parrish, Avery

b. 24 January 1917, Birmingham, Alabama, USA, d. 10 December 1959. Parrish began playing piano as a child and while attending college became a member of the 'Bama State Collegians band. In 1934 the band, under the leadership of **Erskine Hawkins**, visited New York and became professional; Parrish stayed on, recording with them his own composition, 'After Hours'. He remained with the band until 1941, continuing to play piano in Los Angeles. In 1942 he was severely injured in a fight and never played again. **John Chilton** records that his death, in New York, was in 'mysterious circumstances'. Although remembered largely for his famous composition, long a jazz standard, Parrish's own playing was of a very high order and the manner in which his career ended was clearly a tragedy for jazz.

● COMPILATIONS: *The Chronological Erskine Hawkins* (Classics 1940)★★★.

Parrot Records

The legendary Chicago disc jockey **Al Benson** founded this label in 1953, and its subsidiary imprint Blue Lake in 1954. The company became famous for its blues and doo-wop recordings. Among the company's most notable blues artists were **John Brim** ('Tough Times'), **J.B. Lenoir** ('Eisenhower Blues'), **Sunnyland Slim** ('Goin' Back To Memphis') and **Little Willie Foster** ('Falling Rain Blues'), and famed bluesman **Albert King** made his first recordings for Parrot. The blues recorded by Parrot rank as some of the best Chicago-style bar-band blues. The company's most notable vocal group recordings included those by the **Flamingos** ('Dream Of A Lifetime' and 'Ko Ko Mo'), **Five Chances** ('All I Want') and Orchids ('You Said You Loved Me' and 'Newly Wed'). Most of Benson's early group recordings featured a deep R&B sound, but by 1955 he was beginning to create genuine rock 'n' roll with the likes of the Flamingos. In 1956 Benson sold the label to a lawyer who worked for **Chess Records**, John Burton, who basically dissolved the company.

● COMPILATIONS: *Golden Era Of Doo-Wops: Parrot Records* (Relic 1993)★★★, *Golden Era Of Doo-Wops: Parrot Records, Pt. 2* (Relic 1994)★★★, *Cool Playing Blues: Chicago Style* (Relic 1989)★★, *Hand Me Down Blues: Chicago Style* (Relic 1989)★★★.

Parsons, Alan

b. 20 December 1949. A staff engineer at **EMI**'s recording studios, Parsons first attracted attention for his work on the final **Beatles**' album, *Abbey Road*. Such skills were then employed on several of **Wings**' early releases, but the artist's reputation was established in the wake of his contributions to **Pink Floyd**'s multi-million seller, *Dark Side Of The Moon*, and his productions for **Pilot**, **Cockney Rebel** and **Al Stewart**. Inspired by the 'concept' approach beloved by the latter act, Parsons forged a partnership with songwriter Eric Woolfson and created the Alan Parsons Project. The duo's debut *Tales Of Mystery And Imagination*, in which they adapted the work of Edgar Allen Poe, set the pattern for future releases whereby successive creations examined specific themes, including science fiction (*I Robot*) and mysticism (*Pyramid*). By calling on a circle of talented sessionmen and guest performers, including **Arthur Brown**, **Gary Brooker**, Graham Dye (ex-**Scarlet Party**) and **Colin Blunstone**, Parsons and Woolfson created a crafted, if rather sterile, body of work. However, despite enjoying a US Top 3 single in 1982 with 'Eye In The Sky', the Project's subsequent recordings have failed to repeat the commercial success of those early releases. He became the head of EMI studio interests in June 1997.

● ALBUMS: *Tales Of Mystery And Imagination* (Charisma 1975)★★★, *I Robot* (Arista 1977)★★★, *Pyramid* (Arista 1978)★★, *Eve* (Arista 1979)★★★, *The Turn Of A Friendly Card* (Arista 1980)★★★, *Eye In The Sky* (Arista 1982)★★★, *Ammonia Avenue* (Arista 1984)★★★, *Vulture Culture* (Arista 1985)★★, *Stereotomy* (Arista 1985)★★, *Gaudi* (Arista 1987)★★, *Try Anything Once* (Arista 1993)★★, *On Air* (Tot 1997)★★.

● COMPILATIONS: *The Best Of The Alan Parsons Project* (Arista 1983)★★★, *Limelight - The Best Of The Alan Parsons*

Project Volume 2 (Arista 1988)★★, *Instrumental Works* (Arista 1988)★★★, *The Definitive Collection* (Arista 1997)★★★.

Parsons, Bill

b. 8 September 1934, Crossville, Tennessee, USA. Parsons was a friend of country singer **Bobby Bare**. Prior to entering the US Army, Bare agreed to help Parsons, who was just leaving the service, make a record. Due to a mix-up at Fraternity Records, for which Bare recorded, the 1959 single titled 'The All American Boy', co-written by Parsons and Bare (using the name Orville Lunsford), was credited to Parsons, although it was Bare singing on the record. It rose to number 2 in the US pop charts as the real Bill Parsons stood on the sidelines watching. As Bare had not yet gained any attention within country music, the deception was continued for one other single, which did not chart. Bare then reverted to his true name and, beginning in 1962, launched a very successful country career. As for the real Bill Parsons, he retired from the music business after recording two unsuccessful singles for Starday Records in 1960.

Parsons, Gene

b. Eugene Victor Parsons, 4 September 1944, Los Angeles, California, USA. Parsons began his musical career playing in the **Castaways** and subsequently formed a duo with Gib Guilbeau. This was followed by the formation of country group Nashville West, in which Parsons played alongside the celebrated guitarist **Clarence White**. When the latter was inducted into the **Byrds** in 1968, Parsons was soon enrolled as their drummer. He remained with them until 1972, appearing on the albums *Dr Byrds & Mr Hyde*, *The Ballad Of Easy Rider*, *(Untitled)*, *Byrdmaniax* and *Farther Along*. Parson's drumming skills were notable on the extended arrangement of 'Eight Miles High' that the Byrds included in their live sets and on the entire side of *(Untitled)*. Parsons was also a guitarist, banjoist and talented songwriter. Arguably his finest moment as a composer occurred on the excellent 'Gunga Din' from *The Ballad Of Easy Rider*. His other compositions included 'Yesterday's Train' and, in conjunction with Clarence White, the instrumentals 'Green Apple Quick Step' and 'Bristol Steam Convention Blues'. Parsons and White were also responsible for inventing the 'String Bender', an instrument that duplicated the sound of a steel guitar. Following his dismissal from the Byrds, Parsons signed to **Warner Brothers** and released the impressive *Kindling*. Parsons subsequently joined a latter-day version of the **Flying Burrito Brothers** for two minor albums, *Flying Again* and *Airborne*. His second solo album, *Melodies*, included a moving tribute to his former partner, the late Clarence White. He also appeared in various offshoot-Byrds reunion concerts, notably with Michael Clarke, before continuing his recording career with *Birds Of A Feather*, recorded with his wife Meridian Green.

● ALBUMS: *Kindling* (Warners 1973)★★★★, *Melodies* (Sierra 1979)★★, as Parsons Green *Birds Of A Feather* (Sierra 1987)★★★.

● COMPILATIONS: *The Kindling Collection* (Sierra 1995)★★★.

● FURTHER READING: *Timeless Flight: The Definitive Biography Of The Byrds*, Johnny Rogan.

Parsons, Gordon

b. 24 December 1926, Paddington suburb, Sydney, New South Wales, Australia, d. 17 August 1990. At the age of three the family relocated into the bush to Cooks Creek, where he grew up listening to the radio to break the monotony of the lonely area. He owned his first guitar at the age of 11 and, initially influenced by recordings he heard of **Jimmie Rodgers**, he was soon known around the area, especially at local dances, for his singing, yodelling and guitar playing. School held little attraction and he left home at 14, when he was offered a job cutting sleepers for the railroad. His father's words to the employer's invitation are reputed to have been: 'You might as well take the mongrel - he's no use here' (he in fact became a skilled axeman, later winning several awards for his abilities). Gaining further influence from recordings of **Wilf Carter** and fellow Australians **Tex Morton** and **Buddy Williams**, he established a reputation as an entertainer. An appearance on a talent show led to him recording six sides for Regal-Zonophone in May 1946. These included 'Where The Bellinger River Flows' and 'The Passing of Cobber Jack'. He toured with Goldwyn Bros Circus, where he met and married Zelda Ashton of the Ashton Circus family (they eventually parted but their daughter, Gail, was born in 1949). He began to tour with various artists, including **Slim Dusty** and Tex Morton, but he was unable to maintain regular work for long periods. He loved the quiet life, and later saying, 'I never could handle anything long and drawn out', he disappeared from the music scene into the bush to write more songs - sometimes he worked on farms and on others he just 'went fishing'. During the 50s, he made further recordings but he was never a prolific recording artist, in fact, his total recorded output seemingly only amounted to 21 singles and seven albums. Undoubtedly, the best-known song associated with him is 'The Pub With No Beer', which in 1957, became an international hit for his great friend Slim Dusty. There has been some contention over the years regarding the actual authorship of the song. Parsons had once been given some lines of verse and from them, he had written the song. It was later found that a poem by Dan Sheahan called 'A Pub Without Beer', which contained many similarities in the wording, had been printed in a 1944 newspaper. Dusty, who later became Sheahan's friend and recorded several of his songs, has always maintained that Parsons had believed the lines that he had been given were from some anonymous work. Noted Australian writer Eric Watson summed up the controversy by saying that, in his opinion, Sheahan's was the better poem, while Parsons' was the better song. In any event, those who knew of Parsons' fondness for beer later jokingly said that he not only wrote the song, he actually caused it. The song is in fact credited with being Australia's only gold 78 although, surprisingly, it is not actually listed as a million-seller in Murrells' *The Book Of Golden Discs.* During the 60s, he made further recordings, including his own version of 'The Pub' but his reluctance to maintain routine appearances disappointed his fans. He gradually withdrew from performing except for the occasional show and at one time worked as a warden of a wildlife sanctuary. He married for the third time in 1978 and relocated to Sydney, although he kept a caravan at a fishing place near Gosford, which offered him immediate escape from the humdrum of city life. In the 80s, he released three albums on the Selection label. Over the years, he has won several major awards for his contributions to Australian country music, including having his effigy in the wax museum at Tamworth. In 1982, he received the ultimate honour when he became only the seventh artist to be elected to the Country Music Roll Of Renown (Australia's equivalent to Nashville's Country Music Hall Of Fame). His songs have ranged from the comedy of 'The Pub', to the descriptive ballad 'Ellenborough Falls' and the sadness of 'The Passing Of Cobber Jack'. Known affectionately as the Old GP or just plain Ned, he earned a reputation as a pioneer of Australian country music. Many would say that as a fine singer-songwriter and yodeller, he could have become as well known as any of his contemporaries, had he so wished. When asked why he did not make records he usually replied, 'I dunno, Mate. I'd just as soon poke around the bush and split a few posts' or 'I'd rather be fishing than anything else'.

● ALBUMS: *Rhythm Of The Range* (EMI 70s)★★★, *Gordon Parsons* (Hadley 1976)★★★, *The Old G.P.* (Selection 1980)★★★, *Just Passin' Through* (Selection 80s)★★★, *Throw In A Line* (Selection 80s)★★★.

Parsons, Gram

b. Cecil Ingram Connor, 5 November 1946, Winter Haven, Florida, USA, d. 19 September 1973, Joshua Tree, California, USA. Parsons' brief but influential career began in high school as a member of the Pacers. This rock 'n' roll act later gave way to the Legends which, at various points, featured country singer **Jim Stafford** as well as Kent Lavoie, later known as **Lobo**. By 1963 Parsons had joined the Shilos, a popular campus attraction modelled on clean-cut folk attraction the **Journeymen**. The quartet - Parsons, George Wrigley, Paul Surratt and Joe Kelly - later moved to New York's Greenwich Village, but Parsons left the line-up in 1965 upon enrolling at Harvard College. His studies ended almost immediately and, inspired by the concurrent folk rock boom, founded the **International Submarine Band** with John Nuese (guitar), Ian Dunlop (bass) and Mickey Gauvin (drums). Two excellent singles followed, but having relocated to Los Angeles, Parsons' vision of a contemporary country music found little favour amid the prevalent psychedelic trend. The group was nonetheless signed by producer **Lee Hazelwood**, but with Dunlop and Gauvin now absent from the line-up, Bob Buchanan (guitar) and Jon Corneal (drums) joined Parsons and Nuese for *Safe At Home.* This excellent set is now rightly viewed as a landmark in the development of country rock, blending standards with several excellent Parsons originals, notably 'Luxury Liner'. However, by the time of its release (April 1968), the quartet had not only folded, but Gram had accepted an offer to join the Byrds.

His induction resulted in *Sweetheart Of The Rodeo*, on which the newcomer determined the group's musical direction. This synthesis of country and traditional styles followed the mould of *Safe At Home*, but was buoyed by the act's excellent harmony work. Although Parsons' role as vocalist was later diminished by Hazelwood's court injunction - the producer claimed it breached their early contract - his influence was undeniable, as exemplified on the stellar 'Hickory Wind'. However, within months Parsons had left the Byrds in protest over a South African tour and instead spent several months within the **Rolling Stones**' circle. The following year he formed the **Flying Burrito Brothers** with another ex-Byrd, **Chris Hillman**, 'Sneaky' Pete Kleinow (pedal steel guitar) and bassist Chris Ethridge (bass). *The Gilded Palace Of Sin* drew inspiration from southern soul and urban country music and included one of Parsons' most poignant compositions, 'Hot Burrito #1'. *Burrito Deluxe* failed to scale the same heights as internal problems undermined the unit's potential. Parsons' growing drug dependency exacerbated this estrangement and he was fired from the group in April 1970. Initial solo recordings with producer **Terry Melcher** were inconclusive, but in 1972 Parsons was introduced to singer **Emmylou Harris** and together they completed *G.P.* with the assistance of **Elvis Presley**'s regular back-up band. An attendant tour leading the Fallen Angels - Jock Bartley (guitar), Neil Flanz (pedal steel), Kyle Tullis (bass) and N.D. Smart II (drums) - followed, but Parsons' appetite for self-destruction remained intact. Parsons lived the life of a true 'honky tonk hero' with all the excesses of **Hank Williams**, even down to his immaculate, embroidered, Nudie tailored suits. Sessions for a second album blended established favourites with original songs, many of which had been written years beforehand. Despite its piecemeal content, the resultant set, *Grievous Angel*, was a triumph, in which plaintive duets ('Love Hurts', 'Hearts On Fire') underscored the quality of the Parsons/Harris partnership, while 'Brass Buttons' and 'In My Hour Of Darkness' revealed a gift for touching lyricism. Parsons' death in 1973 as a result of 'drug toxicity' emphasized its air of poignancy, and the mysterious theft of his body after the funeral, whereupon his road manager, Philip Kaufman, cremated the body in the desert, carrying out Gram's wishes, added to the singer's legend. Although his records were not a commercial success during his lifetime, Parsons' influence on a generation of performers, from the **Eagles** to **Elvis Costello**, is a fitting testament to his talent. Emmylou Harris adopted his mantle with a series of superior country rock releases, while an excellent concept album, *Ballad Of Sally Rose* (1985), undoubtedly drew on her brief relationship with this star-struck singer. Parsons' catalogue is painfully small compared with his enormous importance in contemporary country rock, and his work is destined to stand alongside that of his hero **Hank Williams.**

● ALBUMS: *G.P.* (Reprise 1972)★★★★, *Grievous Angel* (Reprise 1973)★★★★, *Sleepless Nights* (A&M 1976)★★★, *Gram Parsons And The Fallen Angels - Live 1973* (Sierra 1981)★★, *Cosmic American Music* 1972 demos (Sundown 1995)★★★.

● COMPILATIONS: *Gram Parsons* (Warners 1982)★★★, *The Early Years 1963-1965* (Sierra 1984)★★★, *Warm Evenings, Pale Mornings, Bottled Blues* (Raven 1992)★★★.

● FURTHER READING: *Gram Parsons: A Music Biography*, Sid Griffin (ed.). *Hickory Wind: The Life And Times Of Gram Parsons*, Ben Fong-Torres.

Pärt, Arvo

b. Tallinn, Estonia. A renowned but reclusive *avant garde* composer, Arvo Pärt initially followed his native '12-tone' tradition before expanding his musical vocabulary to encompass jazz and ambient as well as classical music. A good example is his early composition 'Für Alina', which utilised a single piano chord as an experiment in stark minimalism. A former radio engineer and film composer, his work found a champion in Manfred Eicher, founder and director of **ECM Records**, who has subsequently released a number of Pärt's albums. The first of these, *Tabula Rosa*, drew comparisons to **John Cage**, not least in its use of the 'prepared' piano. Other records have pursued specific themes. *Passio* (1988) is noteworthy in this respect, being a setting for episodes drawn from the New Testament. As a committed member of the Russian Orthodox Church, Pärt set out his intention with such music - to imitate the church's Easter services where a long, melancholic atmosphere is produced before the eventual salvation/epiphany. Cryptic and enchanting, despite the monotony of many of his passages, Pärt's music provided a vital bridge between classical music and what has been termed 'mystic minimalism', typified by the growth of Gregorian chants and medieval structures in the 90s.

● ALBUMS: *Tabula Rasa* (ECM 1984)★★★★, *Arbos* (ECM 1987)★★★, *Passio* (ECM 1988)★★★★, *Symphonies 1-3, Pro Et Contra* (BIS 1989)★★★, *Miserere* (ECM 1991)★★★, *Trivium* (ECM 1992),★★★ *Collage* (Chandos 1993)★★★, *Te Deum* (ECM 1993)★★, *Arvo Pärt* (EMI 1994)★★★, *Fratres* (EMI 1995)★★★, *Litany* (ECM 1996)★★★, *Kanon Pokajanen* (ECM 1998)★★★.

Partch, Harry

b. 24 June 1901, Oakland, California, USA, d. 3 September 1974, San Diego, California, USA. This composer's work was called 'the most original and powerful contribution to dramatic music on this continent'. He began composing when he was 14, and 15 years later burnt all that he had written, rejecting the conventional, 'restricting', 12-note scale, for his 43 tones to the octave scale. He was a hobo for several years during the Depression, and from 1930-47 played on just one instrument, his 'adapted viola', which he used to accompany himself singing Biblical passages, and the hitch-hikers inscriptions he included in his hobo epic *The Wayward* (1943). These consisted of *Barstow*, *The Letter*, *San Francisco* and *US Highball*, made up from names of railroad towns, newsboy cries and other effects, which he recited and sung, accompanied by guitar riffs. Later, he designed and built around 30 of his own instruments, such as the Zymo-Xyl, the Gourd Tree, the Spoils of War, the Mazda Marimba, Cloud-Chamber Bowls and the Cone Gong. These were made of materials such as hubcaps, kettle tops, liquor bottles, artillery shell casings, and two nose cone casings salvaged from a Douglas bomber aircraft. Although his admirers included jazz musicians **Gerry Mulligan**, **Chet Baker**, **Bob Brookmeyer** and **Gil Evans**, performances of Partch's works such as *The Bewitched* (1957), 'an enormous ritualistic music drama', were limited by the need to have specially trained musicians rehearsing for at least six months. Some of his compositions were distributed privately on his Gate 5 Records series, and Madeline Tourtelot made five films which featured his music. However, it was not until the last 10 years of his life that his work was made commercially available. In 1973 a filmed portrait entitled *The Dreamer That Remains* was released. A year later he died at his home in California. His recorded albums include; *The Music Of Harry Partch*, *And On The Seventh Day Petals Fell In Petaluma*, *The World Of Harry Partch* and *Delusion Of The Fury*.

● FURTHER READING: *The Genesis Of A Music*, Harry Partch.

Partners In Crime

This short-lived UK 'supergroup' was put together by ex-**Status Quo** drummer John Coghlan. Enlisting the services of Noel McCalla (vocals, ex-**Moon**), Mark de Vanchque (keyboards, ex-**Wildfire**), Ray Major (guitar, ex-**Mott**) and Mac Mcaffrey (bass), they specialized in Americanized melodic rock. Debuting with *Organised Crime* in 1985, it was obvious that this set of seasoned musicians gelled together well. Produced by John Eden (Status Quo) and James Guthrie (**Pink Floyd**, **Queensrÿche**) it was a strong album in many respects, yet failed to stand out from the numerous other acts offering similar material. The band sundered soon after the album was released.

● ALBUMS: *Organised Crime* (Epic 1985)★★.

Parton, David

This singer/songwriter and producer was based in Stoke, England. Parton was the mainstay of the group Strange Fox, who were taken under the wing of **Tony**

Hatch in the early 70s. Parton discovered the group Sweet Sensation and together with Hatch wrote and produced their hits, including the 1974 UK number 1 'Sad Sweet Dreamer'. Since he had a voice similar to **Stevie Wonder**, he was the ideal choice to cover Wonder's 'Isn't She Lovely', when Stevie decided he did not want to release his version on a single. Parton's version on Pye Records shot into the UK Top 10 in 1977 but it was to be his sole hit as an singer. He continues to work in production and songwriting in Stoke.

Parton, Dolly

b. 19 January 1946, Locust Ridge, Tennessee, USA. Dolly Rebecca Parton's poor farming parents paid the doctor in cornmeal for attending the birth of the fourth of their 12 offspring. After her appearances as a singing guitarist on local radio as a child, including the *Grand Ole Opry* in Nashville, Parton left school in 1964. Her recorded output had included a raucous rockabilly song called 'Puppy Love' for a small label as early as 1958, but a signing to Monument in 1966 - the time of her marriage to the reclusive Carl Dean - yielded a C&W hit with 'Dumb Blonde', as well as enlistment in the prestigious *Porter Wagoner Show* as its stetsoned leader's voluptuous female foil in duets and comedy sketches. While this post adulterated her more serious artistic worth, she notched up further country smashes, among them 'Joshua', the autobiographical 'Coat Of Many Colours' and, with Wagoner, 'Last Thing On My Mind' (the **Tom Paxton** folk standard), 'Better Move It On Home' and 1974's 'Please Don't Stop Loving Me'. On the crest of another solo hit with 'Jolene' on **RCA** that same year, she resigned from the show to strike out on her own - though she continued to record periodically with Wagoner. Encompassing a generous portion of her own compositions, her post-1974 repertoire was less overtly country, even later embracing a lucrative stab at disco in 1979's 'Baby I'm Burning' and non-originals ranging from 'House Of The Rising Sun' to **Jackie Wilson**'s 'Higher And Higher'. 'Jolene' became a 'sleeper' UK Top 10 entry in 1976 and she continued her run in the US country chart with singles such as 'Bargain Store' (banned from some radio stations for 'suggestive' lyrics), 'All I Can Do' and 'Light Of A Clear Blue Morning' (1977). That same year, 'Here You Come Again' crossed into the US pop Hot 100, and her siblings basked in reflected glory - particularly Randy, who played bass in her backing band before landing an RCA contract himself, and **Stella Parton**, who had already harried the country list with 1975's 'Ode To Olivia' and 'I Want To Hold You With My Dreams Tonight'. Their famous sister next ventured into film acting, starring with Lily Tomlin and Jane Fonda in 1981's *9 To 5* (for which she provided the title theme), and with Burt Reynolds in the musical *Best Little Whorehouse In Texas*. Less impressive were *Rhinestone* and 1990's *Steel Magnolias*. She also hosted a 1987 television variety series which lost a ratings war. Nevertheless, her success as a recording artist, songwriter and big-breasted 'personality' remained unstoppable. As well as ploughing back royalties for 70s cover versions of Parton numbers by **Emmylou Harris**, **Linda Ronstadt** and **Maria Muldaur** into her Dollywood entertainment complex, she teamed up with **Kenny Rogers** in 1983 to reach the number 1 position in the USA and Top 10 in the UK with a **Bee Gees** composition, 'Islands In The Stream'. With Rogers too, she managed another US country number 1 two years later with 'Real Love'. Although other 80s singles such as 'I Will Always Love You' and 'Tennessee Homesick Blues' were not major chart hits, they became as well-known as many that did. *Trio* with Ronstadt and Harris won a Grammy for best country album in 1987. Her **CBS** debut, *Rainbow*, represented her deepest plunge into mainstream pop - though 1989's *White Limozeen* (produced by **Ricky Skaggs**) retained the loyalty of her multinational grassroots following. Her celebration of international womanhood, 'Eagle When She Flies', confirmed her return to the country market in 1991. In 1992, **Whitney Houston** had the biggest-selling single of the year in the UK with Parton's composition 'I Will Always Love You', which she sang in the film *The Bodyguard*. Her excellent 1995 album reprised the latter song as a duet with **Vince Gill**. *Treasures* paid tribute to singer-songwriters of the 60s and 70s, including songs by **Cat Stevens** and **Neil Young** alongside the expected country material.

● ALBUMS: *Hello, I'm Dolly* (Monument 1967)★★, with Porter Wagoner *Just Between You And Me* (RCA Victor 1968)★★★, with George Jones *Dolly Parton And George Jones* (Starday 1968)★★, *Just Because I'm A Woman* (RCA 1968)★★★, with Wagoner *Just The Two Of Us* (RCA Victor 1968)★★★, with Wagoner *Always, Always* (RCA Victor 1969)★★★, *My Blue Ridge Mountain Boy* (RCA 1969)★★★, with Wagoner *Porter Wayne And Dolly Rebecca* (RCA Victor 1970)★★★, *A Real Live Dolly* (RCA 1970)★★★, with Wagoner *Once More* (RCA Victor 1970)★★★, with Wagoner *Two Of A Kind* (RCA Victor 1971)★★★, *Coat Of Many Colours* (RCA 1971)★★★★, with Wagoner *The Right Combination* (RCA Victor 1972)★★★, with Wagoner *Together Always* (RCA Victor 1972)★★★, with Wagoner *Love And Music* (RCA Victor 1973)★★★, with Wagoner *We Found It* (RCA Victor 1973)★★★, *My Tennessee Mountain Home* (RCA 1973)★★★★, with Wagoner *Porter 'N' Dolly* (RCA 1974)★★★, *Love Is Like A Butterfly* (RCA 1974)★★★★, *Jolene* (RCA 1974)★★★★, with Wagoner *Say Forever You'll Be Mine* (RCA 1975)★★★, *The Bargain Store* (RCA 1975)★★★★, *Dolly* (RCA 1976)★★★, *All I Can Do* (RCA 1976)★★★, *New Harvest ... First Gathering* (RCA 1977)★★★★, *Here You Come Again* (RCA 1977)★★, *Heartbreaker* (RCA 1978)★★, *Dolly Parton And Friends At Goldband* (1979)★★, *Great Balls Of Fire* (RCA 1979)★★, with Wagoner *Porter Wagoner & Dolly Parton* (RCA 1980)★★★★, *Dolly Dolly Dolly* (RCA 1980)★★, *9 To 5 And Odd Jobs* (RCA 1980)★★★, *Heartbreak Express* (RCA 1982)★★, *The Best Little Whorehouse In Texas* film soundtrack (MCA 1982)★★, with Kris Kristofferson, Brenda Lee, Willie Nelson *The*

Winning Hand (Monument 1983)★★★, *Burlap And Satin* (RCA 1983)★★, *The Great Pretender* (RCA 1984)★★, *Rhinestone* film soundtrack (RCA 1984)★★, with Kenny Rogers *Once Upon A Christmas* (RCA 1984)★★★, *Real Love* (RCA 1985)★★★, with Linda Ronstadt, Emmylou Harris *Trio* (Warners 1987)★★★, *Rainbow* (Columbia 1987)★★, *White Limozeen* (Columbia 1989)★★★, *Eagle When She Flies* (Columbia 1991)★★★, *Straight Talk* film soundtrack (Hollywood 1992,)★★, *Slow Dancing With The Moon* (Columbia 1993)★★★, with Wagoner *Sweet Harmony* (1993)★★, with Tammy Wynette, Loretta Lynn *Honky Tonk Angels* (Columbia 1993)★★★★, *Heartsongs - Live From Home* (Columbia 1994)★★★, *Something Special* (Columbia 1995)★★★, *Treasures* (Rising Tide 1996)★★★.

● COMPILATIONS: with Wagoner *The Best Of Porter Wagoner And Dolly Parton* (RCA Victor 1971)★★★★, *The Best Of Dolly Parton* (RCA 1973)★★★★, *The Best Of Dolly Parton Volume 2* (RCA 1975)★★★★, with Wagoner *Hits Of Dolly Parton And Porter Wagoner* (RCA 1977)★★★★, *The Dolly Parton Collection* (Pickwick 1979)★★★, *The Very Best Of Dolly Parton* (RCA 1981)★★★★, *The Dolly Parton Collection* (Monument 1982)★★★, *Greatest Hits* (RCA 1982)★★, *Collector's Series* (RCA 1985)★★★, *The World Of Dolly Parton, Volume 1* (Monument 1988)★★★, *The World Of Dolly Parton, Volume 2* (Monument 1988)★★★, *Greatest Hits Volume 2* (RCA 1989)★★, *Anthology* (Connoisseur 1991)★★★, *The RCA Years 1967-1986* 2-CD set (RCA 1993)★★★★, *The Essential Dolly Parton - Volume One* (RCA 1995)★★★, *The Greatest Hits* (Telstar 1995)★★★, with Wagoner *The Essential Porter And Dolly* (RCA 1996)★★★★, *I Will Always Love You And Other Greatest Hits* (Columbia 1996)★★★, *The Essential Dolly Parton - Volume Two* (RCA 1997)★★★, *The Ultimate Dolly Parton* (BMG 1997)★★★.

● VIDEOS: *Dolly Parton In London* (RCA/Columbia 1988), with Kenny Rogers *Real Love* (RCA/Columbia 1988).

● FURTHER READING: *Dolly Parton: Country Goin' To Town*, Susan Saunders. *Dolly Parton*, Otis James. *The Official Dolly Parton Scrapbook*, Connie Berman. *Dolly*, Alanna Nash. *Dolly Parton (By Scott Keely)*, Scott Keely. *Dolly Parton*, Robert K. Krishef. *Dolly, Here I Come Again*, Leonore Fleischer. *My Story*, Dolly Parton.

Parton, Stella

b. 4 May 1949, Locust Ridge, near Sevier County, Tennessee, USA. Parton, the sixth of 12 children, made her radio debut with her sister, **Dolly Parton**, in 1955. She sang in local clubs and arrived in Nashville in 1972. She recorded, without success, for the small Royal American and Music City labels and toured with a gospel group. She returned to country music in 1975 with a defence of **Olivia Newton-John**'s awards from the Country Music Association called 'Ode To Olivia'. She spent 18 weeks in the US country charts with 'I Want To Hold You In My Dreams Tonight' for the Country Soul label before switching to **Elektra**. She then made the US country Top 20 with 'Danger Of A Stranger', 'Standard Lie Number 1' and 'Four Little Letters'. Parton is a slim blonde but the cover of her 1978 album, *Stella Parton*, was airbrushed to give her similar assets to her famous sister! On that album, 10 members of the Parton family join her on 'Down To Earth', while she is also featured on the soundtrack of her sister's film *Rhinestone*. She has also played in a stage version of the film *The Best Little Whorehouse In Texas*, taking the role Dolly originally played in the film. She returned to music after a long absence with 1996's *A Woman's Touch*.

● ALBUMS: *I Want To Hold You In My Arms Tonight* (Country Soul 1975)★★★, *Country Sweet* (Elektra 1977)★★★, *Stella Parton* (Elektra 1978)★★★, *Love Ya* (Elektra 1979)★★, *So Far...So Good* (Elektra 1982)★★★, *A Woman's Touch* (SPPI 1996)★★.

Partridge Family

David Cassidy (b. 12 April 1950, New York City, New York, USA), and his real life step-mother actress **Shirley Jones** (b. 31 March 1934, Smithton, Pennsylvania, USA), were the only members of the fictitious television family group to be heard on their records. Jones, who had starred in hit film musicals like *Oklahoma!*, *Carousel* and *The Music Man* married David's father actor Jack Cassidy in 1956. *The Partridge Family*, a humorous series about a family pop group (based loosely on the **Cowsills**) started on US television on 25 September 1970. It was an instant hit and sent their debut single 'I Think I Love You' to the top of the chart. In less than two years the fake family, whose records were produced by **Wes Farrell**, had put another six singles and albums into the US Top 40, including the Top 10 successes, 'Doesn't Somebody Want To Be Wanted' and 'I'll Meet You Halfway'. When their US popularity began to wane the series took off in the UK, giving them five UK Top 20 hits, most of which were less successful Stateside. The show made Cassidy a transatlantic teen idol and he also had a run of solo hits. By the time the television series ended in 1974 the hits for both acts had dried up.

● ALBUMS: *The Partridge Family Album* (Bell 1970)★★, *Up To Date* (Bell 1971)★★, *A Partridge Family Christmas Card* (Bell 1971)★★, *The Partridge Family Sound Magazine* (Bell 1971)★★, *The Partridge Family Shopping Bag* (Bell 1972)★★, *The Partridge Family Notebook* (Bell 1972)★★, *Crossword Puzzle* (Bell 1973)★.

● COMPILATIONS: *The Partridge Family At Home With Their Hits* (Bell 1972)★★, *Greatest Hits* (Arista 1990)★★.

Partridge, Andy

(see **XTC**; **Dukes Of Stratosphear**)

● ALBUMS: with Martin Newell *The Greatest Living Englishman* (Humbug 1993)★★★.

Partridge, Don

b. 1945, Bournemouth, Dorset, England. Self-styled 'King of the Street Singers', Partridge was discovered busking in London's Berwick Street market by former **Viscount** Don Paul, who in turn became his manager. 'Rosie', the singer's self-penned debut single, was reputedly recorded for the sum of £8, but became a surprise

UK Top 5 hit in 1968. The artist's unconventional lifestyle and penchant for straight-talking resulted in good copy, and engendered greater publicity than his novelty status might otherwise suggest. 'Blue Eyes', Partridge's follow-up single, reached number 3, yet the song is less well recalled than its ebullient predecessor. The singer later supervised *The Buskers*, a various-artists compilation, and enjoyed one further chart entry with 'Breakfast On Pluto' in 1969. After this brief flirtation with fame, Partridge returned to busking roots and continued to perform into the 90s.

● ALBUMS: *Don Partridge* (Columbia 1968)★★.

Party Party

An unconvincing farce, the chief attraction of the 1983 film *Party Party* is the soundtrack. Punk, new wave and alternative acts such as the **Rezillos**, **Clash**, **Go-Gos**, **Selecter**, **Bad Manners**, **Undertones**, **Stranglers**, **Sex Pistols**, **X-Ray Spex** and **Elvis Costello** all make appearances, as do **Chas And Dave**, **Jeff Beck** and **David Bowie**. Daniel Peacock and Tony Winsor's plot concerns Larry's (Perry Fenwick) New Year's Eve Party. Around this singular event director Winsor constructs a series of light anecdotes about teenage romance and sexual conquest, led by writer Daniel Peacock's portrayal of the hapless Toby. As their ambitions are confounded - everyone desires someone who desires someone else - Sharon (Sally Anne Law) attempts to drown herself in the bath, before a food fight breaks out in the kitchen. With the party in full swing, Larry's parents return home 'unexpectedly'. Failing to notice the party detritus in the dark as the miscreants hide in the dark, they proceed to make love on the sofa. Toby, however, wanders into the room and turns the light on following his conquest of Brenda (Kim Thomson). The 'game is up', but Larry's parents elect to join in the party spirit rather than chastise their offspring's friends. Trite even by the standards of the party movie genre, among the later notables in the cast were Caroline Quentin and soap opera singing star **Nick Berry**.

Party Posse

Afflicted with poverty at their inception, this band of Harlem, New York-rappers originally practiced in the most un-party-like space of their local graveyard. The trio of DJ Alphonse Constant and rappers Randall Barber and Tedd Lewis were undettered. In actual fact that piece of hallowed ground has achieved something approaching notoriety since, being used for a **Doug E. Fresh** video. They formed in Harlem in the late 80s, passing by unobserved until **Kool Moe Dee** visited their school. Inspired by him, they eventually won themselves a contract through his manager, who organised an audition for Moe Dee's home label, **Jive**. Moe Dee would also make an appearance on their debut album ('Just Look At Us'), which was characterised by old school positivity ('Strivin'') and locker room humour ('Steppin' In Doo Doo')

● ALBUMS: *It's Party Time* (Jive 1989)★★★.

Pasadena Roof Orchestra

Britain's most commercially successful traditional jazz-based act of the 70s was formed in the mid-60s by baker John Arthey (bass) as a larger, slicker recreation of a 20s ragtime band than that of the **Temperance Seven**. Among its mainstays were John Parry (vocals), arranger **Keith Nichols** (piano), Mac White (clarinet) and trumpeters Clive Baker, Enrico Tomasino and Mike Henry. Transient members included **Viv Stanshall** (euphonium). Despite much interest from London's music press - especially the ***Melody Maker*** - the Orchestra had no major record hits, but their albums did brisk business in foyers on the European college circuit and at the more prestigious jazz festivals.

● ALBUMS: *The Show Must Go On* (1977)★★★, *A Talking Picture* (Columbia 1978)★★★, *Night Out* (Columbia 1979)★★★, *Puttin' On The Ritz* (Spot 1983)★★★★, *Fifteen Years On* (Pasadena Roof Orchestra 1985)★★★, *Good News* (Transatlantic 1987)★★★, *On Tour* (Transatlantic 1987)★★★, *Happy Feet* (Pasadena Roof Orchestra 1988)★★★★.

● COMPILATIONS: *Anthology* (Transatlantic 1978)★★★, *Everythin' Stops For Tea* (Cambra 1984)★★★, *C'mon Along And Listen To* (Conifer 1986)★★★, *Isn't It Romantic* (Transatlantic 1987)★★★, *Collection* (Castle 1987)★★★, *Top Hat, White Tie And Tails* (Ditto 1988)★★★, *16 Greatest Hits* (Fun 1988)★★★, *Sentimental Journey* (1993)★★★.

Pasadenas

UK soul band formed in 1987 by three brothers - Jeff Aaron Brown(b. 12 December 1964), Michael Milliner (b. 15 February 1962), and David Milliner (b. 16 February 1962), plus Hamish Seelochan (b. 11 August 1964) and Andrew Banfield (b. 4 December 1964). They had previously been performing since 1982 in an outfit titled Finesse. Finesse danced on videos by Animal Nightlife, **Freez** and others, appearing in the film *Absolute Beginners*. The band's debut 45, 'Right On', was a paean to artists such as **Marvin Gaye**. Follow-ups, including 'Riding On A Train', 'Enchanted Lady' and 'I'm Doing Fine Now' (UK number 4 in February 1992), established them as a chart act proper. As well as the traditions of doo-wop, the band were heavily influenced by the spirit and style of the decade, despite their own acknowledgement that 'being black in the 50s was not a nice thing'.

● ALBUMS: *To Whom It May Concern* (Columbia 1988)★★★, *Elevate* (Columbia 1991)★★★, *Yours Sincerely* (Columbia 1992)★★★.

Pasquall, Don

b. Jerome Don Pasquall, 20 September 1902, Fulton, Kentucky, USA, d. 18 October 1971. Pasquall was raised in St. Louis, Missouri, where he learned to play mellophone and worked in brass bands. During military service in World War I, he switched to playing clarinet and after his return to St. Louis he played in several bands including those led by Charlie Creath and Fate Marable. In 1921 he moved to Chicago where he studied music and also played regularly with noted local bandleaders including **Doc Cook**. With Cook's band he played tenor saxophone; late in the decade he moved to New York where he played alto saxophone with **Fletcher Henderson**'s band for a short spell before returning to Chicago. In the early 30s he played in many bands, among them those led by **Freddie Keppard** and **Jabbo Smith**. He also visited Europe in 1934, then returned briefly to Henderson before settling in to the **Noble Sissle** orchestra for several years. From the mid-40s he freelanced in New York. Pasquall's extensive studies in Chicago made him a reliable and sought-after musician. In addition to his playing of several reed instruments, he also arranged for many of the bands with which he played.

● COMPILATIONS: *The Chronological Fletcher Henderson 1927* (Classics 1927)★★★.

Pass, Joe

b. Joseph Anthony Passalaqua, 13 January 1929, New Brunswick, New Jersey, USA, d. 23 May 1994, Los Angeles, California, USA. In his mid and late teens guitarist Pass worked with a number of name bands, including those led by **Tony Pastor** and **Charlie Barnet**. From the early 50s until the beginning of the following decade, Pass dwelt in self-imposed obscurity playing when and where he could in order to sustain a drug habit for which he also served time. The 60s saw his rehabilitation and revealed an astonishing talent. Following his internment at the Synanon Foundation in Santa Monica, a self-help regime which allowed him to break his habit, Pass was returned to the outside world as a reformed character, and a media-worthy example of the powers of Synanon healing (since largely discredited). The new profile brought engagements with artists as diverse as **Julie London** and **Richard 'Groove' Holmes**. Through the patronage of **Norman Granz** of Pablo he moved on to work with jazz's biggest names, including duos with leading artists such as **Oscar Peterson** (winning a Grammy for his album with the latter and bassist **Niels-Henning Ørsted Pedersen**), **Jimmy Rowles** and **Zoot Sims**, or in small groups including **Count Basie**'s reformed Kansas City Six. He proved especially gifted as accompanist to singers, particularly **Ella Fitzgerald.** It was as a solo performer, however, that he most ably displayed his mastery of guitar, but despite the virtuoso standard of his playing his work never degenerated into a mere display of technical accomplishment. His phenomenal technique, coupled as it was with an intense jazz feel, made him welcome in almost any setting.

● ALBUMS: *The Complete 'Catch Me' Sessions* (1963)★★★, *Joe Pass-John Pisano Quartet* (1963)★★★, *Joy Spring* (1964)★★★, *For Django* (1964)★★★★, *The Living Legends* one side only (1969)★★, *Intercontinental* (1970)★★★, *Virtuoso* (Pablo 1973)★★★★, with Ella Fitzgerald *Take Love Easy* (Pablo 1974)★★★, *Portraits Of Duke Ellington* (1974)★★★, *Joe Pass At The Montreux Jazz Festival* (1975)★★★, with Fitzgerald *Fitzgerald And Pass . . . Again* (Pablo 1976)★★★, with Oscar Peterson *Porgy And Bess* (1976)★★★★, *Virtuoso No 2* (Pablo 1976)★★★, *Guitar Player* (1976)★★★, *Quadrant* (1977)★★★, *Virtuoso No 3* (Original Jazz Classics 1977)★★★, *Live At Montreux '77* (Original Jazz Classics 1977)★★★, *Guitar Interludes* (1977), *Tudo Bem!* (Original Jazz Classics 1978)★★★, *Chops* (Original Jazz Classics 1978)★★★★, *I Remember Charlie Parker* (Original Jazz Classics 1979)★★, *Northsea Nights* (1979)★★★, with Fitzgerald *Digital III At Montreux* (Pablo 1980)★★★, *Quadrant Toasts Duke Ellington - All Too Soon* (1980)★★★, with Jimmy Rowles *Checkmate* (1981)★★★, *Ira, George And Joe/Joe Pass Loves Gershwin* (1981)★★★, with Zoot Sims *Blues For Two* (1982)★★★, *Eximious* (1982)★★★, with Fitzgerald *Speak Love* (Pablo 1983)★★★, *Live At Long Beach City College* (1984)★★, *We'll Be Together Again* (1985)★★★, *Whitestone* (Pablo 1985)★★★, *University Of Akron Concert* (Pablo 1985)★★, *Blues For Fred* (Pablo 1988)★★★, *One For My Baby* (Pablo 1988)★★★★, *Summer Nights* (Pablo 1990)★★★, *Appassionato* (Pablo 1990)★★★, *Vituoso Live!* (Pablo 1991)★★★, *My Song* (Telarc 1993)★★★, with Roy Clark *Play Hank Williams* 1994 recording (Ranwood 1996)★★★, *In Hamburg* 1992 recording (ACT 1997)★★★.

Passion

Stephen Sondheim's third collaboration (following ***Sunday In The Park With George*** and ***Into The Woods***) with librettist and director James Lapine opened at the Plymouth Theatre in New York on 9 May 1994. Set in the late 19th century, and based on Ettore Scola's 1981 film *Passione d'Amore*, which was adapted from the 1869 novel *Fosca* by Igino Tarchetti, *Passion* opens with a 10-minute sequence in which Giorgio (Jere Shea), a handsome young army officer, and Clara (Marin Mazzie) are making rapturous love, naked on a bed. What follows is a complex and absorbing piece in which Giorgio, after being posted to a far outpost, finds himself the object of the obsessive desire of the unattractive Fosca (Donna Murphy), who is dying. Before the curtain falls, Fosca has changed Giorgio's whole conception as to what real love should be, even inveigling him into writing the kind of love letter she believes he should send to her. Sondheim's score, which critics noted contained some of his most 'direct' love songs, consisted of 'Happiness', 'First Letter', 'Second Letter', 'Third Letter', 'Fourth Letter', 'I Read', 'Transition', 'Garden Sequence', 'Trio', 'I Wish I Could Forget You', 'Soldiers' Gossip', 'Flashback', 'Sunrise Letter', 'Is This What You Call Love?', 'Forty Days', 'Loving You', 'Farewell Letter', 'No One Has Ever Loved You' and Finalé. As usual, Jonathan Tunick's arrangements were singled out for special praise, as were Jane Greenwood's sumptuous costume designs. *Passion* won Tony Awards for best musical, book, score, leading actress (Donna Murphy), and a Grammy for Best Musical Show album in 1995, but despite being hailed by *Variety* as 'the most emotionally engaging new musical Broadway has had in years', the show closed on January 1995 after 280 performances.

Passions (UK)

This English post-punk group, with definite pop leanings, was formed in June 1978 and comprised Barbara Gogan (b. Dublin, Eire; vocals, guitar), Mitch Barker (vocals), Clive Timperley (guitar, vocals), Claire Bidwell (bass, vocals) and Richard Williams (drums). All save Timperley had featured in Rivers Of Passion, while all except Bidwell had spent time in the various incarnations of the Derelicts between 1974 and 1976. During this time Timperley also played with Joe Strummer's **101ers**. Gogan left her Dublin home at the age of 18 and settled in France within a Marxist commune. She came to London in 1972 and moved into a 'squat' near Ladbroke Grove, where she became involved with the Derelicts, a loose collection of like-minded left wingers. Evolving into the Passions they released their first single, 'Needles And Pins', on the tiny Soho label, also home of the Nips and the **Inmates**. They lost Barker in 1979 when a broken leg halted his musical activities. Continuing as a four-piece they signed to Fiction Records for their debut album and one single, 'Hunted'. Bidwell left in July 1980 to form Schwarze Kapelle and then joined the **Wall**. David Agar, once a member of the fledgling **Spandau Ballet**, replaced her. Three days later they were dropped by Fiction but fell immediately on their feet with a contract for **Polydor Records**. They finally found success in 1981 with their second single for the label, 'I'm In Love With A German Film Star'. It would be their only hit, despite the eloquence and strength of later material. Timperley left to run a health shop in December 1981, while the recruitment of Kevin Armstrong (ex-Local Heroes SW9) on guitar and Jeff Smith (ex-**Lene Lovich** band) on keyboards failed to put the brakes on their commercial slide. Armstrong himself left in August 1982 to be replaced by Steve Wright.

● ALBUMS: *Michael And Miranda* (Fiction 1980)★★, *Thirty Thousand Feet Over China* (Polydor 1981)★★★, *Sanctuary* (Polydor 1982)★★.

Passions (USA)

This rock 'n' roll vocal group from Brooklyn, New York, USA, comprised lead Jimmy Gallagher, second tenor Albie Galione, first tenor Tony Armato and baritone Vinny Acierno. The Passions were one of the first Italian-American vocal ensembles to make their presence felt on the rock 'n' roll scene, and typically of such groups, their sound was smooth and sincere. The Passions were formed in 1958, and after signing with the local Audicon label in 1959 immediately found success with 'Just To Be With You' (USA number 69 pop) in 1959. It would be the group's only national hit, but in the New York metropolitan area the Passions were seen as local stars, and, therefore, their impact was far greater. Their double-sided follow-up in 1960, 'I Only Want You'/'This Is My Love', is still cherished by doo-wop fans. At this time Vinny Acierno was replaced by Lou Rotondo. The Passions' next single was a smooth version of the **Cadillacs**' classic ballad 'Gloria' (1960), which, although only achieving local success, became an enduring legacy for the group and something of a doo-wop standard. The group was unable to sustain success with the singles it recorded in the next two years, and in 1964 the Passions disbanded.

● COMPILATIONS: with the Mystics *The Mystics And The Passions* (1979)★★★, *Just To Be With You* (Clifton 1990)★★★, *Legendary Hits* (Crystal Ball 1991)★★★, *Just To Be With You* (Relic 1992)★★★.

Pastels (UK)

Formed in Glasgow, Scotland, in 1982, the Pastels were one of the prime movers in the 80s 'shambling'/'anorak' independent scene that influenced later luminaries such as the **Flatmates** and **Talulah Gosh**. Group leader Stephen Pastel (b. Stephen McRobbie, Scotland; guitar, vocals) has since gone to great lengths to distance the Pastels from their past idolaters. Today they serve as a major influence on emerging Scottish bands such as **Teenage Fanclub** (whose Norman Blake is a fan club member and later played in the Pastels) and **Captain America/Eugenius**. However, their history has been characterized by the kind of lethargy that has doomed them to mere cultism: 'I just find careerism and naked ambition really ugly'. The Pastels themselves were motivated by a conglomeration of the **Monkees** and the **Ramones**. The early line-up also comprised Brian Superstar (b. Brian Taylor; guitar) and Chris Gordon (drums), but the latter's early departure signalled a recurring instability in the group's rhythm section. Their first release on the **Television Personalities**' Whaam! label, the *Songs For Children* EP, was the beginning of an unsettled relationship with a variety of labels including Glass, **Rough Trade**, and **Creation Records**. Appearances on various compilations, not least a prestigious slot on the seminal *C86* collection ('Breaking Lines') from the ***New Musical Express*** increased their standing in the independent market, while their music combined ambitious vision with naïve ability. A settled line-up; McRobbie, Superstar, Aggi Wright (vocals), Martin Hayward (bass) and Bernice Swanson (drums) - completed two albums, *Up For A Bit With The Pastels* and *Sittin' Pretty*, wherein the group matured from the charming innocence of early releases to embrace a myriad of contrasting styles held together by McRobbie's committed vision. Material ranged from the buoyant 'Nothing To Be Done' to the lengthy 'Baby Honey' and 'Ditch The Fool', as the Pastels expanded their musical horizons with the temporary aid of Eugene Kelly (ex-**Vaselines**), Norman Blake and David Keegan, formerly of the **Shop Assistants** and McRobbie's partner in the pivotal 53rd & 3rd Records label. By the early 90s Keegan had become a full-time member of the Pastels which, following a series of alterations, re-emerged centred around McRobbie, Wright (now on bass) and Katrina Mitchell (drums), the latter pursuing a concurrent path as a member of Melody Dog. Against the odds this trio was still in place for 1995's *Mobile Safari*, an enjoyable collection of raggamuffin odes to life in and outside of an underachieving indie band, punctuated by songs such as 'Yoga' and 'Classic Lineup'. Their 1997 release, *Illumination*, received lacklustre reviews from an increasingly disinterested music press.

- ALBUMS: *Up For A Bit With The Pastels* (Glass 1987)★★★, *Sittin' Pretty* (Chapter 22 1989)★★★, *Mobile Safari* (Domino 1995)★★★, *Illumination* (Domino 1997)★★.
- COMPILATIONS: *Suck On The Pastels* (Creation 1988)★★★, *1986-1993 Truckload Of Trouble* (Seed 1993)★★★★.

Pastels (USA)

This R&B vocal group formed at a US Air Force base in Narsarssuak, Greenland, in 1954, and comprised **Big Dee Irwin**, Richard Travis, Tony Thomas and Jimmy Willingham. Members were later transferred to Washington, DC, and the Pastels were discovered by the New York-based Hull Records in 1957. They were signed to the company's subsidiary label, Mascot, but after their first hit, 'Been So Long', all their records were leased to the **Chess** (**Records**) brothers' Argo label in Chicago. 'Been So Long', an R&B number 5 and pop Top 30 hit, was an utterly sublime doo-wop with haunting chorusing, and for decades later was a staple on oldies radio shows. By 1958 all the Pastels had left the service, and the group was ready to exploit the success of their hit with follow-ups; however, they instead suffered a severe failure, with a lack of national chart success in 1958 for the sublime 'So Far Away', their third and final release. The following year the Pastels disbanded but Dee Irwin continued in the music business. In 1964 he enjoyed a Top 40 national pop hit with 'Swingin' On A Star', accompanied by the uncredited **Little Eva**. He continued behind the scenes as a songwriter, composing for artists such as Ray **Charles**, **Arthur Prysock**, **Esther Phillips** and **Isaac Hayes**.

Pastor, Tony

b. 26 October 1907, Middletown, Connecticut, USA, d. 31 October 1969. As a teenager Pastor played tenor saxophone in a number of east coast-based bands, sometimes with **Artie Shaw** who was a neighbour. Pastor tried a hand at bandleading in the early 30s but with limited success. In the middle of the decade he joined Shaw's band, became one of its featured soloists and occasional singer. He appeared on a number of the band's most popular records, including 'Indian Love Call' and 'Rosalie'. After leaving Shaw he tried bandleading again, this time with considerably more success. Thanks to a series of radio broadcasts the band became well known and sufficiently popular to survive the winter of 1947 that saw so many big bands fold. Among the singers he hired were the sisters Betty and **Rosemary Clooney**. Pastor continued leading a big band until the end of the 50s. In the 60s he led a small group at casinos in Nevada, singing in a group which also featured his three sons. A tough-toned soloist, Pastor always tried to give his band a strong jazz flavour while still keeping a careful eye on commercial needs. He died in 1969.

- ALBUMS: *One Night Stand With Tony Pastor* (1949)★★★, *Tony Pastor And His Orchestra* i (1958)★★, *Tony Pastor And His Orchestra* ii (1959)★★★, *Tony Pastor And His Orchestra* iii (1960)★★★.
- COMPILATIONS: *The Indispensable Artie Shaw Vols 1/2* (1938-39 recordings)★★★, *Just For Kicks* (1940-45 recordings)★★★, *Confessin'* (1940-49 recordings)★★★, *Tony Pastor And His Orchestra* (1940-57 recordings)★★★★, *Tony Pastor With Rosemary And Betty Clooney* (1942-47 recordings)★★★, *The Film Tracks Of Tony Pastor* (1949 recordings)★★.

Pastorius, Jaco

b. John Francis Pastorius, 1 December 1951, Norristown, Pennsylvania, USA, d. 12 September 1987, Fort Lauderdale, Florida, USA. Encouraged by his father, a drummer and vocalist, to pursue a career in music, Pastorius learned to play bass, drums, guitar, piano, and saxophone while in his teens. As a result of a football injury to his arm, his ambitions were mainly orientated towards the drums, but he soon found work playing bass for visiting pop and soul acts. After backing the **Temptations** and the **Supremes**, he developed a cult following, and his reputation spread. In 1975, Bobby Colomby, drummer with **Blood, Sweat And Tears**, was impressed enough to arrange the recording of Pastorius' first album, and a year later **Pat Metheny** asked him to play bass on his own first album for **ECM Records**, additionally he worked with **Joni Mitchell**. But the most important stage in Pastorius' career came in 1976: joining **Weather Report** to record the highly influential *Heavy Weather*, his astonishing technique on the fretless bass and his flamboyant behaviour on stage consolidated the band's popularity and boosted his own image to star status. He established his own band, Word Of Mouth, in 1980, and they enjoyed three years of successful tours, while Pastorius himself recorded intermittently with some of the top musicians in jazz. However, Pastorius suffered from alcoholism and manic depression. In 1987, after increasing bouts of inactivity, he suffered fatal injuries in a brawl outside the Midnight Club in his home town of Fort Lauderdale. Pastorius was one of the most influential bass players since **Charles Mingus**, and extended the possibilities of the electric bass as a melodic instrument in a way which has affected many bassists since.

- ALBUMS: *Jaco* (DIW 1974)★★★, *Jaco Pastorius* (Epic 1975)★★★★, with Weather Report *Heavy Weather* (Columbia 1976)★★★★, *Word Of Mouth* (Warners 1980)★★, *Invitation* (1982)★★, *PDB* (DIW 1987)★★, *Honestly* (Jazzpoint 1986)★★, *Heavy N' Jazz* (Jazzpoint 1987)★★, *Jazz Street* (Timeless 1987)★★★, *Live In Italy* rec. 1986 (Jazzpoint 1991)★★★, *Holiday For Pans* rec. 1980-82 (Sound Hills 1993)★★★, *The Birthday Concert* (Warners 1995)★★★.
- FURTHER READING: *Jaco: The Extraordinary And Tragic Life Of Jaco Pastorius*, Bill Milkowski.

Pat Garrett And Billy The Kid

This 1973 feature starred James Cockburn and **Kris Kristofferson** in the respective title roles. Sam Peckinpah directed the film in customary fashion; violent, blood-splattered images pepper many of the scenes. Critical reaction was divided; Stanley Kauffman declared it showed 'what Peckinpah can do when he doesn't put his mind to it.' The presence of Kristofferson and **Rita Coolidge** helped bring the rock and movie worlds together. However, interest in the film from music fans was owing to the presence of **Bob Dylan**. His role as the monosyllabic 'Alias' was initially much larger, but his scenes were among many cut from the final print. Dylan also contributed the low-key, but atmospheric soundtrack music. His album of the same name reached the UK Top 30 and although the main theme from the film, 'Knocking On Heaven's Door' was only a minor Top 20 hit when issued as a single, the song has since become one of the artist's most popular compositions, inspiring several cover versions. Its appeal has outlasted the film it is drawn from. If *Pat Garrett And Billy The Kid* retains any fascination, it is because of Dylan's role, rather than being the product of a director responsible for the superior *The Wild Bunch* and *Straw Dogs*.

Pate, Johnny

b. 1923, Chicago Heights, Illinois, USA. Pate was one of the most important producers and arrangers in the creation of the Chicago sound in soul music during the 60s. With his highly lyrical horn arrangements Pate was able to suggest a gospel-tinged feeling with the utmost in subtlety and nuance. This deft approach probably derived from his 50s career as a bassist in his own cocktail lounge jazz combo, which worked Chicago clubs for many years. He first began performing in these clubs with Coleridge Davis and Stuff Smith in the late 40s. By the early 50s Pate had formed his own unit. In 1958, performing as the Johnny Pate Quintet, he achieved a national hit with 'Swingin' Sheppard Blues' (number 17 R&B, number 43 pop), a cover version of the hit by the Moe Koffman Quartet. By the end of the 50s the nightclubs in the black community were closing down and the call for cocktail lounge jazz was greatly diminished, so Pate began working freelance for various Chicago R&B labels as an arranger and producer. Beginning in 1962 he began writing most of the arrangements for the horn-driven **OKeh Records**' hits of **Major Lance** and **Billy Butler** produced by **Carl Davis**. A year later Pate started production and arrangement work with the **Impressions** on **ABC Records**. At ABC he served as A&R man and produced and arranged hits for another Chicago-based group, the **Marvelows**. When the Impressions moved to the **Curtom** label in 1970 so did Pate, but he only stayed until 1972.

● ALBUMS: *Johnny Pate At The Blue Note* (Stepheny 1957)★★★, *Jazz Goes Ivy League* (King 1958)★★★, *Swingin' Flute* (King 1958)★★★, *A Date With Johnny Pate* (King 1959)★★★.

Patinkin, Mandy

b. Mandel Patinkin, 30 November 1952, Chicago, Illinois, USA. An actor and singer with a 'wonderfully expressive voice', as a boy Patinkin sang in the choir at his Jewish temple, and performed in musicals such as ***Anything Goes***, ***Stop The World - I Want To Get Off*** and ***Carousel*** at the local youth centre. After attending the University of Kansas and studying drama at the Juilliard School of Music, he worked in regional theatre before spending most of the late 70s with the New York Festival Theatre. In 1980 he won a Tony Award for his portrayal of Che in the Broadway production of ***Evita***, and was nominated again, four years later, for his performance in the leading role of ***Sunday In The Park With George***. In 1985 Patinkin was one of the many stars of *Follies In Concert* which played for two nights only at the Avery Fisher Hall in New York. His version of 'Buddy's Blues', in particular, is one of the cast CD's many highlights. A year later, Patinkin featured on another fine album, a new CBS studio recording of **Richard Rodgers** and **Oscar Hammerstein II**'s classic ***South Pacific***, on which he was joined by opera singers Kiri Te Kanawa and Jose Carreras. The album went to number 5 in the UK chart, and Patinkin's sensitive version of 'Younger than Springtime' was released as a single. In 1989, his one-man show, *Mandy Patinkin In Concert: Dress Casual* played for a four week season at the Helen Hayes Theatre, in New York, and in 1990 Patinkin co-starred with Claire Moore in the world premiere of the Jason Carr/Julian Barry/Peter Hall musical *Born Again*, based on Eugene Ionesco's play *Rhinoceros*, at the Chichester Festival Theatre in England. Since making his film debut in *The Big Fix* in 1978, Patinkin has made highly effective appearances in several other movies, including *Ragtime*, ***Yentl***, *Dick Tracy* (in the role of 88 Keys, **Madonna**'s pianist), *True Colours*, *The Doctor*, and *The Music Of Chance* (1993). In 1991 he was back on Broadway, playing the hunchbacked uncle, Archibald Craven, in ***The Secret Garden***, and in January 1993 he succeeded Michael Rupert as Marvin in ***Falsettos***. In 1994 Patinkin played Sky Masterson in a BBC Radio 2 recording of ***Guys And Dolls***, and in 1995 was on international television screens, starring in the medical drama series *Chicago Hope*.

● ALBUMS: *Mandy Patinkin* (CBS 1989)★★★, *Dress Casual* (CBS 1991)★★★★, *Experiment* (Elektra Nonesuch 1994)★★★, *Oscar And Steve* (Nonesuch 1995)★★★, *Mamoloshen* (Nonesuch 1998)★★★★, and many Original Cast recordings.

Patitucci, John

b. 22 December 1959, Brooklyn, New York, USA. Patitucci is a technically gifted bassist best known for his work on both the electric and acoustic instruments for fusion keyboard legend **Chick Corea**. After playing some pop and rock in his brother's band in New York, he moved with his family to America's west coast, the home of a fearsome tradition for jazz/rock fusion virtuosi, in 1972, and was introduced to the jazz tradition by bass teacher Chris Poehler. Studying the acoustic work of **Ron Carter**, **Dave Holland**, **Charlie Haden** and **Eddie Gomez**, and the electric bass techniques of **Larry Graham**, **Marcus Miller**, **Stanley Clarke** and, particularly, bass hero **Jaco Pastorius**, he developed quickly, working with pianist Gap Mangione (brother of **Chuck Mangione**), and veteran British-borne vibesman **Victor Feldman**. It was with Feldman that Chick Corea came across him, and asked him to join the newly formed Elektric Band. Patitucci stayed with the Elektric Band throughout its life, recording five albums, and played an important part in the Akoustic Band trio. Since the late 80s he has also been working as a leader on GRP and Stretch – Corea's own subsidiary of the **GRP** label. An incredible technician on both acoustic and six-string electric basses, Patitucci has unfortunately allowed his output to be dominated by material that works primarily as a means to demonstrate his technique. His best record so far is probably *Sketchbook*, featuring drummer **Peter Erskine**, tenor saxophonist **Michael Brecker** and guitarist **John Scofield**.

● ALBUMS: with Chick Corea *The Chick Corea Elektric Band* (GRP 1986)★★★★, with Corea *Light Years* (1987)★★★, with Corea *Eye Of The Beholder* (1988)★★★, *John Patitucci* (1988)★★★, *Chick Corea Akoustic Band* (1989)★★★★, *On The Corner* (1989)★★★, *Sketchbook* (1990)★★★, with Corea *Inside Out* (1990)★★★, *Beneath The Mask* (1992)★★★, *Alive* (1992)★★, *Heart Of The Bass* (1992)★★★.

Paton, Tam

b. Prestonpans, Scotland. Paton's involvement in the music business began during the early 60s when he played piano in Scottish showband, the Crusaders. After they split he was persuaded to form a new 10-piece showband known as the Tam Paton Orchestra, which had a residency at Edinburgh's Palais de Dance. In 1967, he was approached by two young kids, Alan and Derek Longmuir, who had recently formed a group called the Saxons. By the time he auditioned them, however, they had changed their name to the **Bay City Rollers**. Paton managed the group who had an ever-shifting line-up over the next few years. It was not until 1971 that they received their big break when Paton persuaded a posse of record company talent spotters to witness their act in Edinburgh. Initially signed to **Tony Calder**'s production company, they released their work through **Dick Leahy**'s Bell Records. In the meantime, Paton retained another group, Kip, who served as a pool of replacements. Briefly, he had a managerial tie-up with **Peter Walsh** after which the Rollers swiftly became the biggest pop sensation of their day. The press predictably caricatured Paton as an aggressive hirer/firer and puppetmaster. Several people attempted to buy out Paton's interests in the Rollers but he always refused to surrender power. For Paton, the Rollers were not merely a business asset but the embodiment of all his frustrated dreams and ambitions. Sadly, the dream ended in the late 70s when the Rollers good boy image was exposed as a myth. Worse was to follow for Paton who was sentenced to three years' imprisonment at Edinburgh High Court for committing indecent acts with a number of youngsters aged between 15 and 20 years, supplying them with stupefying liquor and allowing blue movies to be shown at his home. His fall was undoubtedly the most spectacular of any manager in pop music history.

Patra

b. Dorothy Smith, 22 November 1972, Kingston, Jamaica, West Indies. A DJ, singer and hopeful actor widely touted/hyped as the female equivalent of **Shabba Ranks**, Patra (formerly Lady Patra) signed to the same management, under the aegis of Clifton 'Specialist' Dillon, in 1989. She also shares the same record company, **Epic**. Accordingly, with the new, commercial expectations placed on her shoulders, her material has moved from strict **dancehall** to include smooth love songs. Patra was brought up singing in churches in Westmoreland, where she moved from Kingston at an early age. Her ambition as a child was always evident, and she soon entered neighbourhood singing/DJing competitions in high school. Early supporters, who included Major Mackerel, encouraged her to return to Kingston and try her luck in the studios. **Gussie Clarke** was the first to 'voice' her after she had been declined by several others. Such rejections were only a short-term problem, however. Following the sessions with Clarke, she found herself in demand by Shocking Vibes, **Exterminator** and several others. Sides such as 'Holler Fe The Wok', 'Visa Hole', 'Man Me Love' and 'Worky Worky' showcased her considerable talents. On the back of this moderate success she played her first major show at the Sting '88 celebrations. By the time the contract with Epic was secured, Patra's singing voice had taken precedence over her DJ skills, as highlighted by the single 'Sweet Memories', the first product of new sessions (though it was actually released by Tachyon's Sonny Ochai). Curiously, it rose to number 1 in the Japanese reggae charts, but Epic will surely demand more concrete domestic success in return for their investment.

● ALBUMS: *Queen Of The Pack* (Epic 1993)★★★★, *Scent Of Attraction* (Epic 1995)★★.

Patrick Street

After touring the USA in 1986, the musicians, Kevin Burke, Andy Irvine and Jackie Daly, returned to Ireland and formed a permanent group, adding guitarist Arty McGlynn. From 1987-1991, they issued three albums under the name of Patrick Street, and reunited for a further release and tour in 1993. Kevin Burke (fiddle) is of English/Irish parents, although his playing is influenced by the Sligo style. Before joining Patrick Street he played an important role in the **Bothy Band**'s success, and has recorded with **Arlo Guthrie** and **Christy Moore**. He released the solo albums, *If The Cap Fits* and *Up Close*. Andy Irvine (guitar, harmonica, mandolin, bouzuki), a founder member of both **Sweeny's Men** and **Planxty**, has worked with many other leading figures in Irish, Scottish and English folk. Jackie Daly (accordion) first came to international attention when he joined **De Dannan.** Like Daly, Arty McGlynn started out on the accordion, but switched to the guitar, inspired by the late 50s rock 'n' roll greats. At the age of 15, McGlynn joined an Irish showband and spent 18 years touring Irish dance halls. Feeling stifled, he switched to traditional music, and sang solo in folk clubs. His European tours with Andy Irvine led to his participation in Patrick Street. More recently, he was an important element in the high flying **Four Men And A Dog**. A true Irish supergroup, Patrick Street's main success has been in the USA, but their four albums have also registered strongly in their home country, and in the UK folk charts. The group has proved to be equal to the sum of its parts, and has effectively mixed dance tunes with stirring songs and ballads sung by Irvine.

● ALBUMS: *Patrick Street* (1987)★★★★, *No. 2 Patrick Street* (1989)★★★, *Irish Times* (1991)★★★, *All In Good Time* (Special Delivery 1993)★★★, *Cornerboys* (Green Linnet 1995)★★★★.

Patrick's, Bobby, Big Six

Formed in Glasgow, Scotland, Bobby Patrick's Big Six were one of the few R&B-based acts active in Scotland during the pre-**Beatles** era, alongside the **Alex Harvey** Soul Band and Ricky Barnes All-Stars. In 1961 saxophonist Patrick took his group to London, England, in search of a wider audience, but within months the Big Six had moved to Hamburg, Germany, where they remained until 1965. Here they worked in their own right, and as a backing group to solo singers, notably **Tony Sheridan**. Patrick made numerous recordings during this period, some of which were compiled on *Twistime Im Der Star Club, Hamburg.* Two singles, 'Shake It Easy Baby' and 'Monkey Time', plus an EP *Teenbeat Volume 3* were issued in the UK by **Decca Records** in 1964. Each displayed a an unerring grasp of R&B and soul styles. In 1965 the group, dubbed simply the Big Six, made their final recording with a version of **Mel Torme**'s 'Comin' Home Baby'. Patrick then returned to Scotland where he joined his brother Bill in the Blues Council. Both subsequently worked with Alex Harvey, before becoming part of the houseband at the Locarno Ballroom with **Maggie Bell** and Leslie Harvey. When the ballroom closed in 1967, the four musicians toured Germany for a year. Bobby Patrick then became a session musician. Of the ex-members of the Big Six, bassist Archie Leggatt joined French singer **Johnny Hallyday**'s backing band, before finding fame in partnership with **Kevin Ayers**.

● ALBUMS: with Kingsize Taylor *Twistime Im Der Star Club, Hamburg* (Ariola 1964)★★.

Patrick, Pat

b. November 1929, the mid-west, USA. Like most of **Sun Ra**'s long-term associates, Pat Patrick's origins are shrouded in mystery. He studied piano and drums as a child and received trumpet lessons from his father and from **Clark Terry**. At DuSable High School in Chicago he met tenor saxophonists **John Gilmore** and **Clifford Jordan** and bassist **Richard Davis**. Patrick began playing alto and baritone saxophones and clarinet. Having worked with some of the pre-eminent shakers of American music - **Muddy Waters**, **Lillian Armstrong**, **Nat 'King' Cole** and **Cab Calloway** - he joined Sun Ra in 1953. His strong technique and expansive imagination were perfect for Sun Ra's mind-bending compositions and he stayed with him until the mid-80s. In 1961 he contributed baritone to **John Coltrane**'s *Africa/Brass* album. In the early 70s he played in **Thelonious Monk**'s group, joined the Jazz Composers Orchestra, recording with them on projects led by **Grachan Moncur III** (*Echoes Of A Prayer*) and **Clifford Thornton** (*The Gardens Of Harlem*), and also worked for **Quincy Jones** and **Duke Ellington**. In 1978 he recorded on Jordon's *Inward Fire*, which also featured Davis and fellow Chicagoan **Muhal Richard Abrams**. In 1990 Patrick was reported to be living in Chicago and concentrating on playing tenor saxophone.

Patsy Cline Showcase - Patsy Cline

Astonishingly, only three original albums were released during Patsy Cline's lifetime, and the best by far is *Patsy Cline Showcase.* Although she was a competent uptempo performer, she excelled with tear-jerking ballads such as 'I Fall To Pieces' and Willie Nelson's 'Crazy'. Producer Owen Bradley bathed her throbbing vocals with echo, added a vocal group (the Jordanaires) and a gentle beat, sweetened by strings, and thereby created the template for country music of the 60s. Patsy's male counterpart was Jim Reeves and in 1981, their versions of 'Have You Ever Been Lonely?' and 'I Fall To Pieces' were merged for duet recordings. Luckily, they had sung the songs in similar keys and tempos, but nothing would have deterred the Nashville entrepreneurs. It will not be long before we have the albums of Elvis duets.

● Tracks: *I Fall To Pieces; Foolin' Round; The Wavering Wind; South Of The Border; I Love You So Much It Hurts; Seven Lonely Days; Crazy; San Antonio Rose; True Love; Walking After Midnight; A Poor Man's Roses.*

● First released 1962

● UK peak chart position: did not chart

● USA peak chart position: 73

Patt, Frank 'Honeyboy'

b. 1 September 1928, Fostoria, Alabama, USA. After singing in church as a child, Patt taught himself guitar soon after emigrating to Los Angeles, California, in 1952. There he formed a musical partnership with pianist **Gus Jenkins**, also from Alabama. Two years later Patt made his first record, with Jenkins, issued on the **Specialty** label, a powerful blues evoking the scene of a murder, 'Blood Stains On The Wall'. Although years later this came to be regarded as something of a classic, it made little impact at the time, and he had only one more record issued, in 1957, again with Jenkins. Over the next decade, he worked mostly outside the music business, but his career enjoyed a revival in the 70s, with further recording work and live appearances.

● ALBUMS: *City Blues* (1973)★★★, *Give Me A Chance* (JSP 1996)★★★.

Patterson, Ann

b. *c*.1950, Texas, USA. As a child Patterson learned to play piano, then switched to oboe, before moving to the saxophone family. Directed in part by parental pressure and partly because of the prejudice against women in music, she studied to be a teacher of music. After attending North Texas University and the University of Illinois, she began teaching. She married around this time and moved with her husband to California. She continued to teach but was unhappy both with this role and in her marriage. After her divorce she began to look more towards playing, not teaching, and while on the west coast worked in various bands including one led by **Don Ellis**. She established a high reputation as a player who could be called upon for commercial work and to play jazz, preferably with a bebop slant. In time, Patterson started to play with an all-female band despite her awareness that the nature of such bands is sometimes limiting. Impressed by the quality and seriousness of the musicians with whom she was now working, she continued for a while, appearing at the Kansas City Women's Jazz Festival, and on television on the *Johnny Carson Show*. Subsequently, she left the band and formed her own female big band, Maiden Voyage, aiming to develop a commercial 'dance date' band but which could also play original and demanding music to fully employ and extend the skills and abilities of its members. Influenced on alto saxophone by **Charlie Parker** and **Phil Woods**, Patterson is a forward-thinking musician with a keen sense of the nature and roots of jazz but with a realistic attitude towards the prejudices against women. Her personal attributes and the great respect afforded to Maiden Voyage have done much to break down these prejudices, especially amongst male jazz musicians in California.

Patterson, Bobby

b. 13 March 1944, Dallas, Texas, USA. Patterson is one of the many southern-style soul singers who have established long and artistically impressive careers, yet have remained almost invisible to the public at large. He was first recorded in 1962 by a Houston-based label, Abnak, which shortly afterwards formed an R&B subsidiary, Jetstar, to record Patterson and his band the Mustangs. On Jetstar, Patterson composed and produced his own records, and secured a national hit with 'T.C.B. Or T.Y.A.' (1969), as well as a few regional sellers, notably 'Broadway Ain't Funky No More' and 'My Thing Is Your Thing'. In 1971 Patterson joined the Shreveport, Louisiana-based Paula label, and the following year he had a hit with 'How Do You Spell Love (M.O.N.E.Y)', a **James Brown**-inspired piece of funk. Other notable Paula releases were 'Right On Jody' and 'She Don't Have To See You'. The company also released an album, *It's Just A Matter Of Time* (1972). Patterson reached the R&B charts on two further occasions, with 'If He Hadn't Slipped And Got Caught' (1976) on the Granite label, and 'Right Place, Wrong Time' (1977) on the All Platinum label.

● ALBUMS: *It's Just A Matter Of Time* (Paula 1972)★★, *Taking Care Of Business* Jetstar recordings (Kent 1991)★★★.

Patterson, Ottilie

b. Anna-Ottilie Patterson, 31 January 1932, Comber, County Down, Northern Ireland. Patterson is perhaps best known for her long-time association with **Chris Barber**, her husband, in the 50s and 60s. With Barber she sang jazz and blues but she was also an accomplished folk singer. Ranging outside popular fields, she has also composed music to accompany poetry. For some years she was obliged through ill health to abandon her singing career, but later returned to the stage to the delight of her many fans. An engaging singer, with a strong, earthy delivery that lends itself well to the blues and some aspects of the jazz songbook, for her folk singing she was always able to adjust to a more pensive approach. A bright and bubbling personality, she is at her best in live performances and has been captured in splendid form on a number of live albums by the Barber band.

● ALBUMS: with Chris Barber *Chris Barber At The London Palladium* (Columbia 1961)★★★★.

● COMPILATIONS: with Barber *40 Years Jubilee Volumes 1* and *2* (Timeless 1990)★★★★.

Patterson, Rahsaan

b. *c*.1974, New York City, New York, USA. Progressive urban R&B vocalist Rahsaan Patterson attracted strong reviews upon the release of his self-titled 1997 debut album. A collection of ballads combining strong melodic and rhythmic elements, critics were impressed both by his sonorous voice and the maturity of the songwriting. Born in New York but resident in Los Angeles, the ambitious, engaging young artist was keen to state that his lyrics reflected the life he saw around him in urban California: 'The theme of my album circles around life's everyday experiences, so there's no contrived notions or gimmicks on it', he told ***Billboard*** magazine. Although *Rahsaan Patterson* was his first recording, the artist could already boast of considerable experience in the entertainment industry. As a child, he was a featured performer on *Kids Incorporated*, a televised variety series. He had also sung backing vocals extensively, and co-wrote two hit singles - 'Back To The World', written with Keith Crouch for **Tevin Campbell**, and 'Baby', written with Les Pierce for

Brandy. Pierce and Crouch both reappeared on his solo debut, alongside Jammy Jaz, Ira Schick and Dinky Bingham.

● ALBUMS: *Rahsaan Patterson* (MCA 1997)★★★★.

Patterson, Ray And Ina

A highly popular husband-and-wife harmony duo originally formed in 1947. It comprised Ray Patterson (b. 17 April 1926, near Clayton, New Mexico, USA; mandolin, guitar, most other stringed instruments, vocals) and Ina (b. Ina Lee Phelps, 13 March 1929, Dexter, Texas, USA; guitar, vocals). Patterson's family had hopes of him becoming a classical violinist but he had differing ideas, and by the time he was 17, he played guitar and mandolin. He was badly wounded in Europe during World War II and while convalescing in a hospital in Colorado, he met Ina. They were married in 1945 and made their home in Roswell, Texas, where the Patterson family had relocated in 1934. They began to sing together, and in 1947, they became regulars on Roswell's *Saturday Night Jamboree.* Until 1960, they continued to be popular performers on numerous stations that ranged from Ohio to Texas and Alabama and Carolina to Colorado, where they finished at KPIK Colorado Springs, appearing there on radio and television. They recorded for several minor labels, cut transcription programmes for Border Radio and published a very popular songbook. Between 1962 and 1985, they lived in Woodland Park, Colorado, where Ray worked as a photographer but they still sang their old-time songs at special events. They made further recordings in 1966 and 1973, which led to their appearance at some major festivals. Ina developed hearing difficulties in 1881 and they more or less retired from music to live at Colorado Springs. Noted authority Ivan M. Tribe commented: 'The duo possessed some of the finest harmony in the history of the genre although they arrived on the scene a little too late to have the impact of the Blue Sky Boys'. In reality, they succeeded, singing in a style that had seen its best days a quarter of a century earlier and yet they were good enough to prove popular for many years. Sadly for them, they never had the opportunity to record for a major label during their best days.

● ALBUMS: *Old Time Ballads & Hymns* (County 1967)★★★, *Old Time Songs* (County 1969)★★★, *Songs Of Home And Childhood* (County 1973)★★★.

Patto

Patto was formed in 1969 when four members of Timebox - Michael Patrick 'Patto' McGrath (vocals), Peter 'Ollie' Halsall (guitar/vibes), Clive Griffiths (bass) and John Halsey (drums) - abandoned commercial constraints and embarked on a more progressive direction. Their debut, *Patto*, featured several of the group's most lasting performances. Although producer **Muff Winwood** opted for a rather rudimentary sound, the set contained a series of impressive songs, featuring complex signatures, excellent vocals and Halsall's superb guitar work. Sometimes frenzied, at other times restrained, his contributions enhanced an already outstanding collection. A second release, *Hold Your Fire*, exaggerated their jazz-rock persuasions, but retained the urgency and fire of their debut. Judicious overdubs ensured a fuller sound, yet Patto's interplay and empathy remained intact. Faced by commercial indifference, the group embarked on a third collection vowing to capture the irreverent side of their music. *Roll 'Em, Smoke 'Em, Put Another Line Out* was only partially successful with 'Singing The Blues On Reds' and the compulsive 'Loud Green Song' being the standout tracks. The project fared no better than its predecessors and Patto broke up in 1973 when their label rejected a completed fourth album, *Monkey's Bum.* Mike Patto joined Spooky Tooth, appearing on their final album, *The Mirror*, in 1974. Halsall resurfaced in **Tempest** before forging a partnership with **Kevin Ayers**. He was reunited with Patto in 1975 as a member of **Boxer**, and subsequently worked alongside John Halsey in the **Beatles** spoof, the **Rutles**. The latter joined Patto in the ad hoc 'supergroup' Hinkley's Heroes, but the career of this expressive vocalist was cut short in March 1979 when he succumbed to throat cancer. Halsall remained an in-demand session guitarist until his death in 1993. Halsey bcame Barry Wom in the Rutles, for whom Halsall also played guitar, before taking over the managership of a Suffolk pub. After playing in sundry outfits Griffiths was permanently hospitalized following a road accident. Halsall became the third former member to meet misfortune when he died in 1992. Three years later the group's original producer, Muff Winwood, compiled a re-mastered, double CD anthology of their best work.

● ALBUMS: *Patto* (Vertigo 1970)★★★, *Hold Your Fire* (Vertigo 1971)★★★, *Roll 'Em, Smoke 'Em, Put Another Line Out* (Vertigo 1972)★★★.

● COMPILATIONS: *A Sense Of The Absurd* 2-CD set of first two albums (Mercury 1995)★★★.

Patton, 'Big' John

b. 12 July 1935, Kansas City, Missouri, USA. Unusually for a Hammond organ supremo, Patton does not come from Philadelphia. His mother played piano in church, and Patton took it up in 1948. He played in the **Lloyd Price** band from 1954-59, quitting just as Price topped his 1952 hit 'Lawdy Miss Clawdy' with a string of three million-sellers. Patton moved to New York and switched to organ. He was signed to **Blue Note Records** on the recommendation of **Lou Donaldson**, debuting with *Along Came John* in 1963, which featured **Grant Green** on guitar. In the late 60s he worked with tenor saxophonist **Clifford Jordon** and guitarist **James 'Blood' Ulmer**, as well as sitting in with **Sun Ra**'s musicians. In the 70s he moved to East Orange, New Jersey. **John Zorn**'s use of him on a track of *The Big Gundown* in 1985 rekindled interest in his career, and in the 90s when the Hammond B3 was experiencing another comeback, Patton's work was rightly compared to the

leaders of the genre, **Jimmy Smith** and **Jimmy McGriff**.
- ALBUMS: *Along Came John* (Blue Note 1963)★★★★, *The Way I Feel* (1964)★★★, *Blue John* (Blue Note 1964)★★★★, *Oh Baby!* (Blue Note 1964)★★★★, *Got A Good Thing Goin'* (1965)★★★, *Let 'Em Roll* (Blue Note 1966)★★★★, *That Certain Feeling* (Blue Note 1968)★★★, *Understanding* (Blue Note 1968)★★★, *Accent On The Blues* (Blue Note 1969), *Soul Connection* (Nilva 1984)★★★, *Blue Planet Man* (Paddlewheel 1993)★★★, *Memphis To New York Spirit* (Blue Note 1996)★★★.
- COMPILATIONS: *The Organization!: The Best Of Big John Patton* (Blue Note 1994)★★★★.

Patton, Charley

b. 1 May 1891, Bolton, Mississippi, USA, d. 28 April 1934, Indianola, Mississippi, USA. Charley Patton was small, but in all other ways larger than life; his death from a chronic heart condition at the age of 43 brought to an end his relentless pursuit of the good things then available to a black man in Mississippi - liquor, women, food (courtesy of women), music, and the avoidance of farmwork, which carried with it another *desideratum*, freedom of movement. By 1910, Patton had a repertoire of his own compositions, including 'Pony Blues', 'Banty Rooster Blues', 'Down The Dirt Road', and his version of 'Mississippi Boweavil Blues', all of which he recorded at his first session in 1929. He also acquired a number of spirituals, although the degree of his religious conviction is uncertain. By the time he recorded, Charley Patton was the foremost blues singer in Mississippi, popular with whites and blacks, and able to make a living from his music. He was enormously influential on local musicians, including his regular partner Willie Brown, in addition to **Tommy Johnson** and **Son House**. **Bukka White**, **Big Joe Williams** and **Howlin' Wolf** were among others whose music was profoundly affected by Patton. His own sound is characteristic from the first: a hoarse, hollering vocal delivery, at times incomprehensible even to those who heard him in person, interrupted by spoken asides, and accompanied by driving guitar played with an unrivalled mastery of rhythm. Patton had a number of tunes and themes that he liked to rework, and he recorded some songs more than once, but never descended to stale repetition. His phrasing and accenting were uniquely inventive, voice and guitar complementing one another, rather than the guitar simply imitating the rhythm of the vocal line. He was able to hold a sung note to an impressive length, and part of the excitement of his music derives from the way a sung line can thus overlap the guitar phrase introducing the next verse. Patton was equally adept at regular and bottleneck fretting, and when playing with a slide could make the guitar into a supplementary voice with a proficiency that few could equal.

He was extensively recorded by Paramount in 1929-30, and by Vocalion in 1934, so that the breadth of his repertoire is evident. (It was probably Patton's good sales that persuaded the companies to record the singing of his accompanists, guitarist Willie Brown and fiddler Henry Sims, and Bertha Lee, his last wife.) Naturally, Patton sang personal blues, many of them about his relationships with women. He also sang about being arrested for drunkenness, cocaine ('A Spoonful Blues'), good sex ('Shake It And Break It'), and, in 'Down The Dirt Road Blues', he highlighted the plight of the black in Mississippi ('Every day, seems like murder here'). He composed an important body of topical songs, including 'Dry Well Blues' about a drought, and the two-part 'High Water Everywhere', an account of the 1927 flooding of the Mississippi that is almost cinematic in its vividness. Besides blues and spirituals, Patton recorded a number of 'songster' pieces, including 'Mississippi Boweavil Blues', 'Frankie And Albert' and the anti-clerical 'Elder Greene Blues'. He also covered hits like 'Kansas City Blues', 'Running Wild', and even **Sophie Tucker**'s 'Some Of These Days'. It is a measure of Patton's accomplishment as a musician and of his personal magnetism that blues scholars debate furiously whether he was a clowning moral degenerate or 'the conscience of the Delta', an unthinking entertainer or a serious artist. It is perhaps fair to say that he was a man of his times who nevertheless transcended them, managing to a considerable degree to live the life he chose in a system that strove to deny that option to blacks. A similar verdict applies to his achievements as a musician and lyricist; Patton did not work independently of or uninfluenced by his musical environment, but considering how young he was when the blues were becoming the dominant black folk music, his achievements are remarkable. He was able to take the given forms and transmute them through the application of his genius.
- COMPILATIONS: *Founder Of The Delta Blues 1929-1934* (Yazoo 1988)★★★★, *Volume 1* (Document 1990)★★★, *Volume 2* (Document 1990)★★★, *Volume 3* (Document 1990)★★★, *King Of The Delta Blues* (Yazoo 1991)★★★★, *King Of The Delta: The Essential Recordings Of Charley Patton* (Indigo 1996)★★★★, with various artists *American Primitive Volume 1* (Revenant 1998)★★★★.
- FURTHER READING: *Charley Patton*, John Fahey. *Voice Of The Delta*, International Symposium. *King Of The Delta Blues*, Steven Calt & Gayle Wardlow.

Paul And Paula

Paul (b. Ray Hildebrand, 21 December 1940, Joshua, Texas, USA) and Paula (b. Jill Jackson, 20 May 1942, McCaney, Texas, USA) were college students prior to singing together on a local radio's cancer fund appeal. In November 1962 they auditioned a Hildebrand composition, 'Hey Paula', for Fort Worth producer Major Bill Smith, and within weeks the song topped the US chart. 'Hey Paula' captured a 'puppy-love' naïvety beloved by middle-America in the immediate pre-**Beatles** era. 'Hey, hey, hey Paula, I wanna marry you', and the continuing simplistic call and answer lyric found a receptive audience. 'Young Lovers', which recounted the eve of the duo's wedding, provided another hit, but although subsequent releases, including 'Our First Quarrel', continued the storyline, Paul And Paula were unable to repeat the success of their million-selling debut and ended up sounding overly cloying.

● ALBUMS: *Paul And Paula Sing For Young Lovers* (Philips 1963)★★, *We Go Together* (Philips 1963)★, *Holiday For Teens* (Philips 1963)★.

Paul's Boutique - Beastie Boys

Dismissed by some as zeitgeist-mugging white rap fakers after the huge commercial success of their debut album, the Beastie Boys' later work could hardly be said to reveal musical depth or sophistication either. However, thanks to an overdose of cultural reference points (via samples and lyrical cut-ups) and the Dust Brothers' pungent production, they were still big fun compared to hip-hop's new orthodoxy. At times ('Shake Your Rump', '3-Minute Rule') the sound is pure bedlam, but rap's most hilarious trio of b-boys just about keep the thread going through the montage of in-jokes and namechecks. Like all the best records, *Paul's Boutique* was a de facto commercial non-event.

● Tracks: *To All The Girls; Shake Your Rump; Johnny Ryall; Egg Man; High Plains Drifter; The Sounds Of Science; 3-Minute Rule; Hey Ladies; 5-Piece Chicken Dinner; Looking Down The Barrel Of A Gun; Car Thief; What Comes Round; Shadrach; Ask For Janice; B-Boy Bouillabaisse a) 59 Christie Street b) Get On The Mic c) Stop That Train d) A Year And A Day e) Hello Brooklyn f) Dropping Names g) Lay It On Me h) Mike On The Mic i) A.W.O.L.*

● First released 1989

● UK peak chart position: 44

● USA peak chart position: 14

Paul, Billy

b. Paul Williams, 1 December 1934, Philadelphia, Pennsylvania, USA. Although Paul had been an active singer in the Philadelphia area since the 50s, singing in jazz clubs and briefly with **Harold Melvin And The Blue Notes**, it was not until he met producer **Kenny Gamble** that his career prospered. After signing to the Neptune label, he enjoyed a successful spell on the **Philadelphia International** label. His instinctive, jazz-based delivery provided an unlikely foil for the label's highly structured, sweet-soul sound but Paul's impressive debut hit, 'Me And Mrs Jones', nonetheless encapsulated the genre. A classic confessional tale of infidelity, Paul's unorthodox style enhanced the ballad's sense of guilt. His later releases included 'Thanks For Saving My Life' (1974), 'Let's Make A Baby' (1976) and 'Let 'Em In' (1977), the last of which adapted the **Paul McCartney** hit to emphasize lyrical references to Dr. Martin Luther King. Paul continued to make excellent records, but his last chart entry to date came in 1980 with 'You're My Sweetness'.

● ALBUMS: *Ebony Woman* (Neptune 1970)★★, *Going East* (Philadelphia International 1971)★★★, *360 Degrees Of Billy Paul* (Philadelphia International 1972)★★★, *Feelin' Good At The Cadillac Club* (Philadelphia International 1973)★★★, *War Of The Gods* (Philadelphia International 1973)★★★, *Live In Europe* (Philadelphia International 1974)★★, *Got My Head On Straight* (Philadelphia International 1975)★★★, *When Love Is New* (Philadelphia International 1975)★★★, *Let 'Em In* (Philadelphia International 1977)★★, *Only The Strong Survive* (Philadelphia International 1978)★★, *First Class* (Philadelphia International 1979)★★, *Lately* (Total Experience 1985)★★★, *Wide Open* (Ichiban 1988)★★★.

● COMPILATIONS: *Best Of Billy Paul* (Philadelphia International 1980)★★★★, *Billy Paul's Greatest Hits* (Philadelphia International 1983)★★★, *Let 'Em In: The Collection 1976-80* (Music Club 1998)★★★.

Paul, Clarence

b. Clarence Pauling, 19 March 1928, Winston-Salem, North Carolina, USA, d. 6 May 1995, Los Angeles, California, USA. One of **Motown Records**' best-known producers, Pauling's work was synonymous with the early career of **Stevie Wonder**. He also produced several other stars, including **Marvin Gaye** and the **Temptations**. Together with brother Lowman Pauling, Clarence's musical apprenticeship came in the gospel choirs of North Carolina, before forming the Royal Sons with Lowman (they would later become the **5 Royales** after Clarence left). In the 50s he joined two further gospel aggregations, Wings Over Jordan and the Coleman Brothers, between his service for the US Army in North Korea. Afterwards, he launched a career in secular music, with R&B 45s for Federal, Roulette and Hannover Records, but with little success. By the late 50s, he had established himself as a songwriter, notably for **Roy Hamilton**. As Lowman Pauling was also pursuing this route, it was at that time that he changed his name to Clarence Paul to avoid confusion. He moved to Detroit in the early 60s, befriending Stevie Wonder while he was still known as Steveland Morris. It was largely through Paul that Wonder secured a contract with Tamla Motown in 1961. Wonder's success reflected on Paul, and he was commissioned by Motown as a full-time producer and songwriter. He also duetted on some of Wonder's early recordings, including 'La La La La La' and 'Blowing In The Wind'. They also wrote songs together, including 'Fingertips'. He then became assistant to Motown A&R director Mickey Stevenson, but when Stevenson relocated to Los Angeles in the early 70s to inaugurate Venture Records, Paul followed him, taking up a new post in Venture's A&R department. Wonder was by his bedside before his death after a short illness in 1995, after which his body was returned to Winston-Salem for burial next to his brother Lowman.